

**ORIGINATOR'S SECTION:**

1. College:  CHABSS  CoBA  CoEHHS  CSM  
 Desired Term and Year of Implementation (e.g., Fall 2008):  
 Fall 2018

2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form\*)  Yes  No

3. Course will be a variable-topics (generic) course?  Yes  No  
 ("generic" is a placeholder for topics)

4. Course abbreviation and Number:\* TA 124

5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)  
Global Theatre Histories I

6. Abbreviated Title for PeopleSoft:  
 (no more than 25 characters, including spaces)  
 Global Hist Theatre I

7. Number of Units: 3

8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)  
  
 Introduces the development of theatre in Asia, Africa, Europe, the Middle East, and the Americas. Maps early performance rituals and traditions and the continuing influence of those traditions on theatre practice today.

9. Why is this course being proposed?  
  
 This course is required for the proposed Theatre Major.

10. Mode of Instruction\*  
 For definitions of the Course Classification Numbers:  
[http://www.csusm.edu/academic\\_programs/curriculumschedu ling/catalogcurricula/DOCUMENTS/Curricular\\_Forms\\_Tab/Instructional%20Mode%20Conventions.pdf](http://www.csusm.edu/academic_programs/curriculumschedu ling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf)

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	3	C-2
Activity		
Lab		

11. Grading Method:\*  
 Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)  
 Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)  
 Credit/No Credit Only (C)  
 Credit/No Credit or Report-in-Progress Only (CP)

12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.

13. Course Requires Consent for Enrollment?  Yes  No  
  
 Faculty  Credential Analyst  Dean  Program/Department - Director/Chair

14. Course Can be Taken for Credit More than Once?  Yes  No  
 If yes, how many times? (including first offering)

15. Is Course Crosslisted:  Yes  No  
  
 If yes, indicate which course and check "yes" in item #22 below.

16. Prerequisite(s):  Yes  No

17. Corequisite(s):  Yes  No

18. Documentation attached:

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

RECEIVED  
 SEP 27 2017  
 BY: \_\_\_\_\_

Tracker  
 RP  
 PS

Syllabus  Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:\*

20. How often will this course be offered once established? Bi-annually

**PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:**  
*(Mandatory information – all items in this section must be completed.)*

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)?  Yes  No

If yes, please specify:  
 Proposed Theatre major requirement

22. Does this course impact other discipline(s)? *(If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)*  Yes  No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

LTWR Discipline	<u>see attached email</u>	_____	_____ Support	_____ Oppose
	Signature	Date		
ANTH Discipline	<u>see attached email</u>	_____	_____ Support	_____ Oppose
	Signature	Date		
AIS Discipline	<u>see attached email</u>	_____	_____ Support	_____ Oppose
	Signature	Date		

**SIGNATURES : (COLLEGE LEVEL) :**

**(UNIVERSITY LEVEL)**

Judy Bauerlein  
 1. Originator (please print or type name) \_\_\_\_\_ Date \_\_\_\_\_  
Judy Bauerlein 9/27/17  
 2. Program Director/Chair \_\_\_\_\_ Date \_\_\_\_\_  
[Signature] 9/27/17  
 3. College Curriculum Committee \_\_\_\_\_ Date \_\_\_\_\_  
[Signature] 9/27  
 4. College Dean (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

5. UCC Committee Chair \_\_\_\_\_ Date \_\_\_\_\_  
 6. Vice President for Academic Affairs (or Designee) \_\_\_\_\_ Date \_\_\_\_\_  
 7. President (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

**California State University San Marcos**  
**Course Outline**  
**TA 124: Global Theatre Histories 1**

Professor:

Office Location:

Telephone:

Email:

Office Hours:

Meeting times:

Classroom:

Prerequisites and/or co-requisites:

**Description:**

Global Theatre Histories 1 is an introduction to the development of theatre in Asia, Africa, Europe, the Middle East, and the Americas. The course will map early performance rituals and traditions and the continuing influence of those traditions on theatre practice today. Art shows us who we are. It reflects our humanity and culture. The presence of art in our lives has always made us better and helped to cohere our communities. This class explores that practice as it has played out over hundreds of years.

**Student Learning Outcomes:**

- Learn and implement theatre etiquette
- Distinguish diverse world cultures' performance practices
- Explore why theatre exists as an art form and articulate understanding of its uses
- Identify and describe major historical practitioners and theatre makers
- Compare cultures and cultural priorities through the art of theatre
- Examine and expand understanding of globalization

**Textbook and Plays:**

- *Global Theatre Histories*, Phillip Zarilli

**Assignments and Grading:**

**Grading breakdown**

<b>Assignment/Participation</b>	<b>Points Possible: 100</b>	
Attendance	<u>10 points</u>	
In-Class Discussions	<u>10 points</u>	
In-Class Readings	<u>10 points</u>	
Presentation	<u>10 points</u>	
Midterm	<u>15 points</u>	
Online Discussions	<u>5 points</u>	
Quizzes	<u>10 points</u>	
Final Project	<u>15 points</u>	
Final Exam	<u>15 points</u>	

- A 93-100**
- A- 90-92**
- B+ 87-89**
- B 83-86**
- B- 80-82**
- C+ 77-79**
- C 73-76**
- C- 70-72**
- D+ 67-69**
- D 60-66**
- F 0-59**

**Policy on late work and/or missed exams**

Late work and the option to retake a missed quiz will be assessed on a case by case basis, as this class will have varying assignment schedules among the students. Priority to

make up work will be given to students who contact the professor about their absences.

**Attendance and promptness** are expected at all class meetings. Please contact the Professor if you are unable to attend a class session.

Legitimate excuses include death in family (certificate and e-mail from family required), emergency hospital or ER visit (with physician note), contagious (must contact Professor Vermy ahead of time to check and see whether your condition is deemed contagious but most contagious excuses will require a doctor's note).

This course meets the **all-university writing requirement** that each student writes a minimum of 2,500 words per semester. You will complete this through your performance notebook and your performance analysis.

**Credit Hour Policy:**

Students are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged in learning.

### **Academic Honesty**

Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All assignments must be original work, clear and error-free. All ideas/material that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should have credit given to the source and be punctuated accordingly.

**Academic Honesty and Integrity:** Students are responsible for honest completion and representation of their work. Your course catalog details the ethical standards and penalties for infractions. There will be zero tolerance for infractions. If you believe there has been an infraction by someone in the class, please bring it to the professor's attention. The professor reserves the right to discipline any student for academic dishonesty, in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole.

[http://lynx.csusm.edu/policies/procedure\\_online.asp?ID=187](http://lynx.csusm.edu/policies/procedure_online.asp?ID=187)

### **ADA Statement**

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to

receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.

### **Schedule:**

#### Unit 1: Theatre Vocabulary and Etiquette

- Genres
- Styles
- Conventions
- Historical frameworks

#### Unit 2: Myths and Shamanic Performance

- Zarrilli, Phillip. "Oral, Ritual and Shamanic Performance" from *Theatre Histories*
- *West African Spirituality & Tradition* by Naomi and Adama Doumbia
- *The Epic of Keleffa Saane* by Sififo and Sana Camara
- *Sundiata: An Epic of Old Mali* by D.T. Niane

#### Unit 3: Ritual as Performance in Ancient Greece and Rome

- Aristotle's *Poetics*  
Augusto Boal, Augusto. "Aristotle's Coercive System of Tragedy" from *Theatre of the Oppressed*.  
*Lysistrata* by Aristophanes  
*Trojan Women* by Euripides
- *Antigone* by Sophocles from *26 Unabridged plays - World Drama*  
*Antigona Furiosa* by Griselda Gambaro  
*The Burial at Thebes* by Seamus Heaney  
"The Island" by Athol Fugard, John Kani, Winston Ntshona from *Statements*
- *Medea* by Euripides  
*The Hungry Woman- A Mexican Medea* by Cherrie Moraga
- *Electra* by Sophocles  
*Electricidad* by Luis Alfaro
- Zarrilli, Phillip. "Drama, theatre, & performance in the Roman Republic and Empire" from *Theatre Histories*  
*Menaechmi* by Plautus  
*Comedy of Errors* by William Shakespeare
- Video: *The Boys from Syracuse*

#### Unit 4: Asian Theatre: Indian Kathakali, Chinese Opera, Japanese Noh and Kabuki,

## Chinese aesthetics

- Zarrilli, Phillip. "Indian Literary and commemorative drama and theatre" from *Theatre Histories*  
"Sakuntala/Sakootala" by Kalidasa from *26 Unabridged plays* –
- World Drama Selected readings from *The Mahabharata* (Pgs 3-126)
- Peter Brook's *Mahabharata* (In Class) *Sita Sings the Blues* (In Class)
- Selected Readings from Japanese No Dramas  
Zarrilli, Phillip.
- "Regulating Kabuki" & "Samurai Warriors vs Kabuki Actors" from *Theatre Histories* and selected readings from *Asian Theatre*.
- *Matsukaze* from Japanese *No Dramas*
- *Atsumori* from Japanese *No Dramas*
- **Video:** *Kabuti Theatre*  
*Noh Theatre*

## Unit 5: Medieval Europe

- Selected Readings from *Medieval and Tudor Drama: Twenty Four Plays*. Zarrilli, Phillip. "Religious and Civic Festivals" from *Theatre Histories*  
*Everyman* –Anonymous from *26 Unabridged plays - World Drama*  
Selected readings from *The English Passion Plays* from *Medieval and Tudor Drama: Twenty Four Plays*
- *Everyman/Everywoman* Adaptation and optional songs by Virginia Egermeir.
- **Video:** *Oberammergau Passion Play 2010*

## Unit 6: Latin American/North America

- Selected Readings from Bartolome de las Casas, *Selected Readings from Sor Juana Ines de La Cruz*
- Study Guide for *House of Desires*
- *House of Desires* by Sor Juana Ines de La Cruz
- Native American and First People's Dance and Theatre Traditions

From: Rebecca Lush  
Sent: Tuesday, May 30, 2017 12:08:54 PM  
To: Judy Bauerlein  
Subject: Re: CAPC forms

LTWRK  
Support  
TA 124

Dear Judy,

Thank you for allowing LTWR to review the courses TA 104 Script Analysis for Theatre Design, TA 124 Global Theatre Histories I, and TA 125 Global Theatre Histories II. Below is some information about how the LTWR program delivers relevant curriculum as the LTWR Curriculum Committee believes that this will be of interest to TA as you continue to develop your proposed TA major:

We respectfully request that TA remove this sentence in their justification materials that we assume will become a more robust section of box #9 on the attendant C Form for TA 104: "Script analysis is a course regularly included in theatre programs, and it requires the expertise of theatre faculty to allow for a full exploration of how play texts are experienced upon the stage." LTWR is concerned that as written this implies that these issues are not covered by LTWR faculty when this is a methodology that we also share with our TA colleagues. Since the study of the dramatic arts is a field shared by both TA and LTWR we would not want to imply that either of our programs has an exclusive claim to content or curricula. LTWR has faculty with longstanding strengths in the scholarly study of theatre and we want the language used in these forms to reflect that there is space for both of our programs to continue to offer our existing and future curricula.

Since LTWR includes the creative writing arts, in LTWR 225, LTWR 325, and LTWR 425 students have the opportunity to work on screenwriting and playwriting.

Many of our literature courses include drama units. In our drama units we consistently ask students to analyze dramatic works with an eye towards how to translate texts into performance contexts. Many LTWR faculty have their students perform scenes from plays or create theatrical adaptations as part of their regular coursework to help students develop critical thinking and application skill sets.

We recognize that the proposed TA courses focus nearly exclusively on reading and analyzing drama with the goal of developing stage practices and performances. While LTWR covers these approaches, we also include other methodologies for the study of drama, in part because many of the courses that explore drama in LTWR are GE serving courses that must make literature and drama accessible to multiple student populations.

LTWR would be more than happy to allow LTWR 402 Studies in Shakespeare and LTWR 333 Drama count for TA majors and minors. If TA is interested in including these LTWR classes we will work on requesting a pre-req waiver for TA majors taking LTWR 402 so that our Shakespeare class is more easily accessible to your student population.

Thank you again for the opportunity to review these TA materials. On behalf of LTWR, please use this email as the department's support of the courses TA 104 Script Analysis for Theatre Design, TA 124 Global Theatre Histories I, and TA 125 Global Theatre Histories II. Please let us know if the suggestions above are amenable to TA--in particular we would like confirmation that our request for revisions to the justification language can be accommodated. It is very important to LTWR that our curriculum is not inadvertently mischaracterized.

Best,  
Rebecca

Rebecca M. Lush, Ph.D  
Associate Professor  
Literature and Writing Studies, Chair  
California State University, San Marcos  
126L Markstein  
333 S Twin Oaks Valley Road  
San Marcos, CA 92096  
760-750-8004



ANTH  
Support  
TA  
124

**Angela Baggett**

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**From:** Judy Bauerlein  
**Sent:** Tuesday, September 26, 2017 10:40 AM  
**To:** Carrick Williams; Angela Baggett  
**Subject:** Fw: Review of TA C Forms

Apprival for TA 124 and 125 from Anthro!

Judy Bauerlein, Ph.D.  
Associate Professor of Theatre  
Program Director of CSUSM Theatre  
325 Arts Building  
California State University San Marcos



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**From:** Konane Martinez  
**Sent:** Tuesday, September 26, 2017 9:48 AM  
**To:** Judy Bauerlein  
**Subject:** Re: Review of TA C Forms

Hi Judy,  
Anthropology has reviewed and approved these courses, thank you!  
Konane

To lead people walk behind them-Lao Tzu

~~~~~  
Konane M. Martínez, Ph.D.

Associate Professor of Anthropology

Chair, Anthropology Department

California State University San Marcos

San Marcos, CA 92096

Phone (760) 750-8567

Fax (760) 750-4111

<http://www.csusm.edu/anthropology>

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**From:** Judy Bauerlein <[jbauerle@csusm.edu](mailto:jbauerle@csusm.edu)>  
**Date:** Wednesday, September 13, 2017 at 11:04 AM  
**To:** kmartine <[kmartine@csusm.edu](mailto:kmartine@csusm.edu)>  
**Subject:** Review of TA C Forms

Dear Konane:

I hope your semester is off to a great start!

The theatre program is hoping to offer a few new courses, and CAPC has requested your approval on 2 of them. The first is TA 124: Global Theatre Histories I. The second is TA 125: Global Theatre Histories II. All of the forms are attached to this email.

If you would kindly review these with your faculty we would greatly appreciate it!

Thanks in advance for your help!

Judy Bauerlein, Ph.D.  
Associate Professor of Theatre  
Program Director of CSUSM Theatre  
325 Arts Building  
California State University San Marcos



Angela Baggett

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**From:** Judy Bauerlein  
**Sent:** Friday, September 22, 2017 3:23 PM  
**To:** Carrick Williams; Angela Baggett  
**Subject:** Fw: Course approval TA 124

AIS  
Support  
TA 124

Please see approval from AIS for TA 124 and 125. Just waiting for Anthro now!

Judy Bauerlein, Ph.D.  
Associate Professor of Theatre  
Program Director of CSUSM Theatre  
325 Arts Building  
California State University San Marcos



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**From:** Joely Proudfit  
**Sent:** Friday, September 22, 2017 12:40 PM  
**To:** Judy Bauerlein  
**Subject:** Re: Course approval TA 124

Hi Judy -

Thank you for sending the C forms and syllabi. The AIS department approves.

Keep me posted when you think you will offer the courses and I would love to encourage some of our native students to consider taking the courses.

Best,

Joely

*Joely* (Luiseño/Payomkowishum)

Joely Proudfit, Ph.D. | Director California Indian Culture & Sovereignty Center  
Department Chair and Professor, American Indian Studies  
Office: [760-750-3535](tel:760-750-3535) | Direct: [760-750-4619](tel:760-750-4619)  
Email: [jproudfi@csusm.edu](mailto:jproudfi@csusm.edu)  
Website: [www.csusm.edu/cicsc](http://www.csusm.edu/cicsc)

**California's American Indian & Indigenous Film Festival November 2-4, 2017**

Website: [www.caiiff.com](http://www.caiiff.com)



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**From:** Judy Bauerlein  
**Sent:** Wednesday, September 13, 2017 11:02 AM  
**To:** Joely Proudfit  
**Subject:** Course approval TA 124

Dear Joely:

I hope your semester is off to a great start!

The theatre program is hoping to offer a few new courses, and CAPC has requested your approval on 2 of them. The first is TA 124: Global Theatre Histories I. The second is TA 125: Global Theatre Histories II. All of the forms are attached to this email.

If you would kindly review these with your faculty we would greatly appreciate it!

Thanks in advance for your help!

Judy

Judy Bauerlein, Ph.D.  
Associate Professor of Theatre  
Program Director of CSUSM Theatre  
325 Arts Building  
California State University San Marcos