

UC 11855 12F

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: Modern and Classical Languages College: CLASS
2. Faculty Contact Person: Dr. Anne Reitz Telephone: 3-3049 Email: hfglass@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
GERM / 3363 / Themes in German Drama
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
GERM / 3363 / GERMAN DRAMA
 - SCH: 3 Level: JR CIP Code: 1605010001 Lect Hrs: 3 Lab Hrs: 0
4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
 / /
 - Course ID: Effective Date (currently active row):
6. Authorized Degree Program(s):
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
GERM / 3363 / Themes in German Drama
 - Course ID: 24386 Effective Date (currently active row): 20003
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: ENGL 1304 Description (30 words max.): Historical, cultural, thematic, and aesthetic evolution of German drama from the Enlightenment to the present. Taught in English. May not apply to foreign language requirement.

RECEIVED OCT 12 2012

10. Dean's Signature: [Signature] Date: 10/9/12
 Print/Type Name: Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Modern and Classical Languages, CLASS

Person Making Request: Dr. Anne Reitz

Telephone: 713-743-3073

Email: anne.reitz@mail.uh.edu

Dean's Signature: _____

Date: September 12, 2012

Course Number and Title: GERM 3363: Themes in German Drama

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
- Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students will be familiar with the history of German drama and the leading aesthetic debates regarding the purposes and modes of drama.

Students will understand drama as a forum for the representation and discussion of social realities and interpersonal relationships.

Students will develop their critical reading, viewing and thinking skills and their academic research skills. Students will practice their writing skills and learn standards of documentation and citation.

Students will refine their understanding of personal and social responsibility.

Component Area for which the course is being proposed (check one):

***Note:** If you check the Component Area Option, you would need to also check a Foundational Component Area.

- | | |
|---|------------------------------|
| Communication | American History |
| Mathematics | Government/Political Science |
| Language, Philosophy, & Culture | Social & Behavioral Science |
| <input checked="" type="checkbox"/> Creative Arts | Component Area Option |
| Life & Physical Sciences | |

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

x. Communication Skills

Empirical & Quantitative Skills

X Social Responsibility

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students submit two papers for this course. The first paper (4-5 pages) will be used to assess critical thinking. In this paper, students will demonstrate that they have learned to view staged representations of social and familial relationships critically and expound on the insights they gained through close analysis of various plays. They will compare a staged work with theoretical works that debate dramatic innovations, thus sharpening their comparative and analytical skill. Papers will be submitted through Turn-it-in.

Sample paper topics:

Choose one of the following questions and answer it using textual evidence from any one of the plays we have read as a class and from any of the theoretical/analytical essays or letters we have read. Additionally, cite two other essays or secondary sources you find on your own.

1. To what degree do public and private relationships mirror or repudiate one another? Do the relationships or transactional norms governing one set of relationships, for example, commercial ones, affect or echo those governing completely different relationships? How are ideals of social and personal responsibility reflected in these interpersonal norms?
2. What impact does the conflict between the generations have on interactions between either the sexes or the social classes? Which breaks in familial relationships are depicted as decisive in a character's social or marital well-being? How does an individual's sense or lack of personal responsibility affect his or her decisions?
3. How does the notion of love guide the actions of the characters seen on stage, and how is love differently imagined and acted out either by members of the two sexes or of different social classes? Does love make different demands on either men than women, or on powerless people than on well-positioned people? What social responsibilities arise for a person who loves?

Communication Skills:

The same paper described above will be used to assess communication skills. Students will demonstrate that are able to communicate effectively and can present a well-structured argument. Additionally,

students will be required to participate in classroom discussions and write both short and longer analyses and elaborate on their opinions relating to theatrical performances.

Empirical & Quantitative Skills:

N/A

Teamwork:

Students will work together in a team of three to produce a project that analyzes and interprets the actions and motivations of either a single character, or a pair of characters, from three different perspectives. Each team is responsible for presenting these three various interpretations on the day on which that play is discussed. Teams are either chosen by mutual agreement or assigned by the professor. The professor can guide the students in finding resource for their different interpretations.

Social Responsibility:

Students will be required to consider the theater as a forum for presenting and debating social relationships and the ethical outcomes of the personal failures or weakness depicted onstage. Student will be required to engage with questions about the artistic production as it relates to social criticism and change.

Personal Responsibility:

N/A

Will the syllabus vary across multiple section of the course? Yes x . No

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:

^{for} DR. HILDEGARD GLASS

GERMAN 3363: THEMES IN GERMAN DRAMA

Dr. Anne Reitz

AAH 619

Phone: 7813-743-3073

Email: Anne.Reitz@mail.uh.edu

Course Description: This course provides a historical overview of German drama in English, examining plays from the late eighteenth through the late twentieth centuries and comparing them to aesthetic and ethical theories of the dramatic arts. It fulfills the Creative Arts Component of the core requirements, and counts towards the Women's Studies, and Foreign Language: German minors. Besides gaining an appreciation of the aesthetic and theoretical innovations in the theater, we will examine the staged reproductions of familial, romantic, political and social relationships as records of cultural change. Theatrically conceived scenes of courtship, marriage, parental authority, violence and political or social upheaval help us gain insight into changing notions of social hierarchies, personal equality and individual liberty.

Student Learning Outcomes: The learning objectives of this course adhere to the standards required for the Creative Arts core courses. Students will be familiar with the history of German drama and the leading aesthetic debates regarding the purposes and modes of drama. They will understand drama as a forum for the representation and discussion of social realities and interpersonal relationships, and will view dramatic performances critically in that regard. Students will develop their critical reading, viewing and thinking skills and their academic research skills. They will practice their writing skills and employ academic standards of documentation and citation. They will refine their understanding of the dramatic arts as a mode for contemplating social engagement and responsibilities.

Required Texts: Students will find the preferred translations of the required works in the UH Bookstore. Besides those texts, students will find additional readings posted to their Blackboard Vista accounts. DVDs of various productions of some these works are held in the LAC, the music library, and the MD Anderson library here on campus.

Course Requirements: This course will be a seminar in which regular attendance and student participation is required. You will be expected to read a play each week, and an accompanying theoretical essay, and be prepared to discuss these works in class. There will be a teamwork component to this course. Students will be asked to form groups of three, and each group will analyze and interpret either a single character's, or a pair of characters', actions and motivations from three different perspectives. Each team is responsible for presenting these three various character interpretations on the day on which the play in which the character(s) appears is discussed. Teams are either chosen by mutual agreement or assigned by the professor. The professor can guide the students in finding resource for their different interpretations. Opportunities will be given for paper re-writes. Please refer to the student responsibility and honesty standards in the student handbook. Submit papers through Turn-it-in in your Blackboard Vista account.

Evaluation:

weekly participation	20%	second paper	25%
team project	20%	final exam	15%
first paper	20%		

Weekly Schedule: (subject to change according to the needs of the class)

DATE	WORK DISCUSSED
1-19	Course Introduction
1-26	Schiller, "Love and Intrigue" Hill, "Stage Practices of the <i>Sturm und Drang</i> "
2-2	Kleist, "The Broken Jug" Schlegel, "Lectures on drama"
2-9	Grillparzer, "King Ottakar's Rise and Fall"
2-16	Büchner, "Woyzeck," selected letters
2-23	Hebbel, "Agnes Bernauer" Nietzsche, excerpts "The Birth of Tragedy"
3-2	Bernstein, "Twilight" Holz, "About Naturalism in Drama" Hauptmann, aphorisms
3-9	Wedekind, "Spring Awakening" FIRST PAPER DUE
3-16	Spring Break

3-23	Fleisser, "Purgatory in Ingolstadt" last chapter: "How Dramas End"
3-30	Horv��rth, "Tales from the Vienna Woods" Luk��cs, "Sociology of Modern Drama" FIRST PAPER RE-WRITE DUE
4-6	Brecht, "The Three Penny Opera," "A Short Organum for the Theater" Pabst, "The Three Penny Opera"
4-13	D��rrenmatt, "Visit of the Old Woman" Frisch, "Andorra" SECOND PAPER DUE
4-20	Weiss, "Marat/Sade" Esslin, "Violence in Modern Drama"
4-27	Jelinek, "Clara S. A Musical Tragedy" Borgert, "Introduction"
5- 3	Second Paper Re-write due
5-6	Final Exam