

Dear Drama majors,

Here are course descriptions for the approved DRAMATIC LITERATURE courses for Spring 2022.

**TuTh 9-10:50 - Course Code 03140 - Drama 112W: Later Shakespeare**

This course surveys the later portion of Shakespeare's career as a playwright (roughly 1604-1611). On one level, we will explore these plays as scripts we read today, addressing their structural elements (plot, characterization, action, idea, etc.), their specific language, and the range of issues they provoke for us. At the same time, we will approach them as representative of a historical theatrical experience, examining how they negotiate the cultural (and social, and political, and economic) imperatives of their own time.

**TuTh 1-2:20 - Course Code 03150 - Drama 129: African Drama; Theatrical Traditions and Cultural Politics**

This course explores theatrical traditions—use of masquerade, incantation, ritual, praise poetry, community participation—based in the African world-view as represented in drama by Nigerian Nobel Laureate, Wole Soyinka, Kenyan Ngugi wa Thiong'o, Ghanaian woman playwright, Ama Ata Aidoo, and South African anti-apartheid performing artists. We analyze these dramatists' uses of different dramatic styles and structures, community theater, and an African adaptation of Greek tragedy. Throughout this course we analyze links among drama, performance, and cultural politics.

**TuTh 3-4:20 - Course Code 03152 - Drama 129: Cross-Cultural Women Playwrights and Performance Artists: History on Stage**

This course discusses women dramatists cross-culturally and comparatively from Africa, and the multiethnic United States in terms of their representations of history on stage. We study the dramatic portrayals of socio-political realities of racial, gender, and class inequities. We analyze playwrights' imaginative depictions of their own historical locales as well as links in the black diaspora. History is revealed via playwrights' engagement with gender issues, British colonization, patriarchy and colonialism, female sexuality and socialization among other themes.

**MWF 2-2:50 - Course Code 28881 - Italian 150: Divine Comedy**

This year's course on the *Divine Comedy* will study the way in which Dante uses irony to upset the quotidian, earthly certitudes and perspectives we employ to make sense of the *Inferno* and *Purgatorio*. Romantic criticism with its titanism, exalted such figures as Francesca, Farinata, Pier della Vigna, and Count Ugolino, swooning over the "tragedy" of their damnation, but reading no further. Carefully read, the play of Dante's *Inferno* achieves the contrary of exaltation: the glance backward from the education imparted by the *Paradiso*—axiological, epistemological and critical fulcrum of the poem—reveals the error that makes the damned glorious in the eyes of the world, and indeed, even attractive to us readers. Having arrived at such insight, retrospection of the *Inferno* and *Purgatorio* reveals the subtle way in which the play of the poem's figuralism subverts the "natural" reading. We see what we may have overlooked before. Reading *sub specie aeternitatis*, our entire reading of the earlier *canti* changes completely. Thus do we overcome the wisdom of this world in favor of the foolishness of God.

We will study this constellation of themes as part of an introduction to the three canticles of the poem. We shall also concern ourselves with understanding the *Divine Comedy* in relation to the traditions of Christian rationalism. Understanding the meaning of love in Christianity and its

metamorphic power. Understanding the importance of conversion to salvation, and what it asks of the reader; the concept of eternity, the spiritual development of the soul and its relation to the renunciation of goods; the poem's overall transaction with the reader; love in its relation to sin; the vice of pride; the relationship between reason and the *mysteria*. Understanding the relation between the three canticles and their differences and the way the poem figures its own nature and task. Understanding the way in which the poem moves from romantic opacity to rationalist transparency.

**Reply-to:** [artscounselor@uci.edu](mailto:artscounselor@uci.edu) for Spring '22 enrollment questions.

Best regards,

**The Arts Student Affairs Team**

Claire Trevor School of the Arts

University of California, Irvine

e: [artscounselor@uci.edu](mailto:artscounselor@uci.edu)

appts: <https://appointments.web.uci.edu/default.aspx?office=13>

arts chat: <https://alive5.com/Nrv33ou>

p: 949.824.6646 | f: 949.824.4106

w: [www.arts.uci.edu/students](http://www.arts.uci.edu/students) | fb: [www.facebook.com/CTSASStudentAffairs](https://www.facebook.com/CTSASStudentAffairs)

**UCI** Claire Trevor  
School of the Arts