

NEW COURSE PROPOSAL

PROGRAM AREA ENGLISH AND HISTORY

**1. Catalog Description of the Course.** *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of \_\_\_ units); time distribution (Lecture \_\_\_ hours, laboratory \_\_\_ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

**HIST 430 TRADITION AND TRANSFORMATION: LITERATURE, HISTORY, AND CULTURAL CHANGE (3)**

Three hours lecture per week

Prerequisite: ENGL 103 or 105 or HIST 280 or consent of the instructor

Bringing literature and history together, this course exposes students to a diverse range of work in art, literature, films, and history. It cultivates the students' intellectual understanding of the topic from both a cross-disciplinary and a cross-cultural perspective. It emphasizes reading, writing, analytical, and communication skills. Topics and themes may vary under the same title. Repeatable.

Same as ENGL 430

GenEd: C3b, D and Interdisciplinary

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**2. Mode of Instruction.**

	<b>Units</b>	<b>Hours per Unit</b>	<b>Benchmark Enrollment</b>
Lecture	<u>3</u>	<u>1</u>	_____
Seminar	_____	_____	_____
Laboratory	_____	_____	_____
Activity	_____	_____	_____

**3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

Justification:

Upper Division Interdisciplinary Course. Elective for English and History majors.

This team-taught interdisciplinary course explores the rich dialogues connecting the past and the present, the constant cross-fertilization of literature and history, and the multiple meanings derived from the intersections between the written and the visual worlds. Not limited to a single period and place, it explores the rich human experiences of the world community, and promotes an understanding of our people and nation by looking at our society from both within and without. Bringing the perspectives and insights of at least two disciplines, the course illustrates the points and counterpoints of conflicting views, and illuminates the hash realities of social turmoil and cultural transformation. Topics and themes may vary under the same title.

Learning Objectives:

Participants who complete the course will be able

To communicate, in oral and written forms, a cross-disciplinary and cross-cultural understanding;

To analyze the genres, styles, and historical context of the literary, films, and visual art material;

To write explanations of the changes and conflicts in cultural and cross-cultural transformations.

4. Is this a General Education Course                      YES X                      NO  
 If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Life Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	C3b
D (Social Perspectives)	D
E (Human Psychological and Physiological Perspectives)	

5. **Course Content in Outline Form.** *[Be as brief as possible, but use as much space as necessary]*

Sample for the Spring 2005:

Introduction of contemporary Chinese history  
 Introduction of contemporary Chinese literature, novels, and films  
 Ethics, mores, and social customs in contemporary Chinese society  
 The Chinese intellectual tradition  
 Chinese society and Chinese literature  
 Modern films and Chinese society  
 Cultural Revolution and the Intellectual  
 New genres of Chinese novels after the Cultural Revolution  
 New memoirs: literature, memory, and history  
 Women authors and contemporary Chinese literature  
 Chinese film directors and their styles  
 Social change in literature and films  
 Novels and films and Chinese politics  
 Economic reforms and literature and films  
 The individual in contemporary Chinese novels and films  
 Family, marriage, and tradition in contemporary Chinese literature and films  
 Chinese literature and films: a reflection of tradition or a tool for change?

6. **References.** *[Provide 3 - 5 references on which this course is based and/or support it.]*

Reference Books:

Chris Berry, *CHINESE FILMS IN FOCUS/25 NEW TAKES* (British Film Institute, 2004)  
*NEW CHINESE CINEMAS*, ed. Nick Browne, Cambridge University Press  
 Cai Rong, *CHINESE WOMEN IN FILM AND FICTION*  
 Kwok-Tan Tam, *New Chinese Cinema* (Images of Aisa), (Oxford University Press, 1998)

Films:

Raise the Red Lantern (Zhang Yimou)  
 Together  
 Crouching Tiger Hidden Dragon (Ang Lee)  
 Red Sorghum (Zhang Yimou)  
 Farewell My Concubine (Chen Kaige)

Fiction and Memoir:

Dai Sijie, *Balzac and The Little Chinese Seamstress* (Anchor, 2002)  
 Ha Jin, *Waiting*, (Pantheon, 1994)  
 Anchee Min, *Red Azalea*, (Pantheon, 1994)

Anchee Min, *Becoming Madame Mao*, (Houghton Mifflin, 2000)  
Jung Chan, *Wild Swans*, (Doubleday, 1991)  
Nien Cheng, *Life and Death in Shanghai*, (Penguin, 1988)  
Li Zhi Sui, *The Private Life of Chairman Mao*, (Random House, 1996)

**7. List Faculty Qualified to Teach This Course.**

Joan Peters and Nian-Sheng Huang

**8. Frequency.**

a. Projected semesters to be offered: Fall  Spring  Summer

**9. New Resources Required.**

- a. Computer (data processing), audio visual, broadcasting needs, other equipment
- b. Library needs
- c. Facility/space needs

**10. Consultation.**

Attach consultation sheet from all program areas, Library, and others (if necessary)

**11.** If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Joan Peters, Assistant Professor of English  
Nian-Sheng Huang, Associate Professor of History 9-15-04

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Proposer of Course

Date