Request Form for General Education Certification:

Humanities Requirement: (Except FYSM, please include a syllabus)
Faculty Member(s): Various
Course Number: Theatre 288
Course Name: Selected Topics in Theatre: Literature and Criticism
Department of faculty member(s): Theatre & Dance
Course Description:

Concentrated investigation of specific problems in theatre, specifically focused in the areas of literature and criticism, as announced when offered. May be repeated for credit with different research topics.

I. Explain how the proposed course satisfies the following Approval Criteria for Humanities:

1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions.

Because this is a 'selected topics' course, each offering will have a specific and individual focus. Dramatic literature by its very nature is an expression of human culture, and each era, style, genre, playwright, etc. expresses the culture from which it is born in a unique way.

2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions.

Students will analyze and provide critical perspective to scripts within a particular genre, style, historical period, subject area, or other relation, depending on the focus of the specific offering.

3. The course must examine relevant primary source materials as understood by the appropriate discipline(s).

Students will gain historical and/or cultural perspective through the reading and analysis of primary source material, possibly including play scripts, academic criticism and/or theatrical performances (according to the varied focus of each course offering).
4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Students will analyze and provide critical perspective to scripts within a particular genre, style, historical period, subject area, or other relation, depending on the focus of the specific offering. Depending on the course offering, this outcome may be demonstrated through extended critical essays, in-class writing assignments, class presentations on particular plays, etc.

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome

Due to the nature of the course as being a selected topics course, signature assignments for each course may be different. It is expected that each course design an assignment that will satisfy the needs of the signature assignment for either Student Learning Outcome 1 (analysis of ideas) or Student Learning Outcome 2 (examination of primary source materials within the discipline).

Some examples:
SLO 1: Students may write a critical paper in reaction to a performance of a play that exists within the focus of the selected topic.
SLO 2: Students may develop a research paper focused on a particular element related to the selected topic, using primary source material.

As a general guideline, it is reasonable to say that courses focused on criticism may lean towards satisfying SLO 1, while courses focused on literature might find SLO 2 more appropriate, although this guideline should not be assumed to fit every situation.
Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture. (List Outcome 1 on Syllabus)

Evidence: Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

Standard At least 80% of students score 3 or 4 on rubric.

Rubric for SLO 1

<table>
<thead>
<tr>
<th>Does not meet expectations 1</th>
<th>Approaches Expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds Expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper (or equivalent) disregards or fails to coherently engage the idea or ideas. It may lack any appropriate pattern of structure or development. Paper (or equivalent) fails to employ concepts, methods or practices appropriate to the discipline. Paper (or equivalent) shows severe deficiencies in reading and writing college-level English or the Target Language of the course.</td>
<td>Paper (or equivalent) is unsatisfactory in multiple ways. It displays serious weaknesses in composition and analysis of the idea or ideas, and does not adequately employ concepts, methods and practices appropriate to the discipline.</td>
<td>Paper (or equivalent) is competent, though sometimes marginally so. It displays adequate analysis of the idea or ideas and satisfactory employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates proficiency in the conventions of written English or the Target Language of the course.</td>
<td>Paper (or equivalent) displays cogent analysis of the idea or ideas and informed employment of concepts, methods or practices appropriate to the discipline. Paper (or equivalent) demonstrates excellent composition skills in English or the Target Language of the course.</td>
</tr>
</tbody>
</table>
**Outcome 2:** Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

**Evidence:** Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

**Standard:** 80% of students receive a score of 3 or 4 on each dimension.

**Rubric for SLO 2**

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Does not meet expectations 1</th>
<th>Approaches expectations 2</th>
<th>Meets expectations 3</th>
<th>Exceeds expectations 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description:</strong> identify and/or describe the primary source</td>
<td>Incorrect identification, description is inaccurate, inappropriate</td>
<td>Identification/description is insufficient, ambiguous, lacks detail</td>
<td>Identification/description is accurate, adequately detailed despite omissions</td>
<td>Identification/description is stated clearly and comprehensively and includes relevant information</td>
</tr>
<tr>
<td><strong>Context:</strong> situate the primary source in terms of time, place, genre, and/or discipline</td>
<td>Little or no description of context, or irrelevant contextualization</td>
<td>Some description of context, but not adequate</td>
<td>Primary source is reasonably contextualized; contextualization is in terms of more than one context</td>
<td>More nuance and sophistication in terms of situating the primary source; student contextualizes primary source in terms of multiple contexts</td>
</tr>
<tr>
<td><strong>Interpretation:</strong></td>
<td>Paper does not move beyond description, or offers inaccurate or irrelevant interpretation not connected to description</td>
<td>Paper marginally moves beyond description; student offers inadequate or irrelevant evaluation; not reasonable connection to description and context.</td>
<td>Interpretation is reasonably connected to the description and contextualization; student offers evaluation that is less than comprehensive.</td>
<td>Interpretation arises from description and contextualization; student offers evaluation supported by the contextualization and description; student's insight takes into account the complexities of the primary source.</td>
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</table>
HISTORY OF MUSICAL THEATRE

THTR 288-001, Spring 2010
TUESDAY/THURSDAY 10:50-12:05

Dr. Anna Andes
E-mail: AndesA@cofc.edu
Office Number: CATO 309
Office Phone: 953-5834
Office Hours: Monday 2:00-4:00 pm, Thursday 1:00-3:00 pm & by apt.

Course Description:

This course will examine the development of American Musical Theatre as an art form. In particular, this course will explore

1) The social, cultural atmosphere that gave birth to the American Musical in the early 20th century
2) the popular phenomenon of American Musical Theatre
3) the influences of commercial forces upon the development of American Musical theatre
4) the commercial and artistic relationship between the American Stage Musical and the subsequent development of the hugely successful American Film Musical

CATALOG COURSE DESCRIPTION:
Concentrated investigation of specific problems in theatre, specifically focused in the areas of literature and criticism, as announced when offered. May be repeated for credit with different research topics.

STUDENT LEARNING OUTCOMES: This course meets the following General Education requirements for Humanities:
1. Students analyze how ideas are presented, interpreted, or valued in various expressions of human culture.
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed in the Biography/Research Paper.

This course is designed to challenge your critical thinking, reading, viewing and writing skills by

1) Expecting students to discuss the ideas presented by reading assignments in class and videos/dvds viewed in class
2) Requiring attendance at a performance of CofC's production of THE GREAT TRAILER PARK MUSICAL & writing an analytical critique of this contemporary musical.
3) Requiring the reading and analysis of a biographical work on a significant figure within the history of the American musical.
- Papers are due on the date they are due. Papers will be docked 2/3 of a letter grade for EACH day they are late (ex. a B+ paper one day late will be lowered to a B-). PLAN ACCORDINGLY.

**Grading Breakdown:**

- Class participation: 10%
- Quizzes (5 of 6): 10%
- Test (14% each): 45%
- TRAILER PARK Paper: 15%
- Research Paper: 20%


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<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>84-86</td>
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<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>74-76</td>
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<tr>
<td>C-</td>
<td>70-73</td>
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<td>D+</td>
<td>67-69</td>
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<td>D</td>
<td>64-66</td>
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<tr>
<td>D-</td>
<td>60-63</td>
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<td>F</td>
<td>below 60</td>
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**Course Outline:**

1/12/10  COURSE INTRODUCTION
1/14/10  *Antiquities; The Dark Ages; The Renaissance*
1/19/10  *The Beggar's Opera; Comic Operas*
1/21/10  *The Black Crook; Operettas*
1/26/10  Revues
1/28/10  George M. Cohan
2/2/10   *The Princess Musicals*
2/4/10   *Showboat*
2/9/10   SHOWBOAT (viewing in class)
2/11/10  SHOWBOAT (viewing in class)
Signature Assignment: Biography/Research paper

A paper that will involve a study, based on a biography, of the life and contributions of a person who contributed to the history of the American musical. A list of biographies will be supplied at a later date from which students will pick their subject-person. Students MAY NOT change their topic once it has been chosen.

In addition to the biography, you will do additional research into the life of this person, including each of the following:

- An investigation of the plays or productions that the person was involved with, including critical reaction to original productions if available.
- An investigation of the artist in his or her own words: Either writings published by this person (if available) or published interviews with or about the theatre artist.

The paper should address each of the following points in some way:

- How did this artist help to influence the direction of musical theatre through his or her work?
- In what ways did the work of this artist reflect the culture and/or social norms of his or her era. How have these elements changed? Would this artist's work have a different effect on modern audiences?
FACULTY CURRICULUM COMMITTEE
SIGNATURE PAGE

- In section A, list ALL of the forms covered by this signature page. If you submit a form that is not listed in A, your proposal will be held back until we receive a new, updated signature page.
- You must obtain the signature of your department chair and dean before submitting your proposal.

A. FORMS COVERED BY THIS SIGNATURE PAGE. List each form you are submitting—for instance, PSYC 383, Course Form; PSYC, Change of Major Form; PSYC, Change of Minor Form.

   Signature Page
   THTR288 Course Form
   Example Syllabus: History of Musical Theatre
   Humanities Request form

B. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:

   [Signature]
   Date: 9-3-13

2. Signature of Academic Dean:

   [Signature]
   Date: 9/3/13

3. Signature of Provost:

   [Signature]
   Date: 10/5/13

4. Signature of Business Affairs (only for course fees):

   [Signature]
   Date: __________

   [ ] fee approved on __________
   [ ] BOT approval pending

5. Signature of Curriculum Committee Chair:

   [Signature]
   Date: __________

6. Signature of Budget Committee Chair (only for new programs):

   [Signature]
   Date: __________

7. Signature of Academic Planning Committee Chair (only for new programs):

   [Signature]
   Date: __________

8. Signature of Faculty Senate Secretary:

   [Signature]
   Date: __________

Date Approved by Faculty Senate: __________

[Signature]