Request Form for General Education Certification:
Humanities Requirement: (Except FYSM, please include a syllabus)
Faculty Member(s): Various
Course Number: Theatre 488
Course Name: Selected Topics in Theatre II: 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.</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>
</tr>
</tbody>
</table>
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

THTR488 Course Form


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: 9/3/12

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: ________________
SPECIAL TOPICS - AFRICAN AMERICAN THEATRE
"WHOSE VOICE? THE NEW VOICES IN AFRICAN AMERICAN THEATRE"
SPRING, 2010

Instructor: Professor Joy Vandervort-Cobb
Class meeting time: 1:00-1:50 Monday, Wednesday, Friday
Phone/email: 953-5802/cobbj@cofc.edu
Office Hours: Tuesday/Thursday 10:30-12:00

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 Final Research Paper.

OVERVIEW:
ST 488-005, Special Topics in African American Theatre, is a course designed to be a comparative study of the new voices in African American Theatre, primarily focusing on playwrights and theatre companies, to determine what defines African American theatre today. Using social and political history, dramatic history, the contemporary canon, and theatre-on-film, the students will explore the new voices in African American theatre as it is being crafted today.

COURSE OBJECTIVE:
This exploration will lead to a determination of how African American artists are self-identifying and the impact of that identification on the work being created or, indeed, if there is an impact. By course end, the student should be able to articulate and expound upon different styles of playwriting, performance, and presentation. The student should also be able to successfully write and present a research paper, utilizing both the World Wide Web and traditional research sources.

TEXTS
The following required texts are available at University Books on King Street or The College of Charleston Bookstore:
Corthorn, Kia.  
Corthorn, Kia.  
Orlandersmith, Dael.  
Orlandersmith, Dael.

Seeking the Genesis
Come Down Burning
Yellowman
The Gimmick & Other Plays
topic; is always prepared with required material already read and analyzed. Has missed no more than one class over term. (15 points)

**Good participation:** volunteers to participate in class, contributes regularly to discussions; is prepared for class with required materials. Has missed no more than one class over term. (13 points)

**Average participation:** occasionally volunteers to participate in class; distracted in class and not always prepared. Has missed two classes. (10 points)

**Poor participation:** rarely volunteers to participate in class; is not prepared and does not contribute to discussions; more than two absences. (07 points)

**Very poor participation:** rarely volunteers in class; is disruptive or inattentive; frequent absences. (00 points)

The PARTICIPATION GRADE is left solely to the discretion of the Instructor. I am fully cognizant that there are those among us who are uncomfortable contributing orally in classes but are actively listening and learning and I will try to take that into consideration when giving you the participation grade. You will be able to demonstrate your active learning by contributing to the discussion boards set up on WebCT. I think you serve yourself and the class better by participating during the discussions, but will accommodate your unwillingness or inability to do so through the use of the Discussion Board.
I am also fully aware that there are those among us who enjoy contributing in a disruptive manner; I will accommodate this particular attitude as well through a loss of points.

**Course Requirements**
The course grade will be compiled from the following:

1. Class Participation and Attendance: 20%
2. Reading Tests: 30%
3. Final Exam/Research Paper: 50%

**Letter Grade:**

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Rating</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>92-90</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>89-87</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>86-83</td>
<td>3.0</td>
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<tr>
<td>B-</td>
<td>82-80</td>
<td>2.7</td>
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<tr>
<td>C+</td>
<td>79-77</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>76-73</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>72-70</td>
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<tr>
<td>D+</td>
<td>69-67</td>
<td>1.3</td>
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<tr>
<td>D</td>
<td>66-65</td>
<td>1.0</td>
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<tr>
<td>D-</td>
<td>64-00</td>
<td>0.0</td>
</tr>
</tbody>
</table>

**NOT APPLICABLE IN THIS COURSE**
Signature Assignment: Research paper

A paper that will involve a study of the life and contributions of a person who contributed to the history of African American Theatre.

Your research should include the following elements:
- 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 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?