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 / THTR 288 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: 9/3/13

3. Signature of Provost:

   [Signature] Date: 10/5/13

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

   [Signature] Date: ________________ fee approved on ____________

5. Signature of Curriculum Committee Chair:

   [Signature] Date: 11/21/13

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: ________________
RE: THTR 288: Selected Topics in Theatre: Literature and Criticism

Dear Curriculum Committee:

Please accept the attached course proposal from the Department of Theatre and Dance in the School of the Arts. The course is designed to be a variable Selected Topics course in theatre literature and criticism. This course designation would be for Selected Topics courses for which Humanities General Education credit is appropriate.

Theatre 288 will be designated for Selected Topics courses for which no prerequisite is necessary.

We have attached a syllabus that represents a good example of the type of course that this offering might look like, though as a Selected Topics course, each offering will be unique.

Attachments:
Signature Page
THTR288 Course Form
Example Syllabus: History of Musical Theatre
Humanities Request form
FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
• Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
• Fill out the parts of the form specified in part B. You must do this before your request can move forward!
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: PAUL COLLINS       Phone: 3-8215       Email: collinspm@cofc.edu
Department or Program:   Theatre and Dance   School: SOTA
Subject Acronym and Course Number: THTR288

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
☐ Course Number
☐ Course Name
☐ Course Description
☐ Credit/Contact Hours
☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

Due to new policies within the General Education program, it has become necessary to differentiate Special Topics courses as being specifically Humanities eligible or non-Humanities eligible. Because the Department of Theatre and Dance offers courses in both literature/criticism (Humanities eligible) and theatrical practice (Humanities ineligible), this new course designation will allow one (existing) course (THTR289) to be used for advanced special topics courses in practice, and one (new) course (THTR288) to be used for courses in literature and criticism for which Humanities credit would be appropriate.

This course number is intended for courses that do not require previous knowledge or specific coursework.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

As this course will be a designated Humanities course, the additional steps required for inclusion in this General Education program are being developed separately from this application.
EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department: School: Subject Acronym: Course Number:

Credit hours: lecture lab seminar independent study
Contact hours: lecture lab seminar independent study

Course title: Seminar:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable? yes no If yes, how many total credit hours may the student earn?

E. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department: Theatre and Dance School: SOTA Subject Acronym: THTR Course Number: 288

Credit hours: lecture lab 1-3 seminar independent study
Contact hours: lecture lab 1-3 seminar independent study

Course title: Selected Topics in Theatre, Literature and Criticism

Course description (maximum 50 words, exactly as it appears in the catalog):

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.

Restrictions (pre-requisites, co-requisites, majors only, etc.):
Prerequisite: Permission of the instructor

Cross-listing, if any (submit approval from relevant department):

Is this course repeatable? yes no If yes, how many total credit hours may the student earn?

Is there an activity, lab, or other fee associated with this course? yes no What is the fee? $

Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.

If this is a newly-created course, is it intended to be the equivalent of an existing course? yes no
If so, which course? _______

Note: You must deactivate that course by submitting an additional Course Form.
Hi Cathy,

Here are our responses to your THTR questions (they will be in bold, italics for clarity)......

These two courses were created to solve a problem with THTR Special Topics courses and Gen Ed - some THTR courses (ones not involving practice count for Gen Ed others don't). Our old number system was such that there was only one number for lower level Special Topics and one for upper level ones. The Chair would have to approve on an ad hoc basis Special Topics courses which were to count for Humanities - when the re-certification process began - it was suggested that there needed to be a specific Special Topics course for THTR Humanities courses and one for THTR courses in practice. Thus we created these two "new" courses - we made a mistake last Spring and sent these to the Gen Ed committee as re-certifications - when they should have gone this route as new course proposals.

**THTR 288**

Title is same as proposed THTR 488 (believe the "II" should be removed—need to clarify) - *Yes that was an oversight, it should be "I"*

Max repeatable hours not provided. Need hour cap. *the wording should match the 289/489 wording of "May be repeated for credit with different course topics" - looking in Banner it appears that your office, when we transitioned to Banner, translated that as a 99 hour cap.*

**THTR 488**

Max repeatable hours not provided. Need hour cap. *the wording should match the 289/489 wording of "May be repeated for credit with different course topics" - looking in Banner it appears that your office, when we transitioned to Banner, translated that as a 99 hour cap.*

We will be moving these forms to the Gen Ed committee simultaneously - or perhaps with a bit of lag time.

Thanks for all that you do!

Todd

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On 10/3/13 10:34 AM, Boyd, Catherine C wrote:

All,

Please see the attached list of questions concerning curriculum proposals submitted to the FCC for your area. The Registrar's office has reviewed the proposals and we need a few clarifications which are indicated by the courses. Can you get back with us on these as soon as possible?

Thanks!

Cathy
F. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

No specific costs are evident

H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

NOTE: In that this course is a Selected Topics course, these learning outcomes may vary based on the specific focus of each topic offering. It is assumed that due to the Humanities designation each course will likely touch on each of the following learning outcomes, and will focus heavily on one or more of them.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. 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.</td>
<td>Depending on the course offering, this outcome may be demonstrated through extended critical essays, in-class writing assignments, class presentations on particular plays, etc.</td>
</tr>
<tr>
<td>2. 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).</td>
<td>This outcome may be demonstrated through examinations, class presentations, research papers, etc.</td>
</tr>
<tr>
<td>3. Students will learn to conduct effective research in regards to varying areas of theatrical literature and practice.</td>
<td>This outcome may be demonstrated through presentations of research in written papers, class presentations.</td>
</tr>
<tr>
<td>4. Students will gain a depth of knowledge in a specific area of the history and/or literature of the theatre.</td>
<td>Depending on the focus area of the specific topic being studied in the course offering, this outcome may be assessed through a variety of different methods including many of those related to previous learning outcomes. It is expected that the course will employ at least one measure of the depth of knowledge in the focused and specific subject area of the course.</td>
</tr>
</tbody>
</table>
How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

The department holds skills in literature and criticism in high regard, and several of our department learning outcomes are accomplished through a focused, specialized look at a particular genre, style, historical period, or other subject area. Specifically, these Selected Topics offerings may:
1. Develop reading, writing, and oral communication skills
2. Develop critical thinking and problem-solving skills
3. Provide students with an understanding and respect for people from diverse backgrounds and cultures and encourage the development of a global outlook.
4. Educate students as to current political, social, economic and scientific issues, and to a historical perspective of those issues.
5. Provide students with the opportunity to acquire a depth of knowledge in a specific subject area, specifically one in theatre history or literature.
6. Train students in methods of scholarly inquiry and research.

I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor and/or Change Major/Program Form as appropriate.
No changes to existing program

J. CHECKLIST.

☐ I have completed all relevant parts of the form.

☐ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☐ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☐ I have submitted one Signature Form that lists all of the different forms I am submitting.
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.
Course Requirements:

- **Attendance** at a performance of THE GREAT TRAILER PARK MUSICAL (4/15 - 4/20 at 8pm EXCEPT 4/18 At 3pm).
- **Participation:** All students are expected to make an effort to join in class discussions of reading material and visual material presented in class by sharing their ideas & impressions of such material.
- **3 TESTS:** multiple choice, short answer, short essay
- **5 of 6 QUIZES:** 6 unannounced quizzes will be given on reading assignments. The lowest quiz grade will be dropped. There will be no make-up quizzes.
- **2 PAPERS:**
  - A 3 page critical analysis of CofC’s contemporary musical – THE GREAT TRAILER PARK MUSICAL.
  - 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
  - Individual hand-outs will be given at a later date outlining the particulars of these assignments.

Required Texts:

**Musical! A Grand Tour**
- by Denny Martin Flinn

Course Policies:

- Your presence is expected at all meetings of this class. Attendance will be taken at each class session. Only 3 absences are permitted. Your next two absences will lower your final grade by 2 points each. Each subsequent absence will lower your final grade by one-third of a letter grade (3 points). It is the policy of the Theatre Department that 12 or more absences – excused or unexcused – will result in a grade of WA (equivalent to an “F”). If you arrive late and attendance has been taken, then you MUST tell me so after class or you risk being marked absent for the day. I do not distinguish between an excused or unexcused absence. Therefore – be careful about missing class. If you use up your allowed absences and then are sick – you are out of luck. The only exception to this is an absence for a daytime performance of a theatre production. Such an absence will not count against you.
- Excessive lateness to class WILL ABSOLUTELY affect your attendance grade.
- If I see you TEXT MESSAGING in class you will be marked absent for the day.
- All students are expected to be respectful of each other’s thoughts and ideas that are expressed during class discussions.
• 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%

A = 94-100
A- = 90-93
B+ = 87-89
B = 84-86
B- = 80-83
C+ = 77-79
C = 74-76
C- = 70-73
D+ = 67-69
D = 64-66
D- = 60-63
F = below 60

Course Outline:
1/12/10 COURSE INTRODUCTION
1/14/10 Antiquities; The Dark Ages; The Renaissance
1/19/10 The Reggae’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)
2/16/10  TEST

2/18/10  Porgy and Bess

2/23/10  Agnes de Mille and Oklahoma!

2/25/10  OKLAHOMA! (viewing in class)

3/2/10  OKLAHOMA! (viewing class)

3/4/10  Jerome Robbins and West Side Story; Michael Bennett and A Chorus Line

3/9&11/10  SPRING BREAK

3/16/10  Directors and Choreographers; The Black Musical

3/18/10  The Rock Musical; The English Musical; The Off-Broadway Musical

3/23/10  TEST

3/25/10  Classics, Major and Minor; Bookwriters

3/30/10  Lyrics

4/1/10  Music

4/6/10  Biography Papers Due

4/8/10  Decline and Fall

4/13/10  Into the Woods

4/15/20  INTO THE WOODS

4/20/10  INTO THE WOODS

4/22/10  Trailer Park Papers Due

Final Exam:  May 1st at 8am
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?