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: THTR488

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 (THTR489) to be used for advanced special topics courses in practice, and one (new) course (THTR488) to be used for courses in literature and criticism for which Humanities credit would be appropriate.

This course number is intended for advanced courses that likely would require prior coursework or equivalent knowledge or experience and will allow the students to take a more rigorous or specific look at an advanced topic in theatre history, criticism or dramaturgy.

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: 488

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

Course title: Selected Topics in Theatre II: 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. Students will take a rigorous and specific look at a particular advanced topic in literature, criticism or dramaturgy. May be repeated for credit with different research topics.

Restrictions (pre-requisites, co-requisites, majors only, etc.):
Prerequisite: Permission of the instructor, and possibly additional course(s) related to the subject area

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

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. These critical reactions must demonstrate a deeper understanding of the subject matter than would be expected in a more introductory course.</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. These materials should demonstrate deep and advanced understanding of the people and subjects studied in the course.</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. Reflecting the advanced nature of the course, and the expectation that it is continued study in a subject area, research methods and sources will be held to a higher academic standard than that of an introductory course.</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. As this is an advanced course requiring prior study and/or experience, the expectations regarding the demonstration of ‘depth of knowledge’ are significantly higher than in an introductory course. The assessments will be rigorous, and will reflect the advanced nature of the course.</td>
</tr>
</tbody>
</table>
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.
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. Seeking the Genesis
Corthorn, Kia. Come Down Burning
Orlandersmith, Dael. Yellowman
Orlandersmith, Dael. The Gimmick & Other Plays
Wilson, Tracey Scott. 

The following required texts will be disseminated in class:

McCrane, Tarell Alvin. In the Red and Brown Water

Wilson, Tracey Scott. The Good Negro

I will also make reference to concepts found in:

Dickerson, Sun, Glenda. African American Theatre, A Cultural Companion


Hill, Errol. The Theater of Black Americans

and in/from AMERICAN THEATRE MAGAZINE and THEATRE TOPICS. Use of assorted websites, i.e. www.blackbottom.com; youtube; etc will also be a large part of this course.

I strongly recommend each student purchase tickets to the Tyler Perry play, MADEA’S BIG HAPPY FAMILY, at the North Charleston Performing Arts Center on February 11, and 12, 2010. This production is not required as it happens during our Spring Break but would benefit the dialogue in the classroom if the students were able to see it.

ATTENDANCE/LATE POLICY: Students are expected to attend all classes. Three (3) unexcused late arrivals (10 minutes or more) will equal one (1) unexcused absence. The combination of three (3) unexcused absences will result in the reduction of the course grade to the next lowest grade; with each succeeding absence, the final grade will be reduced to the next lowest grade. It is the responsibility of the student to inform the instructor of his/her late arrival at the conclusion of the class period. Absences or late arrivals will be considered "excused" upon prior arrangement and discussion with the Instructor or if the Instructor is sent written notification of the absence by the Undergraduate Dean or Health Services. Excessive absences (six or more), unexcused and excused, will result in the student receiving a WA (an equivalent to an “F”) for the course. This is non-negotiable and consistent with the overall College of Charleston policy on attendance.

ASSIGNMENTS/TESTS: Participation in all scheduled classroom activities is expected and you will be graded on your participation. There will be NO make-up reading tests or exams as a rule. Should a make-up be necessary, you must make arrangements with the Instructor at least two (2) class periods prior to assignment date. The Instructor reserves the right to refuse a make-up test/exam. Missed reading tests or exams will average in as zero (0) points toward your final class grade.

Daily, active participation is required of all students. You will best learn the material by coming to class on a regular basis and being involved in classroom activities.

Participation grades will be awarded as follows:

Active and excellent participation: frequently volunteers to participate in class, contributes positively to discussions; shares ideas and knowledge based on
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%

<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>
</tr>
<tr>
<td>B-</td>
<td>82-80</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>79-77</td>
<td>2.3</td>
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<tr>
<td>C</td>
<td>76-73</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>72-70</td>
<td>1.7</td>
</tr>
<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>
</tr>
<tr>
<td>D-</td>
<td>NOT APPLICABLE IN THIS COURSE</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>64-00</td>
<td>0.0</td>
</tr>
</tbody>
</table>
**COURSE CALENDAR:**
The following course calendar shows the weekly class activity. Assignments and due dates will be disseminated ad hoc and are due as stated in class. The Instructor reserves the right to alter Course Calendar as necessary. Should you miss a class or an assignment, finding out changes is **your** responsibility.

<table>
<thead>
<tr>
<th>DATE:</th>
<th>ACTIVITY:</th>
</tr>
</thead>
</table>
| **Week One** | Intro class/syllabus discussion  
What to expect & what I expect  
Let's Build Us A World  
Rules of Engagement |
| **Week Two-Three** | History – What do you remember?  
The Start  
Harlem Renaissance  
FTP  
60s Theatre  
80s Theatre  
90s Theatre |
| **Week Four-Five** | The New Players  
Theatre Companies  
NY/Chicago/ATL/LA |
| **Week Six - Nine** | The New Players  
Playwrights  
Slam Poets: where do they fit in?  
Solo Artistry the Way?  
Anna Deavere Smith  
Sarah Jones  
Daniel Beaty  
Dael Orlandersmith  
Tyler Perry vs Spike Lee |
| **Week Ten - Fourteen** | Read 'em and weep  
The Work |
| **Week Fifteen - Sixteen** | What have we learned and where do we go from here? |

Video works:
A Raisin in the Sun (1960)  
I'll Make Me a World, volumes 1-4  
Why Did I Get Married?  
Fires in the Mirror  
Daniel Beaty – Knock, Knock; Emergence-See
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?