

The University of Kansas
College of Liberal Arts & Sciences
COMMITTEE ON UNDERGRADUATE STUDIES & ADVISING

AGENDA

JANUARY 27, 2009, 11:00AM
STRONG HALL – ROOM 210

- I. Approval of CUSA Minutes from December 9, 2008
- II. Chair's Report
- III. Dean's Office Report
- IV. CLA&S Student Academic Services Report
- V. Subcommittee Chair Reports
 - A. Incomplete Grade and Excess Hours Administration
 - A. Advising & Awards
 - B. Curricular Changes/Degree Requirements
 - 1. Curricular Changes for Approval:
AAAS 334, AAAS 355, AAAS 356, AAAS 555, AAAS 585, AMS 529, ABSC 405, BIOL 215, EALC 592, EALC 527, HIST 325, HIST 455, HIST 510, HIST 592, HIST 392, HA 584, PHIL 368, PSYC 405, SPAN 302, SLAV 562, TH&F 100, THR 100, TH&F 101, THR 101, TH&F 105, THR 105, TH&F 106, THR 106, TH&F 111, THR 111, TH&F 116, THR 116, TH&F 201, THR 201, TH&F 204, FMS 204, THR 204, TH&F 206, THR 206, TH&F 209, THR 209, TH&F 212, THR 212, TH&F 213, THR 213, TH&F 215, THR 215, TH&F 216, THR 216, TH&F 220, THR 220, TH&F 224, THR 224, TH&F 226, THR 226, TH&F 283, FMS 100, TH&F 301, THR 301, TH&F 302, FMS 302, THR 302, TH&F 303, THR 303, TH&F 304, FMS 304, THR 304, TH&F 306, THR 306, TH&F 307, FMS 307, THR 307, TH&F 308, THR 308, TH&F 310, THR 506, TH&F 312, THR 312, TH&F 313, THR 313, TH&F 316, THR 316, TH&F 320, THR 320, TH&F 324, THR 324, TH&F 326, THR 326, TH&F 327, THR 327, TH&F 373, FMS 273, TH&F 375, FMS 275, TH&F 376, FMS 276, TH&F 380, FMS 380, THR 380, TH&F 381, FMS 310, TH&F 382, FMS 311, TH&F 384, FMS 314, TH&F 385, FMS 543, TH&F 387, FMS 312, TH&F 388, FMS 313, TH&F 401, THR 401, TH&F 404, THR 404, TH&F 405, THR 405, TH&F 406, THR 406, TH&F 410, THR 410, TH&F 413, THR 413, TH&F 416, THR 416, TH&F 429, THR 429, TH&F 445, THR 445, TH&F 450, FMS 410, TH&F 473, FMS 373, TH&F 475, FMS 375, TH&F 498, FMS 498, THR 498, TH&F 499, FMS 499, THR 499, TH&F 501, THR 501, TH&F 508, THR 508, TH&F 512, THR 512, TH&F 516, THR 516, TH&F 517, THR 517, TH&F 518, THR 518, TH&F 519, THR 519, TH&F 520, THR 520, TH&F 521, THR 521, TH&F 525, THR 525, TH&F 526, THR 526, TH&F 527, THR 527, TH&F 528, THR 528, TH&F 529, THR 529, TH&F 530, FMS 544, TH&F 576, FMS 576, TH&F 583, FMS 530, TH&F 584, FMS 531, TH&F 585, FMS 542, TH&F 586, FMS 541, TH&F 593, FMS 593, TH&F 599, THR 599, TH&F 603, THR 603, TH&F 604, THR 604, TH&F 609, THR 609, TH&F 617, THR 617, TH&F 618, THR 618, TH&F 619, THR 619, TH&F 620, THR 620, TH&F 626, THR 626, TH&F 675, FMS 475, TH&F 684,

FMS 592, TH&F 686, FMS 621, TH&F 708, THR 509, TH&F 773, FMS 673, TH&F 775, FMS 675, TH&F 776, FMS 676, FMS 200, THR 210, THR 310, FMS 315, FMS 316, FMS 320, FMS 411, FMS 412, FMS 413, FMS 414, FMS 477, FMS 478, FMS 479, FMS 480, FMS 540, THR 550, FMS 620, TH&F 214, TH&F 377, TH&F 476, TH&F 506, TH&F 676, TH&F 677

2. Degree Requirements for Approval:

- a) New Emphasis Area in African & African-American Studies Major
- b) Change to Existing Major – BA Theatre & Film – Film Studies Emphasis
- c) Change to Existing Major – BGS Theatre & Film – Film Studies Emphasis
- d) Change to Existing Major in BA Theatre & Film – Theatre Emphasis, and the addition of two new emphasis areas within the newly formed BA Theatre major.
- e) Change to Existing Major in BGS Theatre & Film – Theatre Emphasis, and the addition of two new emphasis areas within the newly formed BA Theatre major.
- f) Deletion of BGS Theatre & Film – Theatre and Film Emphasis
- g) Change to Existing Minor in Theatre
- h) Change to Existing Minor in Film Studies

C. Academic Standards

VI. Old Business

- A. Continued discussion of two-component BGS and Admissions to Majors proposal (see Attachment 1)

VII. New Business

This document was circulated among CUSA members over the winter break. **Changes to the document are noted in red.** At least one CUSA member felt that we should discuss some of the issues listed at the end of the document, seek feedback from members of our departments, and then return to the second CUSA meeting ready for a final discussion and a vote.

At the beginning of the fall semester, CUSA was asked to consider interrelated proposals to address the following issues:

- KU would like to offer distance education non-major BGS degrees to students graduating from Kansas community colleges who are unable to move to Lawrence.
- KU would like to offer distance education non-major BGS degrees to students attending the Edwards campus who have a limited number of majors from which to choose.
- Some students are unable to gain admission to their desired major because of major admissions criteria imposed by six departments.
 - Some of these students struggle to find a new major that meets their needs and within which they can obtain a graduating GPA (≥ 2.0 in junior/senior level coursework).
 - **Pursuing a different major may decrease the probability of graduating in four years.** This will become a more acute issue when tuition compact students are trying to graduate but cannot.
- There may be merits to imposing major admission criteria and more departments would like to use them.
 - Selective admissions allow the department to clearly communicate to students the skills necessary to succeed in the major, and the department's minimum standards of achievement in the core classes in which these skills are taught.
 - In fairness to departments, all departments/units should be allowed to impose admissions criteria if they believe these will help students to select a major in which they will succeed.
 - There is a perception among some students that departments without admissions requirements are lesser majors.
 - Departments not allowed to impose an admission standard may change their major course requirements in a manner designed to decrease the wide appeal of the major.

Proposal: Add a second non-major degree track to the existing BGS degree

AND

Allow all departments in CLAS to enforce admissions criteria to their major

Component 1: Add a second non-major degree track to the BGS

- No change to existing BGS degree in which students may complete a major and are required to complete a minor or a second major.
- Proposal is to add the following non-major degree track to the BGS
 - Non-Major Track Degree Requirements
 - 124 credit hours, 45 of which are numbered 300+
 - Common Degree Requirements (unchanged 27 hrs)
 - English (3 courses)
 - Argument & Reason (1 course)
 - Mathematics (2 courses)
 - Western Civilization (2 courses)
 - Non-western Culture (1 course)
 - Principal Course Requirements (at least 18 hrs – **same as existing BGS degree track**)
 - Humanities (2 courses, at least 3 credit hrs each)
 - Each course must come from a different category: HT, HL, or HR

- Natural Sciences & Mathematics (2 courses, at least 3 credit hrs each)
 - Each course must come from a different category: NB, NE, NM, or NP
- Social & Behavioral Sciences (2 courses, at least 3 credit hrs each)
 - Each course must come from a different category: SC, SI, or SF
- World Language/Culture Requirement
 - Two courses (each 3 credit hrs or higher) in a single world language (Amharic–Yiddish, see Undergraduate Catalog, page 55)
 - OR
 - **In addition to the Common Degree Requirements (above) the student must complete three courses (each 3 credit hrs or higher) in world or non-western culture (W or NW designated courses)**
- Breadth Requirement (as many hours as required to reach 124 credit hrs)
 - At least 2 credit hours of coursework completed in 15 different departments/programs within CLAS (as determined by course prefix)
 - All of the course requirements listed above count toward the breadth requirement.

Comment: Should this be 3?

Supplemental Information:

- After students complete 60 credit hours and have not yet obtained admission to a major, **an advising hold will be placed on their registration. To lift this hold the student will be required to meet with a non-major BGS advisor every semester until the student either declares a major or declares the non-major BGS option.** ~~The advisor will work with the student to find an appropriate major or to consider completing a non-major BGS degree. Students will be counseled that this degree is likely to be a terminal degree which may be perceived as having less prestige than a BA, BS, or major/minor BGS. Should the non-major BGS degree be selected, the advisor will help the student to craft their diversified coursework to best prepare them for employment upon graduation.~~

Component 2: Allow all departments in CLAS to enforce admissions criteria to their major.

- Allow all departments/units wishing to do so to propose a set of criteria for admission to their major. CUSA would approve these individually and bring them to CAC for approval.
- Majors currently enforcing admissions criteria must obtain approval from CUSA **by the beginning of the fall/spring semester after this proposal is approved (lest they lapse and open enrollment ensue).**
- CUSA suggests the following criteria (deviations from this criteria must be accompanied by a rationale):
 - Department may use a cumulative GPA achieved in up to three courses that the department identifies as teaching the core skills required to succeed in the major. These courses should not have more than one prerequisite course.
 - If one of these courses is taught by another department, that course should be a prerequisite for one of the “core skills” courses.
 - Departments may require that students achieve **at least a 2.5 criterion GPA** in these identified courses.
 - KU’s course repeat policy applies to the calculation of this criterion GPA.
 - A repeat is possible if the student earned a D or F in a course numbered 000-299 (no repeats for cases of academic misconduct).
 - Only the final grade is used in calculating the criterion GPA.
 - No more than 5 grade replacements may be used for all courses taken at KU.
 - Students meeting departmental admissions requirements prior to attending KU (e.g., transfer coursework, proficiency exam score) may be admitted to the major by petition with department approval.
 - Departments may not base admissions decisions on overall GPA.

- Selective admissions criteria would be enforced only for those students admitted to KU in the semester following approval from CUSA and CAC.

Item for Further Consideration (from your e-mail input):

- Non-major BGS Component:
 - Will students be able to contact 15 different departments and complete 45 junior/senior hours if they are unable to enroll in upper-division classes to which majors have first access?
- Major Admissions:
 - Does CUSA/CAC have the authority to revoke existing major admissions criteria?
 - On the item regarding meeting admissions criteria via other channels (i.e., proficiency exam, classes completed elsewhere) -- are there legal implications here that would suggest we need to be careful in how we express intent with this item?
 - What is the foundation from which CUSA will base its evaluation of “deviations” from suggested guidelines?
 - It seems there is legitimacy in understanding why certain departments requested the admissions criteria they currently implement -- I do think it would be useful and insightful for our CUSA deliberations to hear from those departments so we can understand what prompted the admissions criteria in the first place and the potential affect a change in criteria might impose.
 - Can we discuss the final proposal (particularly the major admissions component) with our colleagues before send it to CAC?

COMMITTEE ON UNDERGRADUATE STUDIES AND ADVISING
Minutes of the Meeting for December 9, 2008

The committee met on Tuesday, December 9, 2008, at 11:00 a.m. in Room 210 Strong Hall. The following were present: Banwart, Blackmore, Bradley, Burright, Crosby, Cudd, Dickey, Dozier, Earnhart, Kuczera, Madden, Manning, Mielke, Mort, Roberts, Tucker

MINUTES A motion was made and seconded to approve the November 25, 2008 minutes of the Committee on Undergraduate Studies & Advising with no corrections. The motion was approved unanimously.

CHAIR'S REPORT Professor Madden deferred the Chair's report to discussion of Old Business.

DEAN'S REPORT Associate Dean Cudd deferred the Dean's report to discussion of Old Business.

CLA&S STUDENT ACADEMIC SERVICES REPORT No report.

SUBCOMMITTEE CHAIR REPORTS

A. ADVISING & AWARDS – No report.

B. CURRICULAR CHANGES/DEGREE REQUIREMENTS:

1a. Curricular Changes for Approval:

AAAS 568, ANTH 568, ATMO 310, GERM 344, GERM 348, HIST 390, HA 100, HA 300, REL 107, REL 109

Assoc. Professor Mort recommended approval of the above curricular changes, with the exception of ATMO 310 until the CUSA committee had discussed that course. Prof. Madden first asked for clarification about the HIST 390 topics course, and confirmed that HIST 390 is intended for undergraduate students and the currently-offered HIST 510 topics course is intended for graduate students. With that clarification, a motion was made and seconded to approve all curricular changes except ATMO 310.

Assoc. Professor Mort resumed the discussion by noting the Curricular Changes/Degree Requirements Subcommittee had requested input concerning ATMO 310 because it is the first of the online courses the College will be offering and the Subcommittee hoped for insight from the Dean's Office about how many courses the College is planning to offer online and wanted to raise, in particular, the issue of prerequisites. For example, one of the prerequisites for ATMO 310 is offered online, but one is not, and the online prerequisite course is offered through KUCE, not through the College. The Subcommittee requested the College's stance on this issue, since more questions concerning prerequisites may well arise as additional online courses are offered.

Assoc. Professor Tucker stated that she plans to be the instructor for ATMO 310. Assoc. Dean Cudd explained that incentives are being given to instructors to develop these courses, as they are necessary to compete with online courses currently available elsewhere. She added that KU online courses will be a good way to serve students in Western Kansas, unless there were prerequisites that might be unavailable to those students.

Additional discussion covered how online courses will affect the overall degree, if there are any long-term expectations about how many of these online courses will be offered through the College, how many students may be taking them along with courses on campus, and what the implications may be in terms of graduation. Assoc. Dean Cudd responded that the College is hoping for approximately 20 online course for next year, to begin, and noted a lot of course content is already provided online, so there is a continuum between in-class and online courses. Regarding implications in terms of the degrees, the CUSA committee will be involved in determining those.

Other discussion ensued about online courses listed in the Timetable like on-campus courses, but with a designation that they are online courses, whether or not the online courses will follow the same semester timeframe as in-class courses, and the coding in the Timetable for these courses

Professor Madden responded to the question concerning how much course work could be taken online, and said as long as the online courses are being certified by department chairs as being identical to other courses per the current practice, it didn't seem a cap would be necessary. A point was made that online courses will not be indicated on transcripts because only the delivery method differs, not the course content. It was also clarified that dual-campus (Edwards/KULC) courses will be treated the same way.

After additional discussion about some differences in delivery method and timeframes for completion between online College courses and KUCE, Assoc. Professor Mort thanked the committee for their feedback and recommended approval of the ATMO 310 course. A motion to approve was made, seconded, and unanimously approved.

1b. Curricular Changes Motion to File:
LA&S 450

DEGREE REQUIREMENTS FOR APPROVAL:

Change of Major Requirements for: BA Biology, BA Biochemistry, BS Biochemistry, BA Microbiology, BS Microbiology, BS Biology – Cellular, Organismal, Genetics, Ecology & Evolutionary Biology, and Neurology emphases.

A move to approve all Degree Requirements was made, seconded, and unanimously approved.

C. ACADEMIC STANDARDS – No Report.

OLD BUSINESS

Professor Madden began the continued discussion of Admissions to Majors Requirements and Non-Major BGS issues. Discussion covered the following:

Estimate of the number of students who might pursue the non-major BGS, with the impact those numbers would mean for the foreign language departments and the financing for additional sections of foreign language courses. That led to the Dean's proposal to change the nature of the courses in the "World Language/Culture Requirement" to combine foreign language and culture courses, which might mean larger sections could be offered. Concerns were raised about whether or not additional resources would be required but the thought was that this could be covered with existing resources. The proposed courses would have a lighter language requirement. The availability of Title VI funding for these type of courses was also discussed.

Assoc. Professor Earnhart proposed a longer requirement for the world culture courses if students chose not to take a full year of foreign language, with overall good feedback, but with the same concern raised about availability of foreign language courses, and whether or not that would fill world culture courses beyond capacity.

Other concerns raised were about the possibility of the non-major BGS degree being weighted more heavily with culture courses than with courses in the other areas, the difficulty in being able to effectively administer the various proposals, and additional discussion about the purpose of this degree.

Discussion moved into admissions requirements to majors. Assoc. Prof. Banwart discussed the feasibility of enforcing prerequisites, along with being able to manage enforcement of a time limit to complete prerequisites. Other areas discussed were the feasibility of enforcing sequential offering of courses; suggested, but not mandatory, guidelines for departments such as standardized calculation of GPA and use of the course repeat policy; and allowing departments to make a case for competitive criteria. It was noted during the discussion that it should be clear which student will fall under the new and which under the old standards and that would be based on term of initial enrollment.

Following the discussion, a motion was made and seconded to approve the proposal pending final language, and Professor Madden will circulate a new draft prior to the next meeting on January 27, 2009.

The meeting was adjourned at 12:30 p.m.

1. Curricular Changes for Approval

AFRICAN & AFRICAN-AMERICAN STUDIES

CHANGE: COURSE DESCRIPTION

AAAS 334 INTRODUCTION TO AFRICAN DANCE THEATRE 2 U, NW
(OLD) Introduction to the general techniques of non-verbal theatrical conventions in African cultures. Practical training in movement vocabulary supplemented by lectures on the "text" of performance. There will be an end of semester "studio performance." (Same as TH&F 226 and DANC 230).

AAAS 334 INTRODUCTION TO AFRICAN DANCE THEATRE 2 U, NW
(NEW) Introduction to the general techniques of non-verbal theatrical conventions in African cultures. Practical training in movement vocabulary supplemented by lectures on the "text" of performance. There will be an end of semester "studio performance." (Same as THR 226 and DANC 230).

CHANGE: COURSE DESCRIPTION

AAAS 355 AFRICAN THEATRE AND DRAMA 3 NW H W
(OLD) A study of the origin and development of continental African theatre and its affinity to the Levant. Traditional, colonial and contemporary dramatic theories and experiments will be examined in play selections. (Same as TH&F 326.)

AAAS 355 AFRICAN THEATRE AND DRAMA 3 NW H W
(NEW) A study of the origin and development of continental African theatre and its affinity to the Levant. Traditional, colonial and contemporary dramatic theories and experiments will be examined in play selections. (Same as THR 326.)

CHANGE: DESCRIPTION

AAAS 356 AFRICAN-AMERICAN THEATRE AND DRAMA 3 H
(OLD) A historical study of Black theatre in the U.S.A. from its African genesis to its contemporary Americanness. Epochs in African-American dramaturgy will be critically examined. (Same as TH&F 327)

AAAS 356 AFRICAN-AMERICAN THEATRE AND DRAMA 3 H
(NEW) A historical study of Black theatre in the U.S.A. from its African genesis to its contemporary Americanness. Epochs in African-American dramaturgy will be critically examined. (Same as THR 327)

CHANGE: DESCRIPTION

AAAS 555 AFRICAN FILM AND VIDEO 3 NW H
(OLD) A critical study of Africa and its peoples as depicted in films and videos. The aesthetic, cultural, economic, political, historical, and ideological aspects of African films and videos will be examined. (same as TH&F 530)

AAAS 555 AFRICAN FILM AND VIDEO 3 NW H
(NEW) A critical study of Africa and its peoples as depicted in films and videos. The aesthetic, cultural, economic, political, historical, and ideological aspects of African films and videos will be examined. (same as TH&F 530)

CHANGE: DESCRIPTION

AAAS 585 RACE AND THE AMERICAN THEATRE 3 U
(OLD) The representation(s) of race in significant texts and performance styles in American theatre analyzed according to political ideologies, dramatic movements and the impact of these factors on the representation of the "other" in the theatre. (Same as AMS 529 and TH&F 529)

AAAS 585 RACE AND THE AMERICAN THEATRE 3 U
(NEW) The representation(s) of race in significant texts and performance styles in American theatre analyzed according to political ideologies, dramatic movements and the impact of these factors on the representation of the "other" in the theatre. (Same as AMS 529 and THR 529)

AMERICAN STUDIES

CHANGE: DESCRIPTION

AMS 529 RACE AND THE AMERICAN THEATRE 3 U
(OLD) The representation(s) of race in significant texts and performance styles in American theatre analyzed according to political ideologies, dramatic movements and the impact of these factors on the representation of the "other" in the theatre. (Same as AAAS 585 and TH&F 529)
Prerequisite:

AMS 529 RACE AND THE AMERICAN THEATRE 3 U
(NEW) The representation(s) of race in significant texts and performance styles in American theatre analyzed according to political ideologies, dramatic movements and the impact of these factors on the representation of the "other" in the theatre. (Same as AAAS 585 and THR 529)

APPLIED BEHAVIORAL SCIENCE

CHANGE: DESCRIPTION

ABSC 405 CHILDREN AND MEDIA 3 H
(OLD) The applied study of child development theories and research methods on the influences and effects of television and related visual media on childhood in the contexts of families, schools, and society. (Same as PSYC 405 and TH&F 405) (Formerly HDFL 405.)

ABSC 405 CHILDREN AND MEDIA 3 H
(NEW) The applied study of child development theories and research methods on the influences and effects of television and related visual media on childhood in the contexts of families, schools, and society. (Same as PSYC 405 and THR 405) (Formerly HDFL 405.)

BIOLOGY

CHANGE: TITLE DESCRIPTION

BIOL 215 EVOLUTION AND DIVERSITY IN SHAPING OUR WORLD 3 NB, N
(OLD) A principal course designed to examine the interaction of organisms and their physical environment--past, present, and future, focusing on the historical development of the biosphere and social implications of future changes. Not open to students with credit in GEOL 121. Two 1-hour lectures and one 1-hour discussion per week. LEC A principal course designed to examine the interaction of organisms and their physical environment--past, present, and future, focusing on the historical development of the biosphere and social implications of future changes. Not open to students with credit in GEOL 121. Two 1-hour lectures and one 1-hour discussion per week. LEC

BIOL 215 PLANTS THROUGH TIME 3 NB, N
(NEW) A principal course designed to examine the interaction of organisms and their physical environment--past, present, and future, focusing on the historical development of the biosphere and social implications of future changes. Not open to students with credit in GEOL 121. LEC

EAST ASIAN LANGUAGES & CULTURES

CHANGE: DELETE COURSE

EALC 592 HUNS, TURKS AND MONGOLS: THE NOMAD FACTOR IN HISTORY 3 H
A survey of the history and the institutions of the Eurasian steppes, and an examination of the varying impact of the steppe tribes upon the civilizations of China, India, Persia, Islam, and the West.(Same as HIST 592.) LEC

A survey of the history and the institutions of the Eurasian steppes, and an examination of the varying impact of the steppe tribes upon the civilizations of China, India, Persia, Islam, and the West.(Same as HIST 592.) LEC

CHANGE: DESCRIPTION

EALC 527 ASIAN THEATRE AND FILM 3 NW H W
(OLD) A survey of traditional and modern theatre and film in Asia, with greatest attention given to India, China, and Japan. A study of plays, dramatic genres, history, conventions of play production, and acting styles and films. (Same as TH&F 527).

EALC 527 ASIAN THEATRE AND FILM 3 NW H W
(NEW) A survey of traditional and modern theatre and film in Asia, with greatest attention given to India, China, and Japan. A study of plays, dramatic genres, history, conventions of play production, and acting styles and films. (Same as THR 527).

HISTORY

CHANGE: NEW CROSS-LISTED COURSE

HIST 325 THE SPANISH INQUISITION 3.0 H
A broad historical study of the Spanish Inquisition from 1478 to its afterlife in modern culture, including its use in political debates and its depiction in popular culture. Topics include anti-Semitism, the nature of the inquisitorial investigation, the use of torture, censorship and the relationship between the Inquisition, the Spanish monarchy and other religious and lay authorities. Taught in English. Will not count toward the Spanish major. (Same as SPAN 302)

CHANGE: NEW COURSE

HIST 455 HAVANA 1.5 H
This short course examines the history of the Cuban port city from the era of Spanish colonialism to the "special period" of shortages and deprivations during the 1990s. Topics covered may include popular culture, Caribbean pirates, cigar factories and labor, urban slavery, Chinatown, social revolution, restructuring of urban public space, suburban expansion, modernist architecture, tourism, gambling and vice, historical preservation and the changing conditions of streetlife.

CHANGE: COURSE DESCRIPTION

HIST 510 TOPICS IN: _____ 2-3 H
(OLD)

HIST 510 TOPICS IN: _____ 2-3 H
(NEW) A study of a specialized theme or topic in History. May be repeated for credit when topic varies.

CHANGE: NUMBER TITLE DESCRIPTION

HIST 592 HUNS, TURKS, AND MONGOLS: THE NOMAD FACTOR IN HISTORY 3.0 NW, H, W
(OLD) A survey of the history and the institutions of the Eurasian steppes, and an examination of the varying impact of the steppe tribes upon the civilizations of China, India, Persia, Islam, and the West. (Same as EALC 592).

HIST 392 HUNS, TURKS AND MONGOLS: THE NOMAD FACTOR IN ASIAN HISTORY 3.0 NW,
H, W
(NEW) This course introduces the history of major nomadic powers in Eurasian Steppe and their impact in the world from the first Millennium BCE to around 1500 AD. The main topics include the culture of the Scythians, the Hun and Xiongnu confederacy, the Mongol conquest, and the Turkish empires in Central and West Asia. It investigates the natural and human forces that shape the identities of the nomads and their changing images in history.

HISTORY OF ART

CHANGE: NEW REQUEST TO CROSS LIST

HA 584 KANSAS ART AND POPULAR CULTURE 3 H
(OLD) An overview of the art and cultural history of Kansas (and Kansas City) from territorial days to the present. Emphasis is placed on key issues, figures and events. A general familiarity with American history is recommended.

HA 584 KANSAS ART AND POPULAR CULTURE 3 H
(NEW) An overview of the art and cultural history of Kansas (and Kansas City) from territorial days to the present. Emphasis is placed on key issues, figures and events. A general familiarity with American history is recommended. (Same as FMS 414/714).

PHILOSOPHY

CHANGE: NEW COURSE

PHIL 368 MORAL ISSUES IN SPORTS 3 H
This course is a philosophical investigation of the nature and value of sports. Provides students with an overview of ethical theory and considers principled answers to questions about the values of sports and about how those values can be sustained or demeaned. Students debate a variety of live controversies in sports today such as drugs, cheating, sexism, racism, the role of sports in educational institutions, Title IX, commercialization, and violence.

PSYCHOLOGY

CHANGE: DESCRIPTION

PSYC 405 CHILDREN AND MEDIA 3 H
(OLD) The applied study of child development theories and research methods on the influences and effects of television and related visual media on childhood in the contexts of families, schools, and society. (Same as ABSC 405 and TH&F 405) (Formerly HDFL 405.)

PSYC 405 CHILDREN AND MEDIA 3 H
(NEW) The applied study of child development theories and research methods on the influences and effects of television and related visual media on childhood in the contexts of families, schools, and society. (Same as ABSC 405 and THR 405) (Formerly HDFL 405.)

SPANISH

CHANGE: NEW CROSS-LISTED COURSE

SPAN 302 THE SPANISH INQUISITION 3 H
A broad historical study of the Spanish Inquisition from 1478 to its afterlife in modern culture, including its use in political debates and its depiction in popular culture. Topics include anti-Semitism, the nature of the inquisitorial investigation, the use of torture, censorship and the relationship between the Inquisition, the Spanish monarchy and other religious and lay authorities. Taught in English. Will not count toward the Spanish major. (Same as HIST 325)

SLAVIC LANGUAGES & LITERATURES

CHANGE: DESCRIPTION

SLAV 562 RUSSIAN THEATRE AND DRAMA FROM STANISLAVSKI AND CHEKHOV TO THE
(OLD) PRESENT 3 H W
A study of the development of Russian theatre and dramatic literature from 1898 to the present. Lectures and readings in English. (Same as TH&F 725)

SLAV 562 RUSSIAN THEATRE AND DRAMA FROM STANISLAVSKI AND CHEKHOV TO THE
(NEW) PRESENT 3 H W
A study of the development of Russian theatre and dramatic literature from 1898 to the present. Lectures and readings in English. (Same as THR 725)

THEATRE & FILM

(CHANGING TO THE DEPARTMENT OF THEATRE -THR, AND THE DEPARTMENT OF FILM AND MEDIA STUDIES – FMS)

CHANGE: COURSE RUBRIC

TH&F 100 INTRODUCTION TO THE THEATRE 3 H, HL
(OLD) Designed to help students by means of experience with theatre as well as study about it to achieve an understanding of its cultural role in contemporary society, to develop a sensitive and informed appreciation of its art, and to make it an integral part of their cultural lives. Lectures, discussion groups, special interest groups, theatre attendance.

THR 100
(NEW) INTRODUCTION TO THE THEATRE 3 H, HL
Designed to help students by means of experience with theatre as well as study about it to achieve an understanding of its cultural role in contemporary society, to develop a sensitive and informed appreciation of its art, and to make it an integral part of their cultural lives. Lectures, discussion groups, special interest groups, theatre attendance.

Course currently has an HL designation which we would like to maintain.

CHANGE: COURSE RUBRIC, TYPE

TH&F 101 THEATRE PRACTICUM 1 U
(OLD) Involvement in theatre performance and/or production. One acting role in a University Theatre production or classroom project plus one crew assignment, or two crew assignments qualify for credit. May be repeated for credit. This course will be graded satisfactory/unsatisfactory.

THR 101
(NEW) THEATRE PRACTICUM 1 H
Involvement in theatre performance and/or production. One acting role in a University Theatre production or classroom project plus one crew assignment, or two crew assignments qualify for credit. May be repeated for credit. This course will be graded satisfactory/unsatisfactory.

CHANGE: COURSE RUBRIC, TYPE

TH&F 105 IMPROVISATION 3 U
(OLD) Designed to free the beginning actor physically, vocally, and emotionally. Beginning with basic physical action and sense memory exercises performed by individuals, the work will progress to pair and small-group improvisations in preparation for scene work. Open to freshmen and sophomores only.

THR 105
(NEW) IMPROVISATION 3 H
Designed to free the beginning actor physically, vocally, and emotionally. Beginning with basic physical action and sense memory exercises performed by individuals, the work will progress to pair and small-group improvisations in preparation for scene work. Open to freshmen and sophomores only.

CHANGE: COURSE RUBRIC, TYPE, DESIGNATION

TH&F 106 ACTING I 3 U
(OLD) Fundamental techniques in acting. Practice in character creation, body language, and effective stage speech.

THR 106
(NEW) ACTING I 3 HL, H

Fundamental techniques in acting. Practice in character creation, body language, and effective stage speech.

CHANGE: COURSE RUBRIC, TYPE, DESCRIPTION

TH&F 111
(OLD)

MAKE-UP 1 U

The techniques in application of make-up for specific characterizations, both straight and character. Study of the structure of the face and hands for stage make-up. Should be taken concurrently with TH&F 106, if possible.

THR 111
(NEW)

MAKE-UP 1 H

The techniques in application of make-up for specific characterizations, both straight and character. Study of the structure of the face and hands for stage make-up. Should be taken concurrently with THR 106, if possible.

CHANGE: COURSE RUBRIC, TYPE

TH&F 116
(OLD)

SCENOGRAPHIC TECHNIQUES 3 U

Emphasis on drafting, model building, and presentational techniques for the theatrical designer or art director. Some work in computer drafting for the designer-technician. Lecture and laboratory periods.

THR 116
(NEW)

SCENOGRAPHIC TECHNIQUES 3 H

Emphasis on drafting, model building, and presentational techniques for the theatrical designer or art director. Some work in computer drafting for the designer-technician. Lecture and laboratory periods.

CHANGE: COURSE RUBRIC, TYPE, PREREQUISITE

TH&F 201
(OLD)

THEATRE PRACTICUM II 1 U

Involvement in theatre performance and/or production. One acting role in a University Theatre production or classroom project plus one crew assignment, or two crew assignments qualify for credit. May be repeated for credit. This course will be graded satisfactory/ unsatisfactory. Prerequisite: TH&F 101.

THR 201
(NEW)

THEATRE PRACTICUM II 1 H

Involvement in theatre performance and/or production. One acting role in a University Theatre production or classroom project plus one crew assignment, or two crew assignments qualify for credit. May be repeated for credit. This course will be graded satisfactory/ unsatisfactory. Prerequisite: THR 101.

CHANGE: COURSE RUBRIC, TYPE, DESCRIPTION, TYPE

TH&F 204
(OLD)

STUDY ABROAD TOPICS IN: _____ 1-6 U

This course is designed for the study of special topics in Theatre and Film at the freshman/sophomore level. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

FMS 204
(NEW)

STUDY ABROAD TOPICS IN: _____ 1-6 H

This course is designed for the study of special topics in Film at the freshman/sophomore level. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

THR 204
(NEW)

STUDY ABROAD TOPICS IN: _____ 1-6 H

This course is designed for the study of special topics in Theatre at the freshman/sophomore level. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

CHANGE: COURSE RUBRIC, TYPE, PREREQUISITE

TH&F 206
(OLD)

ACTING II 3 U

The study of roles and scenes from plays. Practice in character analysis, creation of roles, rehearsal of scenes, and ensemble work. Prerequisite: TH&F 106.

THR 206
(NEW)

ACTING II 3 H

The study of roles and scenes from plays. Practice in character analysis, creation of roles, rehearsal of scenes, and ensemble work. Prerequisite: THR 106.

CHANGE: COURSE RUBRIC

TH&F 209
(OLD)

PLAY READING FOR PERFORMANCE 3 H

This course is designed to prepare students for upper-level courses in theatre by developing and enhancing their ability to read plays. Close reading of plays introduces students to a variety of different dramatic genres and theatrical styles. Emphasis is placed on comprehension and analysis of dramatic literature for theatrical performance.

THR 209
(NEW)

PLAY READING FOR PERFORMANCE 3 H

This course is designed to prepare students for upper-level courses in theatre by developing and enhancing their ability to read plays. Close reading of plays introduces students to a variety of different dramatic genres and theatrical styles. Emphasis is placed on comprehension and analysis of dramatic literature for theatrical performance.

CHANGE: COURSE RUBRIC

TH&F 212
(OLD)

BEGINNING VOICE AND SPEECH FOR ACTORS 3 H

A foundation course; introduction to phonetics; training in Standard American Stage Speech; articulation skills; resonance and voice placement.

THR 212
(NEW)

BEGINNING VOICE AND SPEECH FOR ACTORS 3 H

A foundation course; introduction to phonetics; training in Standard American Stage Speech; articulation skills; resonance and voice placement.

CHANGE: COURSE RUBRIC, TYPE

TH&F 213
(OLD)

MOVEMENT I: THE ACTING INSTRUMENT 3 U

A foundational course in discovering ease and efficient use of the body in a performance context, developing non-verbal communication and partnering skills, and establishing the connection of movement to voice production. Trains actors in proper warm-up technique, alignment and balance, physical safety, and basic tumbling skills.

THR 213
(NEW) MOVEMENT I: THE ACTING INSTRUMENT 3 H
A foundational course in discovering ease and efficient use of the body in a performance context, developing non-verbal communication and partnering skills, and establishing the connection of movement to voice production. Trains actors in proper warm-up technique, alignment and balance, physical safety, and basic tumbling skills.

CHANGE: COURSE RUBRIC, TITLE, TYPE, DESIGNATION, DESCRIPTION

TH&F 215
(OLD) APPROACHING DESIGN FOR THEATRE AND FILM 3 U
Conceptualization and visualization of the elements involved in creative design for theatre, dance, television, and film. Intended for all film majors.

THR 215
(NEW) APPROACHING DESIGN 3 H
Conceptualization and visualization of the elements involved in creative design for theatre, dance, television, and film.

CHANGE: COURSE RUBRIC, TYPE

TH&F 216
(OLD) SCENIC PRODUCTION 2 U
Introduction to the planning, construction, and mounting of scenery for theatre, television, and film. Concentration on the technical organization of scenic production. Lecture, discussion, and laboratory periods.

THR 216
(NEW) SCENIC PRODUCTION 2 H
Introduction to the planning, construction, and mounting of scenery for theatre, television, and film. Concentration on the technical organization of scenic production. Lecture, discussion, and laboratory periods.

CHANGE: COURSE RUBRIC, TYPE

TH&F 220
(OLD) COSTUME PRODUCTION 2 U
Introduction to techniques of costume construction, including study of fabrics, color, fundamentals of pattern making, and draping of costumes for theatre, television, and film. Concentration on the technical organization of costume production. Lecture, discussion, and laboratory periods.

THR 220
(NEW) COSTUME PRODUCTION 2 H
Introduction to techniques of costume construction, including study of fabrics, color, fundamentals of pattern making, and draping of costumes for theatre, television, and film. Concentration on the technical organization of costume production. Lecture, discussion, and laboratory periods.

CHANGE: COURSE RUBRIC, TYPE

TH&F 224
(OLD) LIGHTING PRODUCTION 2 U
Introduction to the planning and execution of lighting for theatre, television, and film. Concentration organized any given semester to study particular subject matter or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

THR 224
(NEW) LIGHTING PRODUCTION 2 H

Introduction to the planning and execution of lighting for theatre, television, and film. Concentration organized any given semester to study particular subject matter or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

CHANGE: COURSE RUBRIC, TYPE, COURSE IS CURRENTLY CROSSLISTED

TH&F 226

(OLD)

INTRODUCTION TO AFRICAN DANCE THEATRE 2 NW, U

Introduction to the general techniques of non-verbal theatrical conventions in African cultures. Practical training in movement vocabulary supplemented by lectures on the "text" of performance. There will be an end of semester "studio performance." (Same as AAAS 334 and DANC 230).

THR 226

(NEW)

INTRODUCTION TO AFRICAN DANCE THEATRE 2 NW, H

Introduction to the general techniques of non-verbal theatrical conventions in African cultures. Practical training in movement vocabulary supplemented by lectures on the "text" of performance. There will be an end of semester "studio performance." (Same as AAAS 334 and DANC 230).

CHANGE: COURSE RUBRIC, COURSE NUMBER

TH&F 283

(OLD)

INTRODUCTION TO THE FILM MEDIUM 3 HL, H

Study of film as a visual art. Focus on communicative translation between film viewer and film maker. Learning to read basic signs, syntaxes, and structures of cinematic language. Direct analysis of selected films.

FMS 100

(NEW)

INTRODUCTION TO THE FILM MEDIUM 3 HL, H

Study of film as a visual art. Focus on communicative translation between film viewer and film maker. Learning to read basic signs, syntaxes, and structures of cinematic language. Direct analysis of selected films.

CHANGE: COURSE RUBRIC, TYPE, PREREQUISITE

TH&F 301

(OLD)

THEATRE PRACTICUM III 1 U

Involvement in theatre performance and/or production. One acting role in a University Theatre production or classroom project plus one crew assignment, or two crew assignments qualify for credit. May be repeated for credit. This course will be graded satisfactory/ unsatisfactory. Prerequisite: TH&F 201.

THR 301

(NEW)

THEATRE PRACTICUM III 1 H

Involvement in theatre performance and/or production. One acting role in a University Theatre production or classroom project plus one crew assignment, or two crew assignments qualify for credit. May be repeated for credit. This course will be graded satisfactory/ unsatisfactory. Prerequisite: THR 201.

CHANGE: COURSE RUBRIC

TH&F 302

(OLD)

UNDERGRADUATE SEMINAR IN: _____ 3 H

Course organized any given semester to study a particular subject matter or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

FMS 302

(NEW)

UNDERGRADUATE SEMINAR IN: _____ 3 H

Course organized any given semester to study particular subject matter or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

THR 302
(NEW)

UNDERGRADUATE SEMINAR IN: _____ 3 H

Course organized any given semester to study a particular subject matter or to take advantage of special competence by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects.

CHANGE: COURSE RUBRIC, TYPE

TH&F 303
(OLD)

SUMMER THEATRE 1-6 U

Provides experience in a wide range of theatre activity related to the summer theatre production or productions. Work may include activity in the following areas: acting, directing, design, technical theatre, voice and/or movement. Specialized skills are developed through individual classes, production preparation and performance. Prerequisite: Consent of instructor.

THR 303
(NEW)

SUMMER THEATRE 1-6 H

Provides experience in a wide range of theatre activity related to the summer theatre production or productions. Work may include activity in the following areas: acting, directing, design, technical theatre, voice and/or movement. Specialized skills are developed through individual classes, production preparation and performance. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC, TYPE, DESCRIPTION

TH&F 304
(OLD)

STUDY ABROAD TOPICS IN: _____ 1-6 U

This course is designed for the study of special topics in Theatre and Film at the junior/senior level. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

FMS 304
(NEW)

STUDY ABROAD TOPICS IN: _____ 1-6 H

This course is designed for the study of special topics in Film at the junior/senior level. Credit for course work must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

THR 304
(NEW)

STUDY ABROAD TOPICS IN: _____ 1-6 H

This course is designed for the study of special topics in Theatre at the junior/senior level. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.

CHANGE: COURSE RUBRIC, TYPE, PREREQUISITE

TH&F 306
(OLD)

ACTING III 3 U

Advanced projects in acting. Character and scene analysis, scoring the role, rehearsal, and performance. Prerequisite: TH&F 206.

THR 306
(NEW)

ACTING III 3 H

Advanced projects in acting. Character and scene analysis, scoring the role, rehearsal, an performance. Prerequisite: THR 206.

CHANGE: COURSE RUBRIC, TITLE, TYPE, DESCRIPTION

TH&F 307
(OLD)

UNDERGRADUATE THEATRE OR FILM INTERNSHIP 1-3 U

Supervised study with an approved theater or film company or project. May be repeated for credit. No more than six hours may be applied to the B.A. or B.G.S. degrees. This course will be graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor and at least seven hours credit in the department.

FMS 307
(NEW)

UNDERGRADUATE FILM/MEDIA INTERNSHIP 1-3 H

Supervised study with an approved film/media company or project. May be repeated for credit. No more than six hours may be applied to the B.A. or B.G.S. degrees. This course will be graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor and at least seven hours credit in the department.

THR 307
(NEW)

UNDERGRADUATE THEATRE INTERNSHIP 1-3 H

Supervised study with an approved theater company or project. May be repeated for credit. No more than six hours may be applied to the B.A. or B.G.S. degrees. This course will be graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor and at least seven hours credit in the department.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 308
(OLD)

SCRIPT ANALYSIS 3 H

This course provides knowledge and methods enabling students to conduct in-depth study of dramatic scripts. Emphasis is given to the analysis skills appropriate to practitioners of stage and screen arts. Prerequisite: TH&F 106 and TH&F 215 or TH&F 216.

THR 308
(NEW)

SCRIPT ANALYSIS 3 H

This course provides knowledge and methods enabling students to conduct in-depth study of dramatic scripts. Emphasis is given to the analysis skills appropriate to practitioners of stage and screen arts.

CHANGE: COURSE RUBRIC, NUMBER

TH&F 310
(OLD)

ACTING FOR THE CAMERA 3 H

A study of acting techniques appropriate to the requirements of the camera. Emphasis is placed on developing audition skills necessary to compete for roles in dramatic features, corporate videos, and commercials. Actors acquire skills essential to the transition from stage to camera. Prerequisite: Permission of instructor.

THR 506
(NEW)

ACTING FOR THE CAMERA 3 H

A study of acting techniques appropriate to the requirements of the camera. Emphasis is placed on developing audition skills necessary to compete for roles in dramatic features, corporate videos, and commercials. Actors acquire skills essential to the transition from stage to camera. Prerequisite: Permission of instructor.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 312
(OLD)

ACTING WITH AN ACCENT 3 H

A performance class for actors using monologues and scenes involving the use of accents and dialects. The course will also provide instruction in many of the most used American regional,

British regional dialects, and foreign language accents. Prerequisite: TH&F 212, or by permission of instructor after the student demonstrates an ability in the International Phonetic Alphabet.

THR 312
(NEW)

ACTING WITH AN ACCENT 3 H

A performance class for actors using monologues and scenes involving the use of accents and dialects. The course will also provide instruction in many of the most used American regional, British regional dialects, and foreign language accents. Prerequisite: THR 212, or by permission of instructor after the student demonstrates an ability in the International Phonetic Alphabet.

CHANGE: COURSE RUBRIC, TYPE, PREREQUISITE

TH&F 313
(OLD)

MOVEMENT II: PHYSICAL CHARACTERIZATION 3 U

The study of diverse physical acting techniques, and an investigation into creating a character through manipulation of the acting instrument. Actor training in performance neutrality, mask work, age, and gender distinctions. Prerequisite: TH&F 213 and permission of instructor.

THR 313
(NEW)

MOVEMENT II: PHYSICAL CHARACTERIZATION 3 H

The study of diverse physical acting techniques, and an investigation into creating a character through manipulation of the acting instrument. Actor training in performance neutrality, mask work, age, and gender distinctions. Prerequisite: THR 213 and permission of instructor.

CHANGE: COURSE RUBRIC, TITLE, TYPE, PREREQUISITE

TH&F 316
(OLD)

BEGINNING SCENE DESIGN FOR THEATRE, FILM, AND VIDEO 3 U

Study of scenic design process with beginning problems in textual analysis, style, historical research, and preliminary and finished methods of design presentation. Concentration on developing fundamental design skills and awareness. Prerequisite: TH&F 116 and TH&F 215, or permission of instructor.

THR 316
(NEW)

BEGINNING SCENE DESIGN 3 H

Study of scenic design process with beginning problems in textual analysis, style, historical research, and preliminary and finished methods of design presentation. Concentration on developing fundamental design skills and awareness. Prerequisite: THR 116 and THR 215, or permission of instructor.

CHANGE: COURSE RUBRIC, TITLE, TYPE, PREREQUISITE

TH&F 320
(OLD)

BEGINNING COSTUME FOR THEATRE, FILM, AND VIDEO 3 U

Study of the costume design process with beginning problems in textual analysis, style, historical research, and preliminary and finished methods of design presentation. Concentration on developing fundamental design skills and awareness. Prerequisite: TH&F 215.

THR 320
(NEW)

BEGINNING COSTUME DESIGN 3 H

Study of the costume design process with beginning problems in textual analysis, style, historical research, and preliminary and finished methods of design presentation. Concentration on developing fundamental design skills and awareness. Prerequisite: THR 215.

CHANGE: COURSE RUBRIC, TITLE, TYPE, PREREQUISITES

TH&F 324
(OLD)

BEGINNING LIGHTING DESIGN FOR THEATRE, FILM, AND VIDEO 3 U

Study of the lighting design process with beginning problems in textual analysis, style, historical research, with preliminary and finished methods of design presentation. Concentration on developing fundamental design skills and awareness. Prerequisite: TH&F 116 and TH&F 215, or permission of instructor.

THR 324
(NEW)

BEGINNING LIGHTING DESIGN 3 H

Study of the lighting design process with beginning problems in textual analysis, style, historical research, with preliminary and finished methods of design presentation. Concentration on developing fundamental design skills and awareness. Prerequisite: THR 116 and THR 215, or permission of instructor.

CHANGE: COURSE RUBRIC, COURSE IS CURRENTLY CROSSLISTED

TH&F 326
(OLD)

AFRICAN THEATRE AND DRAMA 3 WH, NW

A study of the origin and development of continental African theatre and its affinity of the Levant. Traditional, colonial and contemporary dramatic theories and experiments will be examined in play selections. (Same as AAAS 355.)

THR 326
(NEW)

AFRICAN THEATRE AND DRAMA 3 WH, NW

A study of the origin and development of continental African theatre and its affinity to the Levant. Traditional, colonial and contemporary dramatic theories and experiments will be examined in play selections. (Same as AAAS 355.)

CHANGE: COURSE RUBRIC, COURSE IS CURRENTLY CROSSLISTED

TH&F 327
(OLD)

AFRICAN-AMERICAN THEATRE AND DRAMA 3 H

A historical study of Black Theatre in the U.S.A. from its African genesis to its contemporary Americanness. Epochs in African-American dramaturgy will be critically examined. (Same as AAAS 356.)

THR 327
(NEW)

AFRICAN-AMERICAN THEATRE AND DRAMA 3 H

A historical study of Black Theatre in the U.S.A. from its African genesis to its contemporary Americanness. Epochs in African-American dramaturgy will be critically examined. (Same as AAAS 356.)

CHANGE: COURSE RUBRIC, NUMBER, TYPE

TH&F 373
(OLD)

BASIC SCREENWRITING 3 U

An introduction to the craft and principles of screenwriting, from inspiration to writing a complete first act. Emphasis on factors relevant to the creation of a treatment and a screenplay. Prerequisite: Consent of instructor.

FMS 273
(NEW)

BASIC SCREENWRITING 3 H

An introduction to the craft and principles of screenwriting, from inspiration to writing a complete first act. Emphasis on factors relevant to the creation of a treatment and a screenplay. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC, NUMBER, TYPE, DESCRIPTION, PREREQUISITE

TH&F 375
(OLD)

BASIC VIDEO PRODUCTION 3 U

Theory and practice of video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. Lecture-laboratory. Prerequisite: TH&F 283 and consent of instructor.

FMS 275
(NEW)

BASIC VIDEO PRODUCTION 3 H

Theory and practice of video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. Lecture-laboratory. Prerequisite: FMS 100, concurrent enrollment in FMS 200 and consent of instructor.

CHANGE: COURSE RUBRIC, NUMBER, TYPE, PREREQUISITE

TH&F 376
(OLD)

BASIC FILM PRODUCTION 3 U

An introduction to 16mm film techniques and structures, requiring construction of brief, individually produced fictive-narrative films employing classical continuity. Lecture-laboratory. Prerequisite: TH&F 283 and consent of instructor.

FMS 276
(NEW)

BASIC FILM PRODUCTION 3 H

An introduction to 16mm film techniques and structures, requiring construction of brief, individually produced fictive-narrative films employing classical continuity. Lecture-laboratory. Prerequisite: FMS 100 and consent of instructor.

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION

TH&F 380
(OLD)

AMERICAN POPULAR CULTURE OF: _____ 3 H, HL

An interdisciplinary examination of popular cultural forms and their relationships with the social, political and economic dynamics of America in a specific decade, with emphasis on film, broadcasting, music, literature (including magazines and newspapers), theatre, and the graphic arts. Decade to be studied changes as needs and resources develop. May be repeated for credit for different decades.

FMS 380
(NEW)

AMERICAN POPULAR CULTURE OF: _____ 3 H, HL

An interdisciplinary examination of popular cultural forms and their relationships with the social, political and economic dynamics of America, with emphasis on film, broadcasting, music, literature (including magazines and newspapers) and the graphic arts. Decade or other specific topic to be studied changes as needs and resources develop. May be repeated for credit for different decades or topics.

THR 380
(NEW)

POPULAR CULTURE: _____ 3 H, HL

Interdisciplinary examination of popular culture oriented around a specific genre or theme. Objects of study may include popular forms of live performance such as musicals or vaudeville, as well as media-based performances (radio, television, film, internet). Specific topic to be studied changes as needs and resources develop. May be repeated for credit for different topics.

CHANGE: COURSE RUBRIC, NUMBER

TH&F 381
(OLD)

HISTORY OF THE SILENT FILM 3 H

A survey of the artistic, economic and sociological development of the narrative cinema with emphasis on the American studio system, German Expressionism, and Soviet Expressive Realism. Analysis of selected films.

FMS 310
(NEW)

HISTORY OF THE SILENT FILM 3 H

A survey of the artistic, economic and sociological development of the narrative cinema with emphasis on the American studio system, German Expressionism, and Soviet Expressive Realism. Analysis of selected films.

CHANGE: COURSE RUBRIC, NUMBER, DESIGNATION

TH&F 382
(OLD)

HISTORY OF THE AMERICAN SOUND FILM 3 H

A study of the artistic, economic, and sociological development of the American sound film with emphasis on the studio system, major directors, genres, and the impact of television. Analysis of selected films.

FMS 311
(NEW)

HISTORY OF THE AMERICAN SOUND FILM 3 H

A study of the artistic, economic, and sociological development of the American sound film with emphasis on the studio system, major directors, genres, and the impact of television. Analysis of selected films.

CHANGE: COURSE RUBRIC, NUMBER, DESIGNATION

TH&F 384
(OLD)

HISTORY OF AFRICAN-AMERICAN IMAGES IN FILM 3 H

A history and critical assessment of the diverse images of African-Americans in American cinema and the impact of those images on American society. Screenings of feature and independent films, including those by African-Americans.

FMS 314
(NEW)

HISTORY OF AFRICAN-AMERICAN IMAGES IN FILM 3 H

A history and critical assessment of the diverse images of African-Americans in American cinema and the impact of those images on American society. Screenings of feature and independent films, including those by African-Americans.

CHANGE: COURSE RUBRIC, NUMBER, DESCRIPTION

TH&F 385
(OLD)

CONTEMPORARY JAPANESE FILM 3 NW, H

Seminar on the major developments in the contemporary (1980-present) Japanese film industry examining how filmmaking practices and film criticism have been influenced by such issues as transnationalism, postcolonialism, critical race theory, postmodernism, and new media. We survey recent industrial and stylistic trends as well as key critical debates. Class discussion, reports, and individual research papers. Prerequisite: Junior status. May be taken as TH&F 785, but with additional requirements.

FMS 543
(NEW)

CONTEMPORARY JAPANESE FILM 3 NW, H

Seminar on the major developments in the contemporary (1980-present) Japanese film industry examining how filmmaking practices and film criticism have been influenced by such issues as transnationalism, postcolonialism, critical race theory, postmodernism, and new media. We survey recent industrial and stylistic trends as well as key critical debates. Class discussion, reports, and individual research papers. Prerequisite: Junior status. May be taken as FMS 743, but with additional requirements.

CHANGE: COURSE RUBRIC, NUMBER

TH&F 387
(OLD)

HISTORY OF THE INTERNATIONAL SOUND FILM TO 1950 3 H

A survey of the artistic, economic, and sociological development of the international sound film from 1929 to 1950. Emphasis on European National Cinemas.

FMS 312

(NEW) HISTORY OF THE INTERNATIONAL SOUND FILM TO 1950 3 H
A survey of the artistic, economic, and sociological development of the international sound film from 1929 to 1950. Emphasis on European National Cinemas.

CHANGE: COURSE RUBRIC, NUMBER

TH&F 388
(OLD) HISTORY OF THE INTERNATIONAL SOUND FILM POST 1950 3 H
A survey of the artistic, economic, and sociological development of the international sound film from 1950 to the present. Emphasis on Free Cinema, New Wave, and other emerging post-war cinemas.

FMS 313
(NEW) HISTORY OF THE INTERNATIONAL SOUND FILM POST 1950 3 H
A survey of the artistic, economic, and sociological development of the international sound film from 1950 to the present. Emphasis on Free Cinema, New Wave, and other emerging post-war cinemas.

CHANGE: COURSE RUBRIC, TYPE

TH&F 401
(OLD) STAGE MANAGEMENT AND ASSISTANT DIRECTION 1 U
Majors are assigned to stage manage or assistant direct a University Theatre production, or to take related workshops in stage management or assistant directing. May be repeated for credit. This course will be graded satisfactory/unsatisfactory.

THR 401
(NEW) STAGE MANAGEMENT AND ASSISTANT DIRECTION 1 H
Majors are assigned to stage manage or assistant direct a University Theatre production, or to take related workshops in stage management or assistant directing. May be repeated for credit. This course will be graded satisfactory/unsatisfactory.

CHANGE: COURSE RUBRIC, DESIGNATION

TH&F 404
(OLD) CHILDREN AND DRAMA 3 H
Exploration of forms, methods, and materials appropriate for development of elementary-age children in dramatic arts.

THR 404
(NEW) CHILDREN AND DRAMA 3 H
Exploration of forms, methods, and materials appropriate for development of elementary-age children in dramatic arts.

CHANGE: COURSE RUBRIC, TYPE, COURSE IS CURRENTLY CROSSLISTED

TH&F 405
(OLD) CHILDREN AND MEDIA 3 U
The applied study of child development theories and research methods on the influences and effects of television and related visual media on childhood in the contexts of families, schools, and society. (Same as ABSC 405 and PSYC 405.)

THR 405
(NEW) CHILDREN AND MEDIA 3 H
The applied study of child development theories and research methods on the influences and effects of television and related visual media on childhood in the contexts of families, schools, and society. (Same as ABSC 405 and PSYC 405.)

CHANGE: COURSE RUBRIC, TYPE, PREREQUISITE

TH&F 406
(OLD)

AUDITION TECHNIQUES 3 U

This course prepares students for all types of audition experiences. It includes study in techniques of prepared auditions, cold readings, interviews, and the musical audition for actors. Emphasis is placed upon developing resumes and photo portfolios as well as concentrated study in professional contracts, unions, and agent acquisition. Prerequisite: TH&F 206.

THR 406
(NEW)

AUDITION TECHNIQUES 3 H

This course prepares students for all types of audition experiences. It includes study in techniques of prepared auditions, cold readings, interviews, and the musical audition for actors. Emphasis is placed upon developing resumes and photo portfolios as well as concentrated study in professional contracts, unions, and agent acquisition. Prerequisite: THR 206.

CHANGE: RUBRIC, TITLE, TYPE, COURSE DESCRIPTION, PREREQUISITE

TH&F 410
(OLD)

MUSICAL PERFORMANCE FOR THE ACTOR 3

This course develops the actor's musicianship, audition technique, sense of style, and deportment in the musical theatre genre. It includes a survey of the American Musical Theatre, its origins, development, and influences.

THR 410
(NEW)

MUSICAL PERFORMANCE FOR THE ACTOR III 3 H

Advanced Studies in Musical Theatre Performance: practical application of voice, acting and movement techniques for musical theatre, solo and group performance. Prerequisite: THR 106, THR 210, and THR 310.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 413
(OLD)

STAGE COMBAT SKILLS 3 U

Study of the illusion of violence in a dramatic context and the special skills necessary for creating believable and safe stage fights. Actor training in armed and unarmed combat, including one or more of the following: rapier and dagger, broadsword, and quarter staff. Prerequisite: TH&F 313 and permission of instructor.

THR 413
(NEW)

STAGE COMBAT SKILLS 3 U

Study of the illusion of violence in a dramatic context and the special skills necessary for creating believable and safe stage fights. Actor training in armed and unarmed combat, including one or more of the following: rapier and dagger, broadsword, and quarter staff. Prerequisite: THR 313 and permission of instructor.

CHANGE: COURSE RUBRIC, TITLE, PREREQUISITE

TH&F 416
(OLD)

DESIGN FORUM/THEATRE, FILM, AND VIDEO 3 U

Depending on student qualifications and specialization, focus is on scenic, costume, and/or lighting design. Special attention placed on developing collaborative awareness and the conceptual and presentation skills that underlie and inform the design process. Prerequisite: TH&F 316 or TH&F 320 or TH&F 324.

THR 416
(NEW)

DESIGN FORUM 3 U

Depending on student qualifications and specialization, focus is on scenic, costume, and/or lighting design. Special attention placed on developing collaborative awareness and the conceptual

and presentation skills that underlie and inform the design process. Prerequisite: THR 316 or THR 320 or THR 324.

CHANGE: COURSE RUBRIC

TH&F 429

(OLD)

POSTCOLONIAL THEATRE AND DRAMA 3 NW, H

The course develops an understanding of the postcolonial concept and its different manifestations in theatre and drama across nations and cultures. It approaches postcolonialism as a way of reading theatre, and as a genre within theatre by exploring how the "colonial project" has reconfigured the concept, content, and context of theatre in both colonized and colonizing cultures. In addition to the study of postcolonial playwrights and their works, the course is also an introduction to postcolonial theory and its critics.

THR 429

(NEW)

POSTCOLONIAL THEATRE AND DRAMA 3 NW, H

The course develops an understanding of the postcolonial concept and its different manifestations in theatre and drama across nations and cultures. It approaches postcolonialism as a way of reading theatre, and as a genre within theatre by exploring how the "colonial project" has reconfigured the concept, content, and context of theatre in both colonized and colonizing cultures. In addition to the study of postcolonial playwrights and their works, the course is also an introduction to postcolonial theory and its critics.

CHANGE: COURSE RUBRIC

TH&F 445

(OLD)

TEACHING THEATRE IN THE MIDDLE/SECONDARY SCHOOLS 3 H

Study of philosophy and methods appropriate to teaching improvisation, acting, stagecraft, directing, playwriting, dramatic literature, and theatre history in middle/secondary schools. Includes curriculum development, instructional and evaluative strategies, and management of co-curricular theatre programs. Prerequisite: Consent of instructor.

THR 445

(NEW)

TEACHING THEATRE IN THE MIDDLE/SECONDARY SCHOOLS 3 H

Study of philosophy and methods appropriate to teaching improvisation, acting, stagecraft, directing, playwriting, dramatic literature, and theatre history in middle/secondary schools. Includes curriculum development, instructional and evaluative strategies, and management of co-curricular theatre programs. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC, NUMBER

TH&F 450

(OLD)

RACE, CLASS AND GENDER IN VISUAL CULTURE 3 H

Examines the way in which race, class, and gender are represented through visual culture, historically and in the present. The study of visual culture analyzes the way in which visual images communicate systems of beliefs, contribute to identity formation, and have an influence on our thinking about race, class and gender. Course looks at visual objects, i.e., film, television, photography, art, advertisements, and theatre as well as visual practices, i.e., in public and private spaces.

FMS 410

(NEW)

RACE, CLASS, AND GENDER IN VISUAL CULTURE 3 H

Examines the way in which race, class, and gender are represented through visual culture, historically and in the present. The study of visual culture analyzes the way in which visual images communicate systems of beliefs, contribute to identity formation, and have an influence on our thinking about race, class and gender. Course looks at visual objects, i.e., film, television,

photography, art, advertisements, and theatre as well as visual practices, i.e., in public and private spaces.

CHANGE: COURSE RUBRIC, NUMBER, TYPE, PREREQUISITE

TH&F 473

(OLD)

INTERMEDIATE SCREENWRITING 3 U

Emphasis on writing a full-length screenplay. Explores genre, character, dialogue, and the development of a personal writing style. Prerequisite: TH&F 373 and consent of instructor (students will be selected based on writing samples).

FMS 373

(NEW)

INTERMEDIATE SCREENWRITING 3 H

Emphasis on writing a full-length screenplay. Explores genre, character, dialogue, and the development of a personal writing style. Prerequisite: FMS 273 and consent of instructor (students will be selected based on writing samples).

CHANGE: COURSE RUBRIC, NUMBER, TYPE, PREREQUISITE

TH&F 475

(OLD)

INTERMEDIATE VIDEO PRODUCTION 3 U

Theory and practice of longerform video production with emphasis on scripting, talent coordination and editing in preproduction, production and postproduction. Lecture-laboratory. Prerequisite: TH&F 375 and consent of instructor.

FMS 375

(NEW)

INTERMEDIATE VIDEO PRODUCTION 3 H

Theory and practice of longerform video production with emphasis on scripting, talent coordination and editing in preproduction, production and postproduction. Lecture-laboratory. Prerequisite: FMS 275 and consent of instructor.

CHANGE: COURSE RUBRIC, DESCRIPTION

TH&F 498

(OLD)

HONORS SEMINAR 2-6 H

Study may be directed toward either (1) reading for integration of knowledge and insight in theatre, film, or video, or (2) original research, i.e., investigation of a specific problem in theatre and/or film or video. Six hours maximum credit, which may be distributed through four semesters. Prerequisite: Consent of Departmental Honors Committee.

FMS 498

(NEW)

HONORS SEMINAR 2-6 H

Study may be directed toward either (a) reading for integration of knowledge and insight in theatre, film, or video, or (b) original research (i.e., investigation of a specific problem in film and/or video).

Six hours maximum credit. Prerequisite: Consent of Departmental Honors Coordinator.

THR 498

(NEW)

HONORS SEMINAR 2-6 H

Study may be directed toward either (1) reading for integration of knowledge and insight in theatre or (2) original research, i.e., investigation of a specific problem in theatre. Six hours maximum credit, which may be distributed through four semesters. Prerequisite: Consent of Departmental Honors Committee.

CHANGE: COURSE RUBRIC, TITLE

TH&F 499

(OLD)

DIRECTED STUDY IN THEATRE AND FILM 1-6 H

Investigation of a special topic or project selected by the student with advice, approval, and supervision by an instructor. Such study may take the form of directed reading or special research.

Individual reports and conferences. A maximum of six hours credit may be counted toward a degree. Prerequisite: At least seven hours credit in the department and consent of instructor.

FMS 499
(NEW)

DIRECTED STUDY IN FILM 1-6 H

Investigation of a special topic or project selected by the student with advice, approval, and supervision by an instructor. Such study may take the form of directed reading or special research. Individual reports and conferences. A maximum of six hours credit may be counted toward a degree. Prerequisite: At least seven hours credit in the department and consent of instructor.

THR 499
(NEW)

DIRECTED STUDY IN THEATRE 1-6 H

Investigation of a special topic or project selected by the student with advice, approval, and supervision by an instructor. Such study may take the form of directed reading or special research. Individual reports and conferences. A maximum of six hours credit may be counted toward a degree. Prerequisite: At least seven hours credit in the department and consent of instructor.

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION

TH&F 501
(OLD)

COLLOQUIUM ON AMERICAN THEATRE/FILM 1 U

A series of fourteen weekly lecture/discussions led by invited guests both from the university and outside it on various topics central to the study of theatre and film. The first four meetings, led by the course coordinator, are a brief survey of the history of theatre and film in America and a preparation for the ten lecture/discussions to follow.

THR 501
(NEW)

COLLOQUIUM ON AMERICAN THEATRE 1 U

A series of fourteen weekly lecture/discussions led by invited guests both from the university and outside it on various topics central to the study of theatre. The first four meetings, led by the course coordinator, are a brief survey of the history of theatre in America and a preparation for the ten lecture/discussions to follow.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 508
(OLD)

FUNDAMENTALS OF DIRECTING 3 H

Offered as a first course in play directing. Designed primarily for theatre majors and secondary education majors in language arts with a theatre and drama concentration. The content is principally descriptive in nature with some practical experience. Lecture and laboratory periods. Prerequisite: TH&F 308.

THR 508
(NEW)

FUNDAMENTALS OF DIRECTING 3 H

Offered as a first course in play directing. Designed primarily for theatre majors and secondary education majors in language arts with a theatre and drama concentration. The content is principally descriptive in nature with some practical experience. Lecture and laboratory periods. Prerequisite: THR 308.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 512
(OLD)

A VOCAL APPROACH TO THE CLASSICS 3 H

This is an advanced voice and speech course for actors aiming to further increase their command over tone, rhythm, pacing, and diction. Their range and power will be extended. Through discovery of the demands of a variety of classical texts, the actor will be challenged both in verse and in prose to develop the skills necessary to fully interpret that material. Prerequisite: TH&F 212.

THR 512
(NEW)

A VOCAL APPROACH TO THE CLASSICS 3 H

This is an advanced voice and speech course for actors aiming to further increase their command over tone, rhythm, pacing, and diction. Their range and power will be extended. Through discovery of the demands of a variety of classical texts, the actor will be challenged both in verse and in prose to develop the skills necessary to fully interpret that material. Prerequisite: THR 212.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 516

(OLD)

SCENIC PAINTING TECHNIQUES 3 H

Study of painting equipment, tools, pigments, binders, and vehicles, and their relationship to the surfaces to be painted. Instruction in basic painting techniques. Prerequisite: TH&F 115 and TH&F 215.

THR 516

(NEW)

SCENIC PAINTING TECHNIQUES 3 H

Study of painting equipment, tools, pigments, binders, and vehicles, and their relationship to the surfaces to be painted. Instruction in basic painting techniques. Prerequisite: THR 115 and THR 215.

CHANGE: COURSE RUBRIC, TITLE, PREREQUISITE

TH&F 517

(OLD)

COMPUTER-AIDED DESIGN FOR THEATRE, FILM, AND VIDEO 3 U

Study of new media in theatre and film/video production, primarily computer technologies and methods for the theatrical designer or art director. Emphasis on computer 3-D modeling and color rendering. Prerequisite: TH&F 116, TH&F 215, or permission of instructor.

THR 517

(NEW)

COMPUTER-AIDED DESIGN 3 U

Study of new media in theatre and film/video production, primarily computer technologies and methods for the theatrical designer or art director. Emphasis on computer 3-D modeling and color rendering. Prerequisite: THR 116, THR 215, or permission of instructor.

CHANGE: RUBRIC, DESCRIPTION

TH&F 518

(OLD)

SCENOGRAPHY AND THE CLASSIC SCRIPT 3 H

Holistic production design, including lighting, scenery, and costumes, for classic theatre scripts as applied to theatre or film. Contrasts historical styles of production with styles for contemporary spaces and audiences. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

THR 518

(NEW)

SCENOGRAPHY AND THE CLASSIC SCRIPT 3 H

Holistic production design, including lighting, scenery, and costumes, for classic theatre scripts. Contrasts historical styles of production with styles for contemporary spaces and audiences. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC, DESCRIPTION

TH&F 519

(OLD)

SCENOGRAPHY AND THE MODERN SCRIPT 3 H

Holistic production design, including lighting, scenery, and costumes, for modern theatre scripts
as

applied to theatre or film. Examines modern styles of production. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

THR 519
(NEW)

SCENOGRAPHY AND THE MODERN SCRIPT 3 H
Holistic production design, including lighting, scenery, and costumes, for modern theatre scripts. Examines modern styles of production. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC

TH&F 520
(OLD)

HISTORY OF PERIOD STYLE I 3 H
A survey of Western style from ancient Egypt to the Restoration. Focus is placed on developing a comprehensive understanding of the stylistic relationships between art, architecture, clothing, decor, manners, and social and political history. Prerequisite: Nine hours in theatre/design/technical courses or consent of instructor.

THR 520
(NEW)

HISTORY OF PERIOD STYLE I 3 H
A survey of Western style from ancient Egypt to the Restoration. Focus is placed on developing a comprehensive understanding of the stylistic relationships between art, architecture, clothing, decor, manners, and social and political history. Prerequisite: Nine hours in theatre/design/technical courses or consent of instructor.

CHANGE: COURSE RUBRIC, DESCRIPTION

TH&F 521
(OLD)

HISTORY OF PERIOD STYLE II 3 H
Continuation of TH&F 520, from the Restoration to the present day. Prerequisite: Nine hours in theatre/design/technical courses or consent of instructor.

THR 521
(NEW)

HISTORY OF PERIOD STYLE II 3 H
Continuation of THR 520, from the Restoration to the present day. Prerequisite: Nine hours in theatre/design/technical courses or consent of instructor.

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION

TH&F 525
(OLD)

THEATRE IN WESTERN CIVILIZATION TO 1642 3 H
Study of the developments in theatre and drama in the Western world from the ancient Greeks to 1642.

THR 525
(NEW)

HISTORY OF THEATRE I 3 H
Study of developments in world theatre and drama from the ancient world to the eighteenth century.

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION, PREREQUISITE

TH&F 526
(OLD)

THEATRE IN WESTERN CIVILIZATION FROM 1642 3 H
Traces the major innovations and modifications in theatre and drama in the Western world from 1642 to the present day. Stresses the interlocking of the theatre, the play, and the audience. Prerequisite: TH&F 525 or permission of the instructor.

THR 526
(NEW) HISTORY OF THEATRE II 3 H
Study of developments in world theatre and drama since the eighteenth century.

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION, COURSE IS CURRENTLY CROSSLISTED

TH&F 527
(OLD) ASIAN THEATRE AND FILM 3 WH, NW
A survey of traditional and modern theatre and film in Asia, with greatest attention given to India, China, and Japan. A study of plays, dramatic genres, history, conventions of play production, acting styles and films. (Same as EALC 527.)

THR 527
(NEW) ASIAN THEATRE AND PERFORMANCE 3 WH, NW
A survey of traditional and modern theatre and performance in Asia, with greatest attention given to India, China, and Japan. A study of plays, dramatic genres, history, conventions of play production, acting styles and other performance forms. (Same as EALC 527.)

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION

TH&F 528
(OLD) HISTORY OF AMERICAN THEATRE AND DRAMA 3 H
Problems of the live theatre viewed against the background of American culture from 1665 to the present.

THR 528
(NEW) HISTORY OF U.S. THEATRE AND DRAMA 3 H
Historical approach to the development of theatre and performing arts in the United States.

CHANGE: COURSE RUBRIC, COURSE IS CURRENTLY CROSSLISTED

TH&F 529
(OLD) RACE AND THE AMERICAN THEATRE 3 U
The representation(s) of race in significant texts and performance styles in American theatre analyzed according to political ideologies, dramatic movements and the impact of these factors on the representation of the "other" in the theatre. (Same as AAAS 585 and AMS 529.)

THR 529
(NEW) RACE AND THE AMERICAN THEATRE 3 U
The representation(s) of race in significant texts and performance styles in American theatre analyzed according to political ideologies, dramatic movements and the impact of these factors on the representation of the "other" in the theatre. (Same as AAAS 585 and AMS 529.)

CHANGE: COURSE RUBRIC, COURSE IS CURRENTLY CROSSLISTED

TH&F 530
(OLD) AFRICAN FILM AND VIDEO 3 NW, H
A critical study of Africa and its peoples as depicted in African films and videos. The aesthetic, cultural, economic, political, historical, and ideological aspects of African films and videos will be examined. (Same as AAAS 555.)

FMS 544
(NEW) AFRICAN FILM AND VIDEO 3 NW, H
A critical study of Africa and its peoples as depicted in African films and videos. The aesthetic, cultural, economic, political, historical, and ideological aspects of African films and videos will be examined. (Same as AAAS 555.)

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 576
(OLD)

ANIMATION 3 H

A survey that combines animation history, theory, and production by examining works from various historical periods and exploring various styles and techniques with 16mm animation equipment. Lecture-laboratory. Prerequisite: TH&F 376 and consent of instructor.

FMS 576
(NEW)

ANIMATION 3 H

A survey that combines animation history, theory, and production by examining works from various historical periods and exploring various styles and techniques with 16mm animation equipment. Lecture-laboratory. Prerequisite: FMS 276 and consent of instructor.

CHANGE: COURSE RUBRIC, NUMBER, TITLE, PREREQUISITE

TH&F 583
(OLD)

FILM THEORY 3 H

Comprehensive examination of most significant theories and theorists of film. Organized around specific questions, e.g., what qualities make film art unique, and how is film related to other visual and literary arts? Class discussion, individual projects. Prerequisite: TH&F 283 or equivalent (determined by instructor).

FMS 530
(NEW)

CLASSICAL FILM/MEDIA THEORY 3 H

Comprehensive examination of most significant theories and theorists of film. Organized around specific questions, e.g., what qualities make film art unique, and how is film related to other visual and literary arts? Class discussion, individual projects. Prerequisite: FMS 100 or equivalent (determined by instructor).

CHANGE: COURSE RUBRIC, NUMBER, TITLE

TH&F 584
(OLD)

FILM THEORY AND CRITICISM, 1960–PRESENT 3 H

A survey of major theories applied to film and video studies since 1960, and their impact on a range of filmmaking and video practices (fictive, documentary, experimental, and ethnographic). Includes theories generated from semiotic, cognitive, Marxist, feminist, postmodernist, and Third World Cinema approaches to film.

FMS 531
(NEW)

CONTEMPORARY FILM/MEDIA THEORY 3 H

A survey of major theories applied to film and video studies since 1960, and their impact on a range of filmmaking and video practices (fictive, documentary, experimental, and ethnographic). Includes theories generated from semiotic, cognitive, Marxist, feminist, postmodernist, and Third World Cinema approaches to film.

CHANGE: COURSE RUBRIC, NUMBER, DESCRIPTION

TH&F 585
(OLD)

LATIN AMERICAN FILM 3 H

The course explores the national cinemas and film industries of various nations in Latin America, as well as films made by Indigenous and Chicano/a filmmakers. Films are analyzed both as artistic works (formal qualities, cinematic styles, and influences) and as documents that provide windows to the socio-historical context of the nation. The course focuses on the political-economic factors surrounding the production of Latin American national cinema (the role of the state, coproductions, film markets). Prerequisite: Junior status. May be taken as TH&F 885. There will be additional requirements for graduate students taking TH&F 885.

FMS 542
(NEW)

LATIN AMERICAN FILM 3 H

The course explores the national cinemas and film industries of various nations in Latin America, as well as films made by Indigenous and Chicano/a filmmakers. Films are analyzed both as artistic works (formal qualities, cinematic styles, and influences) and as documents that provide windows to the socio-historical context of the nation. The course focuses on the political-economic factors surrounding the production of Latin American national cinema (the role of the state, coproductions, film markets). Prerequisite: Junior status. May be taken as FMS 842. There will be additional requirements for graduate students taking FMS 842.

CHANGE: COURSE RUBRIC, NUMBER, DESCRIPTION

TH&F 586
(OLD)

ASIAN FILM 3 NW, H

Seminar on various national film cultures of East and Southeast Asia. Representative films are studied from formal, stylistic, and socio-historic perspectives. Addresses the impact of key cultural, economic, and political issues on each film industry. Class discussion, reports, and individual research papers. Prerequisite: Junior status. May be taken as TH&F 886, but with additional requirements.

FMS 541
(NEW)

ASIAN FILM 3 NW, H

Seminar on various national film cultures of East and Southeast Asia. Representative films are studied from formal, stylistic, and socio-historic perspectives. Addresses the impact of key cultural, economic, and political issues on each film industry. Class discussion, reports, and individual research papers. Prerequisite: Junior status. May be taken as FMS 841, but with additional requirements.

CHANGE: COURSE RUBRIC, NUMBER, PREREQUISITE

TH&F 593
(OLD)

EXPERIMENTAL FILM AND VIDEO 3 H

A history of experimental film and video through an examination of major artists, movements, theories, and films/tapes. Prerequisite: TH&F 283 and TH&F 381, or consent of instructor.

FMS 593
(NEW)

EXPERIMENTAL FILM AND VIDEO 3 H

A history of experimental film and video through an examination of major artists, movements, theories, and films/tapes. Prerequisite: FMS 100 and FMS 310, or consent of instructor.

CHANGE: COURSE RUBRIC

TH&F 599
(OLD)

SPECIAL TOPICS IN SCENOGRAPHY 1-6 U

Individual studio activity. Course content to be determined by the student under the supervision of a faculty member. May be repeated for credit in subsequent semesters. Prerequisite: Permission of instructor.

THR 599
(NEW)

SPECIAL TOPICS IN SCENOGRAPHY 1-6 U

Individual studio activity. Course content to be determined by the student under the supervision of a faculty member. May be repeated for credit in subsequent semesters. Prerequisite: Permission of instructor.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 603
(OLD)

THEATRE FOR YOUNG AUDIENCES 3 U

A survey of theories, history, literature, criticism, production methods, and audience research about theatre performed by adults for children and adolescents. Emphasis is on child development and community outreach. Prerequisite: TH&F 308, or consent of instructor.

THR 603
(NEW)

THEATRE FOR YOUNG AUDIENCES 3 U

A survey of theories, history, literature, criticism, production methods, and audience research about theatre performed by adults for children and adolescents. Emphasis is on child development and community outreach. Prerequisite: THR 308, or consent of instructor.

CHANGE: COURSE RUBRIC, PREREQUISITE

TH&F 604
(OLD)

DRAMA WITH YOUNG PEOPLE 1-3 U

A laboratory experience in developing and conducting improvisational drama workshops with children or adolescents in local schools. Includes readings by leading theorists and practitioners. Prerequisite: Actors cast in current KU Theatre for Young People production, or TH&F 404, or consent of instructor.

THR 604
(NEW)

DRAMA WITH YOUNG PEOPLE 1-3 U

A laboratory experience in developing and conducting improvisational drama workshops with children or adolescents in local schools. Includes readings by leading theorists and practitioners. Prerequisite: Actors cast in current KU Theatre for Young People production, or THR 404, or consent of instructor.

CHANGE: COURSE RUBRIC, DESCRIPTION, PREREQUISITE

TH&F 609
(OLD)

PLAY DIRECTING 3 H

Readings, lectures, and practice dealing with the relationship between actor and director with application to both stage and film. Prerequisite: TH&F 508.

THR 609
(NEW)

PLAY DIRECTING 3 H

Readings, lectures, and practice dealing with the relationship between actor and director. Prerequisite: THR 508.

CHANGE: COURSE RUBRIC, TITLE, DESCRIPTION, PREREQUISITE

TH&F 617
(OLD)

COMPUTER-AIDED DESIGN FOR THEATRE, FILM, AND VIDEO II 3 U

Continuation of TH&F 517. Emphasis on computer-generated images as scenic media in production situations. Prerequisite: TH&F 517, or permission of instructor.

THR 617
(NEW)

COMPUTER-AIDED DESIGN II 3 U

Continuation of THR 517. Emphasis on computer-generated images as scenic media in production situations. Prerequisite: THR 517, or permission of instructor.

CHANGE: COURSE RUBRIC

TH&F 618
(OLD)

SCENOGRAPHY AND THE MUSICAL THEATRE 3 H

Holistic production design, including lighting, scenery, and costumes, for musical theatre, opera, and dance. Examines development and changes in design styles in the evolution of musical theatre, opera, and dance and the special requirements of these forms. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

THR 618
(NEW)

SCENOGRAPHY AND THE MUSICAL THEATRE 3 H

Holistic production design, including lighting, scenery, and costumes, for musical theatre, opera, and dance. Examines development and changes in design styles in the evolution of musical theatre, opera, and dance and the special requirements of these forms. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC, DESCRIPTION

TH&F 619

(OLD)

SCENOGRAPHY AND THE CONTEMPORARY SCRIPT 3 H

Holistic production design, including lighting, scenery, and costumes, for contemporary scripts as applied to theatre or film. Examines contemporary episodic scripts written for the stage that are based on a filmic structure, the special problems of these kinds of scripts, and the respective problems of designing for theatre and film. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

THR 619

(NEW)

SCENOGRAPHY AND THE CONTEMPORARY SCRIPT 3 H

Holistic production design, including lighting, scenery, and costumes, for contemporary scripts. Examines contemporary episodic scripts written for the stage that are based on a filmic structure, the special problems of these kinds of scripts, and the respective problems of designing for theatre and film. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC, DESCRIPTION

TH&F 620

(OLD)

SCENOGRAPHY AND THE EXPERIMENTAL PRODUCTION 3 H

Holistic production design, including lighting, scenery, and costumes, for experimental scripts/scenarios as applied to theatre or film. Examines experimental approaches to a variety of script/scenarios, including mixed-media production. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

THR 620

(NEW)

SCENOGRAPHY AND THE EXPERIMENTAL PRODUCTION 3 H

Holistic production design, including lighting, scenery, and costumes, for experimental scripts/scenarios. Examines experimental approaches to a variety of script/scenarios, including mixed-media production. Projects tailored to the needs and level of the students. Prerequisite: Consent of instructor.

CHANGE: COURSE RUBRIC

TH&F 626

(OLD)

MYTH AND THE DRAMATIST 3 U

This seminar critically explores myths in dramatic literature from ancient to contemporary times, using select authors from different cultures. Analysis of the works will be based on both conventional and post-structuralist theories and specific emphasis will be on myths that have been adapted cross-culturally and/or in different time perspectives.

THR 626

(NEW)

MYTH AND THE DRAMATIST 3 U

This seminar critically explores myths in dramatic literature from ancient to contemporary times, using select authors from different cultures. Analysis of the works will be based on both conventional and post-structuralist theories and specific emphasis will be on myths that have been adapted cross-culturally and/or in different time perspectives.

CHANGE: COURSE RUBRIC, NUMBER, TYPE, PREREQUISITE

TH&F 675

(OLD)

ADVANCED VIDEO PRODUCTION 3 U

Special projects in video production, using both studio and remote locations. Prerequisite: TH&F 475 and consent of instructor.

FMS 475

(NEW)

ADVANCED VIDEO PRODUCTION 3 H

Special projects in video production, using both studio and remote locations. Prerequisite: FMS 375 and consent of instructor.

CHANGE: COURSE RUBRIC, NUMBER, PREREQUISITE

TH&F 684

(OLD)

DOCUMENTARY FILM AND VIDEO 3 H

An historical and theoretical survey of that major genre of film and video typically termed "documentary." The course will trace the main historical developments from documentary's beginnings through contemporary innovations. Prerequisite: TH&F 283 and TH&F 381, TH&F 382, or consent of instructor.

FMS 592

(NEW)

DOCUMENTARY FILM AND VIDEO 3 H

An historical and theoretical survey of that major genre of film and video typically termed "documentary." The course will trace the main historical developments from documentary's beginnings through contemporary innovations. Prerequisite: FMS 100 and FMS 310, FMS 311 or consent of instructor.

CHANGE: COURSE RUBRIC, NUMBER, PREREQUISITE

TH&F 686

(OLD)

AMERICAN FILM CRITICISM 3 H

An analysis of the evolution, methods and impact of American film criticism as practiced by such critics as James Agee, Robert Warshow, Andrew Sarris, John Simon, Pauline Kael, Stanley Kauffman, and Dwight Macdonald. Prerequisite: TH&F 381 or TH&F 382.

FMS 621

(NEW)

AMERICAN FILM CRITICISM 3 H

An analysis of the evolution, methods and impact of American film criticism as practiced by such critics as James Agee, Robert Warshow, Andrew Sarris, John Simon, Pauline Kael, Stanley Kauffman, and Dwight Macdonald. Prerequisite: FMS 310 or FMS 311.

CHANGE: COURSE RUBRIC, NUMBER, TYPE, DESCRIPTION

TH&F 708

(OLD)

DRAMATIC SCRIPT WRITING 3

Study and practice in the fundamental techniques of dramatic writing and the application of such techniques most specifically to theatre but also to film, television, and radio. Open upon consent of instructor to students who have completed one course in advanced composition and one course in the theory of history of drama or film.

THR 509

(NEW)

DRAMATIC SCRIPT WRITING 3 H

Study and practice in the fundamental techniques of dramatic writing and the application of such techniques most specifically to theatre. Open upon consent of instructor to students who have completed one course in advanced composition and one course in the theory or history of drama.

CHANGE: COURSE RUBRIC, NUMBER, PREREQUISITE

TH&F 773

(OLD)

PROBLEMS IN BASIC SCREENWRITING 3

The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three-act screenplay. In addition to the class sessions taught with TH&F 373 Basic Screenwriting, separate consultations and specific research assignments for graduate students in TH&F 773 are also required.

FMS 673
(NEW)

PROBLEMS IN BASIC SCREENWRITING 3

The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three-act screenplay. In addition to the class sessions taught with FMS 273 Basic Screenwriting, separate consultations and specific research assignments for graduate students in FMS 673 are also required.

CHANGE: COURSE RUBRIC, NUMBER, PREREQUISITE

TH&F 775

(OLD)

PROBLEMS IN BASIC VIDEO PRODUCTION 3

Theory and practice of single-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. In addition to the class sessions taught with TH&F 375 Basic Video Production, separate consultations and specific research assignments for graduate students in TH&F 775 are also required.

FMS 675

(NEW)

PROBLEMS IN BASIC VIDEO PRODUCTION 3

Theory and practice of single-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. In addition to the class sessions taught with FMS 275 Basic Video Production, separate consultations and specific research assignments for graduate students in FMS 675 are also required.

CHANGE: COURSE RUBRIC, NUMBER, PREREQUISITE

TH&F 776

(OLD)

PROBLEMS IN BASIC FILM PRODUCTION 3

An introduction to 16mm film techniques and structures, requiring construction of brief, individually produced fictive-narrative films employing classical continuity. In addition to the class sessions taught with TH&F 376 Basic Film Production, separate consultations and specific research assignments for graduate students in TH&F 776 are also required. Lecture-laboratory.

FMS 676

(NEW)

PROBLEMS IN BASIC FILM PRODUCTION 3

An introduction to 16mm film techniques and structures, requiring construction of brief, individually produced fictive-narrative films employing classical continuity. In addition to the class sessions taught with FMS 276 Basic Film Production, separate consultations and specific research assignments for graduate students in FMS 676 are also required. Lecture-laboratory.

CHANGE: NEW COURSE

FMS 200

FILM AND MEDIA AESTHETICS 3 H

An introduction to film and media aesthetics, including basic film/media theories and their practical applications. Students will be introduced to the concepts of time, space, composition, movement, editing, light, color, and sound. A key feature of the course will be a practical emphasis on learning how to see creatively by applying elements of design, camera lens and sound recording principles. Examples of these aspects of film and associated media will be examined and discussed in depth. Should be taken before or concurrently with FMS 275 or FMS 276.

CHANGE: NEW COURSE

THR 210

MUSICAL PERFORMANCE FOR THE ACTOR I 3 H

Beginning Studies in Musical Theatre Performance: practical application of voice, acting and movement techniques for musical theatre, solo and group performance.

CHANGE: NEW COURSE

THR 310 MUSICAL PERFORMANCE FOR THE ACTOR II 3 H
Intermediate Studies in Musical Theatre Performance: practical application of voice, acting and movement techniques for musical theatre, solo and group performance. Prerequisite: THR 106 and THR 210.

CHANGE: NEW COURSE
FMS 315

SURVEY OF JAPANESE FILM 3 H
This course surveys the major developments in and critical approaches to twentieth-century Japanese film. Focusing mostly on narrative films, Survey of Japanese Film introduces students to basic methodological issues in Japanese film history—especially questions of narrative, genre, stardom, and authorship. We examine Japanese cinema as an institution located within specific contexts while focus on the ways in which this institution shapes gender, race, class, ethnic and national identities. This course examines how patterns of distribution, exhibition, as well as of reception influence film aesthetics and film style over the last century. Through secondary readings, lectures, and discussions students will critically examine how Japanese cinema as an institution both responds to and intervenes in the social, cultural, and political history of twentieth century Japan. May be taken as FMS 715, but with additional requirements.

CHANGE: NEW COURSE
FMS 316

CINEMAS OF THE SOUTHERN CONE: ARGENTINA, CHILE, AND URUGUAY 3 H
This course will examine the cinemas of three neighboring South American countries to find similar themes and some differences between them historically, politically, and culturally. Themes will include: gender and nation, political repression during dictatorship, globalization and the cinema, youth culture in the Southern Cone, and representations of race and ethnicity, immigration and identity in contemporary cinema. Other themes in common are financing issues, such as co-production agreements, film production under the regional trade pact Mercosur and issues of circulation, distribution and marketing of national films. Most films will be feature length narrative, but a few documentaries will be shown. May be taken as FMS 716, but with additional requirements.

CHANGE: NEW COURSE
FMS 320

ADAPTATION FROM STAGE TO SCREEN 3 H
In an increasingly global media economy, adaptation study offers an enterprising model for the cross-pollination of texts across historical, national, and cultural boundaries. Although this course focuses more specifically on adaptations and adaptation processes involving theatrical events and cinematic properties, this larger view should be kept in mind. The course will consist of readings, screenings, and presentations by faculty in the Department Film and Media Studies and the Department of Theatre addressing theoretical issues, case studies, and intertextual considerations, and an historical overview of theatre-film interaction.

CHANGE: NEW COURSE
FMS 411

TELEVISION STUDIES 3 H
A historical, theoretical and critical survey of U.S. television from 1945 to the present from the public's perspective, with emphasis on the early influences of radio (e.g., Federal regulation and sponsorship), film and theatre; TV's rapid rise as the U.S. public's prime source of entertainment, news and information; TV's rise as a key cultural, economic and political phenomenon; TV's more recent accommodations to the forces of globalization, new technologies/media, and new business models through convergence. Discussion and screening of representative TV texts as seen against the backdrop of the theories and critical views of TV scholars ranging from Raymond Williams and John Fiske to Henry Jenkins.

CHANGE: NEW COURSE
FMS 412

CYBERCULTURE STUDIES 3 H

Historically there has been a tendency to approach new media technologies and their proliferation as either utopic or dystopic. Cyberculture studies has been no exception. Students will work toward a comprehensive understanding of cyberculture as emergent computer networks forming around and constructing entertainment, knowledge, business, community, and identity. Cyberculture will be examined as the constant (re)organizing of virtual and physical relationships as well as the reorganization of media production, distribution and consumption. The variety of opportunities for computer-mediated human interaction such as social networks, virtual worlds, blogs, and games will be examined as cyberculture transposes online and offline relationships and practices.

CHANGE: NEW COURSE
FMS 413

ASIAN MEDIA STUDIES 3 H

This course surveys the major developments in and critical approaches to twentieth-century Japanese film. Focusing mostly on narrative films, Survey of Japanese Film introduces students to basic methodological issues in Japanese film history—especially questions of narrative, genre, stardom, and authorship. We examine Japanese cinema as an institution located within specific contexts while focus on the ways in which this institution shapes gender, race, class, ethnic and national identities. This course examines how patterns of distribution, exhibition, as well as of reception influence film aesthetics and film style over the last century. Through secondary readings, lectures, and discussions students will critically examine how Japanese cinema as an institution both responds to and intervenes in the social, cultural, and political history of twentieth century Japan.

CHANGE: NEW COURSE
FMS 414

KANSAS ART AND POPULAR CULTURE 3 H

An overview of the art and cultural history of Kansas (and Kansas City) from territorial days to the present. Emphasis is placed on key issues, figures and events. A general familiarity with American history is recommended. May be taken as FMS 714, but with additional requirements. (Same as HA 584).

CHANGE: NEW COURSE
FMS 477

SOUND DESIGN 3 H

Students will study and produce film and video work with an emphasis on sound design theory and practice. Course projects consist of several short works in response to readings and screenings, which include a survey of sound in cinema, internet and radio. Students will also become conversant with related equipment, software and techniques. Prerequisite: FMS 275 and consent of instructor.

CHANGE: NEW COURSE
FMS 478

EXPERIMENTAL PRODUCTION 3 H

Students will produce experimental film and video projects, including installation art and performance art pieces, in both collaborative and a collaborative production modes. Practical production aspects of historical experimental works will be studied, with emphasis on creation of works inspired by these earlier artists and their work. Unorthodox video and film production concepts and modes will also be studied and used in the creation of original works. The incorporation of experimental elements in the creation of mainstream works, and the creation of such projects, will also be a key area of study and experimentation. By pushing their individual creative limits, students will gain an appreciation for the experimental film and video genre, as well as an expansion of their production skills. Prerequisite: FMS 275 and consent of instructor.

CHANGE: NEW COURSE
FMS 479

BROADCAST DOCUMENTARY PRODUCTION 3 H

This is a hands-on production course in which students will research, plan and produce short-form non-fiction documentaries. The class is dedicated to training young professionals in the principles, skills, techniques, habits and practices of documentary production. We will focus also on the aesthetics of our craft and the documentary form. The objective is to ground students in the fundamental skills of good non-fiction storytelling—conceptualization, research, story structure, theme development, writing, producing and directing. The goal is the production of several short-form compositions (videos) where storytelling is employed to communicate a concept or idea effectively. Students will form into teams to research, develop and produce a course-long short-form documentary. Prerequisite: FMS 275 and consent of instructor.

CHANGE: NEW COURSE

FMS 480

MUSIC VIDEO PRODUCTION 3 H

This course will cover elements of the history, aesthetics, and business of music video and music video production. Students will view and discuss many different types of music videos, and will learn how to classify and critique these videos in a professional manner. Students will gain familiarity with the genres, themes, forms, and iconography of music video; an understanding of the place of music video in media culture; an exploration of the ideological, cultural, and historical contexts of music video; and an ability to create or assist in the creation of professional-quality music videos. Prerequisite: FMS 275 and consent of instructor.

CHANGE: NEW COURSE

FMS 540

CUBAN CINEMA 3 H

This course explores Cuban cinema from 1959 to the present day. Special attention will be paid to the representations of Cuban history, cultural politics, and the political-economic conditions of production in Cuba. In addition, the Cuban-American community and their contributions or reactions to Cuban film will be discussed. Cuban cinema will also be studied as part of the larger pan-Latin American film movement called the New Latin American Cinema. Through readings, lectures, discussion, and viewing Cuban films, the class will examine a variety of topics related to Cuban cinema, history, and modern day reality.

CHANGE: NEW COURSE

THR 550

APPLIED AND INTERACTIVE THEATRE 3 H

This course is an exploration of interactive drama techniques and practices of the evolving field of applied theatre. The tools of applied theatre serve varied purposes and are being used around the world for community-building, personal empowerment, to address social and political issues, and to strengthen communication skills. The class will work specifically on community-based dialogue and classroom situations that students and professors encounter in their daily lives.

CHANGE: NEW COURSE

FMS 620

INTERNATIONAL WOMEN FILMMAKERS 3 H

This course examines films made by women around the world. Mainstream and independent fiction, documentary, and experimental works will be screened and discussed. The objectives of the course are: 1) to learn the variety of films made by women and the conditions of their production, distribution reception. 2) to interrogate the idea of women's cinema as 'counter-cinema'. We will acquire tools for analyzing films in terms of economic, aesthetic, cultural, and political circumstance by women of different countries, classes, races, ethnicities, genders, and sexual preferences.

CHANGE: DELETE COURSE

TH&F 214
(OLD)

MOVEMENT: MASKS AND MARTIAL ARTS 3 U

The expressiveness of the body is explored and developed through the use of masks. This approach urges the body to move according to the expression on the mask. In addition, concentration and focus of energy, rhythm, direction, and effectiveness of movement are studied through the application of Japanese martial arts such as aikido and karate. (Same as DANC 214.)

CHANGE: DELETE COURSE

TH&F 377

(OLD)

BASIC AUDIO PRODUCTION 3 U

Introduction to the basic theories and production techniques involved in the construction of the audio image of film and video. Lecture-laboratory. Prerequisite: TH&F 283 and consent of instructor.

CHANGE: DELETE COURSE

TH&F 476

(OLD)

INTERMEDIATE FILM PRODUCTION 3 U

The theory and practice of 16mm film production with an emphasis on sound recording and editing. Lecture-laboratory. Prerequisite: TH&F 376 and consent of instructor.

CHANGE: DELETE COURSE, COURSE IS CURRENTLY CROSSLISTED

TH&F 506

(OLD)

PSYCHOLOGY AND THE ACTOR 3 H

The relationship of psychological theory and empirical data to the actor's craft. Topics include theatrical and psychological motivation, social psychology of the actor, application of psychodynamics to character analysis, psychology of the act of acting, and personality of the actors. (Same as PSYC 506.) Prerequisite: PSYC 104 and TH&F 106 or permission of instructor.

CHANGE: DELETE COURSE

TH&F 676

(OLD)

ADVANCED FILM PRODUCTION 3 U

Special projects in 16mm sound film production, using both studio and remote locations. Prerequisite: TH&F 476 and consent of instructor.

CHANGE: DELETE COURSE

TH&F 677

(OLD)

ADVANCED AUDIO PRODUCTION 3 U

Special projects in audio production for film and video. Prerequisite: TH&F 377 and consent of instructor.

2. Degree Requirements for Approval

a) **New Emphasis Area in African & African-American Studies Major**

Department of African & African-American Studies
Bailey Hall
864-3054

Proposed New Concentration: Arabic and Islamic Studies for the Department of African & African-American Studies (AAAS)

PROPOSAL

The Department of African & African-American Studies wishes to create a new concentration in Arabic and Islamic Studies. Currently, there are two concentrations for African & African-American Studies majors—one in African Studies, the other in African-American Studies. Arabic and Islamic courses are currently taught under the umbrella of African Studies. What follows is for a new concentration in Arabic and Islamic Studies to compliment the existing two concentrations.

Requirements for the B.A. or B.G.S. major in Arabic and Islamic Studies concentration are 33 credits, distributed as follows:

Students must take and pass at least two first- and second-year general education courses from two of the following departments: American Studies, anthropology, communication studies, economics, English, environmental studies, geography, history, history of art, linguistics, philosophy, political science, religious studies, sociology, or theatre and film. The Department may consider substitutions. These do not count toward the major.

Students must also take:

AAAS 102 Introduction to Arabic and Islamic Studies		3
AAAS 349 Islam (same as REL 350)	3	
AAAS 433 Islamic Literature		3
AAAS 543 Language and Culture in Arabic-Speaking Communities	3	
AAAS 496 Field Experience OR 690 Investigation and Conference	3	
AAAS 550 Senior Seminar		3
Five relevant elective courses numbered above 300	15	

(Courses available for elective hours include but are not limited to the following:

- AAAS 320 Anthropology of Islam
- AAAS 320 Business and Political Culture in the Arab World
- AAAS 320 Peoples and Cultures of North Africa and the Middle East
- AAAS 320 Religion, Power, and Sexuality in Arab Society
- AAAS 415 Women and Islam
- AAAS 432 Francophone African Literature
- AAAS 435 Muslim Women's Autobiography
- AAAS 445 Arab Thought and Identity
- AAAS 450 Popular Culture in the Muslim World
- AAAS 504 Directed Language Study I: Arabic
- AAAS 505 Directed Language Study II: Arabic
- AAAS 542 History of Islam in Africa
- AAAS 545 Unveiling the Veil
- AAAS 552 Classical Islamic Literature
- AAAS 650 Sufism (same as REL 650)
- AAAS 657 Gender in Islam and Society (same as REL 657)

B.A. majors in this concentration also must take 16 hours of an African language (Arabic, Hausa, Kiswahili, or Wolof).

Honors: For graduation with honors, a student must maintain a minimum overall grade-point average of 3.25, and 3.5 in the major, and must complete 3 additional hours by enrolling in AAAS 695. AAAS 695 is evaluated by a committee composed of the instructor plus two other faculty members approved by the department chair. An affirmative recommendation by this committee is essential for graduation with honors, provided that the other requirements have been met. A student who plans to graduate with honors must file a declaration of intent form with the departmental honors coordinator, preferably during his or her junior year, but no later than at enrollment for the final undergraduate semester.

JUSTIFICATION

There has been a steady increase in Arabic and Islamic courses taught in the Department and at KU since 2000. The number of students taking these courses has also greatly increased. As the number grew, students have demanded majoring in Arabic and Islamic Studies as an area of concentration. In the past, the Department had met such demand by supporting student petitions to CUSA for a special degree approval in the concentration. Since last year, such special degree requests by our students have been turned down by CUSA, with the advice that the Department has enough courses within it to offer that major. It is this accommodation that this new major offers. Moreover, the Dean did approve a major in Arabic and Islamic Studies as part of the strategic plan of AAAS. This, therefore, is also an implementation of a College-approved strategic plan. It is a forward-looking concentration that prepares our students for the important roles of Islam and Arabic in American and world politics, economy, business, religion and culture. Except for one course, AAAS 102 Introduction to Arabic and Islam, all the courses listed here are already being offered by our Department and at KU. AAAS is ready to implement this concentration as early as Spring 2009, if CUSA so approves.

b) Change to Existing Major – BA Theatre & Film – Film Studies Emphasis

A list of the old and new requirements for the Film B.A. is attached. Changes include:
 Degree title to B.A. in Film and Media Studies.
 Rubrics and titles of the courses to reflect new Department of Film and Media Studies.
 New course numbers to reflect changes in Department of Film and Media Studies numbering system.
 Replaced the requirement to choose one of four theatre courses (TH&F 100, TH&F 525, TH&F 526, or TH&F 528) with FMS 200 Film and Media Aesthetics (new course).

**Department of Film and Media Studies (FMS)
 B.A. in Film and Media Studies**

OLD: Requirements for the B.A. with an Emphasis in Film Studies.

The following 40 hours are required:

TH&F 283 Introduction to the Film Medium	3
TH&F 380 American Popular Culture of: _____	3
TH&F 381 History of the Silent Film	3
TH&F 382 History of the American Sound Film	3
TH&F 583 Film Theory	3
TH&F 584 Film Theory and Criticism, 1960-Present	3
TH&F 593 Experimental Film and Video	3
TH&F 684 Documentary Film and Video	3
Plus one of the following courses:	3
TH&F 100 Introduction to the Theatre (3)	
TH&F 525 Theatre in Western Civilization to 1642 (3)	
TH&F 526 Theatre in Western Civilization from 1642 (3)	
TH&F 528 History of American Theatre and Drama (3)	
Plus one of the following courses:	3
TH&F 375 Basic Video Production (3)	
TH&F 376 Basic Film Production (3)	
TH&F 576 Animation (3)	
Plus one of the following courses:	3
TH&F 387 History of the International Sound Film to 1950 (3)	
TH&F 388 History of the International Sound Film Post 1950 (3)	
Plus 7 additional hours elected from courses in the department	7

NEW: Requirements for the B.A. in Film and Media Studies

The following 40 hours are required:

FMS 100 Introduction to the Film Medium	3
FMS 200 Film and Media Aesthetics	3
FMS 310 History of the Silent Film	3
FMS 311 History of the American Sound Film	3
FMS 380 American Popular Culture of: _____	3
FMS 530 Classical Film/Media Theory	3
FMS 531 Contemporary Film/Media Theory	3
FMS 592 Documentary Film and Video	3
FMS 593 Experimental Film and Video	3
Plus one of the following courses:	3
FMS 275 Basic Video Production (3)	
FMS 276 Basic Film Production (3)	
FMS 576 Animation (3)	
Plus one of the following courses:	3
FMS 312 History of the International Sound Film to 1950 (3)	
FMS 313 History of the International Sound Film Post 1950 (3)	

Plus 7 additional hours elected from courses in the department.

JUSTIFICATION

The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. This proposal reflects the changes in rubrics and titles as a result of this separation.

The same 500 and 600-level courses continue to be required for this degree. The Film faculty believes these courses are necessary for majors to obtain adequate knowledge of the field.

c. Change to Existing Major – BGS Theatre & Film – Film Studies Emphasis

- A list of the old and new requirements for the **Film B.G.S.** is attached. Changes include:
- Degree title to B.G.S. in Film and Media Studies.
- Rubrics and titles of the courses to reflect new Department of Film and Media Studies.
- New course numbers to reflect changes in Department of Film and Media Studies numbering system.
- Revision to reduce required credit hours from 58 to 42.
- Deleted TH&F 100 Introduction to the Theatre.
- Moved FMS 311 (TH&F 382) to a list of one of four courses that can be chosen rather than requiring the course.
- Changed so can choose between FMS 593 (TH&F 593) Experimental Film and Video and FMS 592 (TH&F 684) Documentary Film and Video rather than having to take both.
- Replaced TH&F 576 Animation with FMS 273 (TH&F 373) Basic Screenwriting as a choice of one of three courses.
- Added FMS 200 Film and Media Aesthetics (new course) as a requirement.

**Department of Film and Media Studies (FMS)
B.G.S. in Film and Media Studies**

OLD: Requirements for the B.G.S. in Film Studies.

The following 58 hours are required:

TH&F 100 Introduction to the Theatre	3
TH&F 283 Introduction to the Film Medium	3
TH&F 380 American Popular Culture of: _____	3
TH&F 381 History of the Silent Film	3
TH&F 382 History of the American Sound Film	3
TH&F 583 Film Theory	3
TH&F 584 Film Theory and Criticism, 1960-Present	3
TH&F 593 Experimental Film and Video	3
TH&F 684 Documentary Film and Video	3
Plus one of the following courses:	3
TH&F 375 Basic Video Production (3)	
TH&F 376 Basic Film Production (3)	
TH&F 576 Animation (3)	
Plus one of the following courses:	3
TH&F 387 History of the International Sound Film to 1950 (3)	
TH&F 388 History of the International Sound Film Post 1950 (3)	
Plus 25 additional hours elected from courses in the department	25

NEW: Requirements for the B.G.S. in Film and Media Studies

The following 42 hours are required:

FMS 100 Introduction to Film Medium	3
FMS 200 Film and Media Aesthetics	3
FMS 310 History of Silent Film	3
FMS 380 American Popular Culture	3
FMS 531 Contemporary Film/Media Theory	3
FMS 583 Classical Film/Media Theory	3
Plus one of the following courses:	3
FMS 592 Documentary Film and Video (3)	

FMS 593 Experimental Film and Video (3)	
Plus one of the following courses:	3
FMS 273 Basic Screenwriting (3)	
FMS 275 Basic Video Production (3)	
FMS 276 Basic Film Production (3)	
Plus one of the following courses:	3
FMS 311 History of American Sound Film (3)	
FMS 312 History of International Sound Film to 1950 (3)	
FMS 313 History of International Sound Film Post 1950 (3)	
FMS 621 American Film Criticism (3)	

Plus 15 additional hours elected from courses in the department

JUSTIFICATION

The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. This proposal reflects the changes in rubrics and titles as a result of this separation.

The total required credit hours have been reduced from 58 to 42 provide greater flexibility for students and facilitate graduation in four years.

The degree continues to require three 500-level courses but no longer required a 600-level course. The Film faculty believes the 500-level courses are necessary for majors to obtain adequate knowledge of the field.

d. Change to Existing Major in BA Theatre & Film – Theatre Emphasis, and the addition of two new emphasis areas within the newly formed BA Theatre major.

A list of the old and new requirements for the Theatre B.A. is attached. The changes include:

Change the title to B.A. in Theatre.

Change in the rubrics and titles of the courses to reflect new Department of Theatre.

Establish concentrations in “Theatre, Culture, and Society” and “Performance.” The new requirements are detailed on the attached sheet.

Department of Theatre (THR)
B.A. in Theatre

OLD: Requirements for the B.A. with an Emphasis in Theatre

The following 40 hours are required:

TH&F 101 Theatre Practicum I	1
TH&F 106 Acting I	3
TH&F 201 Theatre Practicum II	1
TH&F 209 Play Reading for Performance	3
TH&F 215 Approaching Design for Theatre and Film	3
TH&F 308 Script Analysis	3
TH&F 401 Stage Management and Assistant Direction	1
TH&F 508 Fundamentals of Directing	3
TH&F 525 Theatre in Western Civilization to 1642	3
TH&F 526 Theatre in Western Civilization from 1642	3
Choose two of the following three courses:.....	4
TH&F 216 Scenic Production (2)	
TH&F 220 Costume Production (2)	
TH&F 224 Lighting Production (2)	
Choose one of the following courses:	3
TH&F 283 Introduction to the Film Medium (3)	
TH&F 381 History of the Silent Film (3)	
TH&F 382 History of the American Sound Film (3)	
TH&F 387 History of the International Sound Film to 1950 (3)	
TH&F 388 History of the International Sound Film Post 1950 (3)	

Choose **one** of the following courses: 3
 TH&F 429 Post-Colonial Theatre and Drama (3)
 TH&F 529 Race and the American Theatre (3)
 Plus 6 additional hours elected from courses in the department 6

NEW: Requirements for the B.A. in Theatre (40 hours required)

Core courses (22 hours):

THR 101 Theatre Practicum I 1
 THR 106 Acting I 3
 THR 201 Theatre Practicum II 1
 THR 215 Approaching Design 3
 THR 308 Script Analysis 3
 Choose **two** of the following three courses:.....4
 THR 216 Scenic Production (2)
 THR 220 Costume Production (2)
 THR 224 Lighting Production (2)
 Choose **one** of the following courses: 1
 THR 301 Theatre Practicum III (1)
 THR 401 Stage Management and Assistant Direction (1)
 Choose **two** of the following three courses:.....6
 THR 525 History of Theatre I (3)
 THR 526 History of Theatre I (3)
 THR 528 History of U.S. Theatre and Drama (3)

The remaining 18 hours required for the major are earned through course work chosen by the student within one of two concentrations.....18

Concentration in Theatre, Culture, and Society

Select 18 hours from the following courses*:

THR 209 Play Reading for Performance (3)
 THR 302 Undergraduate Seminar in: _____ (3)
 THR 304 Study Abroad Topics in: _____ (3)
 THR 312 Acting with an Accent (3)
 THR 404 Children and Drama (3)
 THR 429 Post-Colonial Theatre and Drama (3)
 THR 508 Fundamentals of Directing (3)
 THR 525 History of Theatre I (3), if not taken for core
 THR 526 History of Theatre I (3), if not taken for core
 THR 528 History of U.S. Theatre and Drama (3), if not taken for core
 THR 529 Race and the American Theatre (3)
 THR 603 Theatre for Young Audiences (3)
 THR 626 Myth and the Dramatist (3)

*Up to 3 hours may be taken in a drama, cultural studies, or related course outside the Department (with advisor's approval).

Concentration in Performance

The following three courses are required for this concentration:

THR 206 Acting II (3)
 THR 212 Beginning Voice and Speech for Actors (3)
 THR 213 Movement I: The Acting Instrument (3)

Select nine hours from the following courses:

THR 210 Musical Performance for the Actor I (3)
 THR 306 Acting III (3)
 THR 310 Musical Performance for the Actor II (3)

- THR 312 Acting with an Accent (3)
- THR 313 Movement II: Physical Characterization (3)
- THR 401 Stage Management and Assistant Direction (1)
- THR 404 Children and Drama (3)
- THR 406 Audition Techniques (3)
- THR 410 Musical Performance for the Actor III (3)
- THR 506 Acting for the Camera (3)
- THR 508 Fundamentals of Directing (3)
- THR 512 A Vocal Approach to the Classics (3)
- THR 603 Theatre for Young Audiences (3)
- THR 609 Play Directing (3)

JUSTIFICATION

The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. This proposal reflects the changes in rubrics and titles as a result of this separation.

The Theatre faculty has also taken this opportunity to standardize Department of Theatre B.A. and B.G.S. degrees and established concentrations in “Theatre, Culture, and Society” and “Performance.” These changes will provide greater flexibility for students and facilitate graduation in four years.

The number of 500-level courses required for this degree has been reduced from three to two. Six hours of 500-level theatre history courses were required previously and the Theatre faculty continues to feel they are necessary for majors. TH&F 508 Fundamentals of Directing is no longer required; it is an elective for both concentrations.

e. Change to Existing Major in BGS Theatre & Film – Theatre Emphasis, and the addition of two new emphasis areas within the newly formed BA Theatre major.

A list of the old and new requirements for the Theatre B.G.S. is attached. The changes include:
Change the title to B.G.S. in Theatre.

Change in the rubrics and titles of the courses to reflect new Department of Theatre.

Establish concentrations in “Theatre, Culture, and Society” and “Performance.”

Reduce the required credit hours from 53 to 40. The new requirements are detailed on the attached sheet.

Department of Theatre (THR)
B.G.S. in Theatre

OLD: Requirements for the B.G.S. with an Emphasis in Theatre

The following 53 hours are required:

TH&F 101 Theatre Practicum I	1
TH&F 106 Acting I	3
TH&F 111 Make-up	1
TH&F 201 Theatre Practicum II	1
TH&F 206 Acting II	3
TH&F 212 Beginning Voice and Speech for Actors	3
TH&F 213 Movement I: The Acting Instrument	3
TH&F 215 Approaching Design for Theatre and Film	3
TH&F 216 Scenic Production	2
TH&F 220 Costume Production	2
TH&F 224 Lighting Production	2
TH&F 301 Theatre Practicum III	1
TH&F 308 Script Analysis	3
TH&F 313 Movement II: Physical Characterization	3
TH&F 401 Stage Management and Assistant Direction	1
TH&F 406 Audition Techniques	3

TH&F 508 Fundamentals of Directing	3
TH&F 525 Theatre in Western Civilization to 1642	3
TH&F 526 Theatre in Western Civilization from 1642	3
TH&F 609 Play Directing	3
Choose one of the following courses:	3
TH&F 404 Children and Drama (3)	
TH&F 603 Theatre for Young Audiences (3)	
Plus one of the following courses:	3
TH&F 283 Introduction to the Film Medium (3)	
TH&F 381 History of the Silent Film (3)	
TH&F 382 History of the American Sound Film (3)	
TH&F 387 History of the International Sound Film to 1950 (3)	
TH&F 388 History of the International Sound Film Post 1950 (3)	

NEW: Requirements for the B.G.S. in Theatre (40 hours required)

Core courses (22 hours):

THR 101 Theatre Practicum I	1
THR 106 Acting I	3
THR 201 Theatre Practicum II	1
THR 215 Approaching Design	3
THR 308 Script Analysis	3
Choose two of the following three courses:.....	4
THR 216 Scenic Production (2)	
THR 220 Costume Production (2)	
THR 224 Lighting Production (2)	
Choose one of the following courses:	1
THR 301 Theatre Practicum III (1)	
THR 401 Stage Management and Assistant Direction (1)	
Choose two of the following three courses:.....	6
THR 525 History of Theatre I (3)	
THR 526 History of Theatre I (3)	
THR 528 History of U.S. Theatre and Drama (3)	

The remaining 18 hours required for the major are earned through course work chosen by the student within one of two concentrations.....18

Concentration in Theatre, Culture, and Society

Select 18 hours from the following courses*:

THR 209 Play Reading for Performance (3)	
THR 302 Undergraduate Seminar in: _____ (3)	
THR 304 Study Abroad Topics in: _____ (3)	
THR 312 Acting with an Accent (3)	
THR 404 Children and Drama (3)	
THR 429 Post-Colonial Theatre and Drama (3)	
THR 508 Fundamentals of Directing (3)	
THR 525 History of Theatre I (3), if not taken for core	
THR 526 History of Theatre I (3), if not taken for core	
THR 528 History of U.S. Theatre and Drama (3), if not taken for core	
THR 529 Race and the American Theatre (3)	
THR 603 Theatre for Young Audiences (3)	
THR 626 Myth and the Dramatist (3)	

*Up to 3 hours may be taken in a drama, cultural studies, or related course outside the Department (with advisor's approval).

Concentration in Performance

The following three courses are required for this concentration:

- THR 206 Acting II (3)
- THR 212 Beginning Voice and Speech for Actors (3)
- THR 213 Movement I: The Acting Instrument (3)

Select nine hours from the following courses:

- THR 210 Musical Performance for the Actor I (3)
- THR 306 Acting III (3)
- THR 310 Musical Performance for the Actor II (3)
- THR 312 Acting with an Accent (3)
- THR 313 Movement II: Physical Characterization (3)
- THR 401 Stage Management and Assistant Direction (1)
- THR 404 Children and Drama (3)
- THR 406 Audition Techniques (3)
- THR 410 Musical Performance for the Actor III (3)
- THR 506 Acting for the Camera (3)
- THR 508 Fundamentals of Directing (3)
- THR 512 A Vocal Approach to the Classics (3)
- THR 603 Theatre for Young Audiences (3)
- THR 609 Play Directing (3)

JUSTIFICATION

The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. This proposal reflects the changes in rubrics and titles as a result of this separation.

The Theatre faculty has also taken this opportunity to standardize Department of Theatre B.A. and B.G.S. degrees and established concentrations in "Theatre, Culture, and Society" and "Performance." These changes will provide greater flexibility for students and facilitate graduation in four years.

The number of 500-level courses required for this degree has been reduced from three to two and the number of 600-level courses from one to zero. Six hours of 500-level theatre history courses were required previously and the Theatre faculty continues to feel they are necessary for majors. THR 508 Fundamentals of Directing is no longer required; it is an elective for both concentrations. THR 609 Play Directing is now an elective for the concentration in performance.

f. Deletion of BGS Theatre & Film – Theatre and Film Emphasis

A list of the old requirements for the B.G.S. with an Emphasis in Theatre and Film Studies is attached. It is proposed that this degree be deleted.

Department of Theatre and Film (TH&F)
B.G.S. with an Emphasis in Theatre and Film Studies

OLD: Requirements for the B.G.S. with an Emphasis in Theatre and Film Studies

The following 49 hours are required:

TH&F 100 Introduction to the Theatre	3
TH&F 101 Theatre Practicum I	1
TH&F 106 Acting I	3
TH&F 201 Theatre Practicum II	1
TH&F 215 Approaching Design for Theatre and Film	3
TH&F 216 Scenic Production	2
TH&F 220 Costume Production	2
TH&F 224 Lighting Production	2
TH&F 283 Introduction to the Film Medium	3

TH&F 301 Theatre Practicum III	1
TH&F 308 Script Analysis	3
TH&F 375 Basic Video Production	3
TH&F 381 History of the Silent Film	3
TH&F 382 History of the American Sound Film	3
TH&F 401 Stage Management and Assistant Direction	1
TH&F 508 Fundamentals of Directing	3
TH&F 525 Theatre in Western Civilization to 1642	3
TH&F 526 Theatre in Western Civilization from 1642	3
TH&F 584 Film Theory and Criticism, 1960-Present	3
Choose one of the following courses:	3
TH&F 387 History of the International Sound Film to 1950 (3)	
TH&F 388 History of the International Sound Film Post 1950 (3)	

NEW: N/A -- proposed for deletion.

JUSTIFICATION

It is being proposed that this degree be eliminated because the Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009.

g. Change to Existing Minor in Theatre

A list of the old and new requirements for the Theatre Minor is attached. The rubrics and titles of the courses are being changed to reflect new Department of Theatre.

Department of Theatre (THR)
Theatre Minor

OLD: Requirements for the Theatre Minor.

A minimum of 18 hours is required for the minor; 12 hours must be numbered 300 and above.

Core (12 hours)

TH&F 101 Theatre Practicum I	1
TH&F 106 Acting I (Nonmajors)	3
One course from the following:	2
TH&F 216 Scenic Production (2)	
TH&F 220 Costume Production (2)	
TH&F 224 Lighting Production (2)	
TH&F 525 Theatre in Western Civilization to 1642	3
TH&F 526 Theatre in Western Civilization from 1642	3

Electives (6 hours)

Two courses from the following:	6
TH&F 302 Undergraduate Seminar in: _____ (3)	
TH&F 326 African Theatre and Drama (3)	
TH&F 327 African-American Theatre and Drama (3)	
TH&F 404 Children and Drama (3)	
TH&F 405 Children and Media (3)	
TH&F 527 Asian Theatre and Film (3)	
TH&F 528 History of American Theatre and Drama (3)	
TH&F 529 Race and the American Theatre (3)	
TH&F 603 Theatre for Young Audiences (3)	
TH&F 626 Myth and the Dramatist (3)	
TH&F 725 Russian Theatre and Drama from Stanislavski and Chekhov to the Present (3)	

NEW: Requirements for the Theatre Minor.

A minimum of 18 hours is required for the minor; 12 hours must be numbered 300 and above.

Core (12 hours)

THR 101 Theatre Practicum I	1
THR 106 Acting I	3
One course from the following:	2
THR 216 Scenic Production (2)	
THR 220 Costume Production (2)	
THR 224 Lighting Production (2)	
THR 525 History of Theatre I	3
THR 526 History of Theatre II	3

Electives (6 hours)

Two courses from the following:	6
THR 302 Undergraduate Seminar in: _____ (3)	
THR 326 African Theatre and Drama (3)	
THR 327 African-American Theatre and Drama (3)	
THR 404 Children and Drama (3)	
THR 405 Children and Media (3)	
THR 527 Asian Theatre and Performance (3)	
THR 528 History of American Theatre and Drama (3)	
THR 529 Race and the American Theatre (3)	
THR 603 Theatre for Young Audiences (3)	
THR 626 Myth and the Dramatist (3)	
THR 725 Russian Theatre and Drama from Stanislavski and Chekhov to the Present (3)	

JUSTIFICATION

The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. This proposal reflects the changes in rubrics and titles as a result of this separation.

h. Change to Existing Minor in Film Studies

A list of the old and new requirements for the Film Minor is attached. The rubrics and titles of the courses are being changed to reflect new Department of Film and Media Studies.

Department of Film and Media Studies (FMS)
Film and Media Studies Minor

OLD: Requirements for the Film Studies Minor.

A minimum of 18 hours

is required for the minor; 15 hours must be numbered 300 or above.

Production courses in film do not count toward the film minor.

TH&F 283 Introduction to the Film Medium	3
TH&F 380 American Popular Culture of: _____	3
One course from the following:	3
TH&F 381 History of the Silent Film (3)	
TH&F 382 History of the American Sound Film (3)	
TH&F 384 History of African-American Images in Film (3)	
TH&F 387 History of the International Sound Film to 1950 (3)	
TH&F 388 History of the International Sound Film Post 1950 (3)	
One course from the following:	3
TH&F 583 Film Theory (3)	
TH&F 584 Film Theory and Criticism, 1960-Present (3)	

- One course from the following: 3
- TH&F 593 Experimental Film and Video (3)
- TH&F 684 Documentary Film and Video (3)
- One course from the following: 3
- TH&F 302 Undergraduate Seminar in (a film studies topic) (3)
- TH&F 585 Latin American Film (3)
- TH&F 686 American Film Criticism (3)

NEW: Requirements for the Film and Media Studies Minor.

A minimum of 18 hours is required for the minor; 15 hours must be numbered 300 or above.
 Production courses in film do not count toward the film minor.

- FMS 100 Introduction to the Film Medium 3
- FMS 380 American Popular Culture of: _____ 3
- One course from the following: 3
- FMS 310 History of the Silent Film (3)
- FMS 311 History of the American Sound Film (3)
- FMS 312 History of the International Sound Film to 1950 (3)
- FMS 313 History of the International Sound Film Post 1950 (3)
- FMS 314 History of African-American Images in Film (3)
- One course from the following: 3
- FMS 530 Classical Film/Media Theory (3)
- FMS 531 Contemporary Film/Media Theory (3)
- One course from the following: 3
- FMS 592 Documentary Film and Video (3)
- FMS 593 Experimental Film and Video (3)
- One course from the following: 3
- FMS 302 Undergraduate Seminar in (a film *studies* topic) (3)
- FMS 542 Latin American Film (3)
- FMS 621 American Film Criticism (3)

JUSTIFICATION

The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. This proposal reflects the changes in rubrics and titles as a result of this separation.