**Potter College of Arts & Letters**

**Western Kentucky University**

**745-2345**

**REPORT TO THE UNIVERSITY CURRICULUM COMMITTEE**

Date: November 19, 2013

The Potter College of Arts & Letters submits the following items for consideration:

|  |  |
| --- | --- |
| **Type of Item** | **Description of Item & Contact Information** |
| Action | **Proposal to Make Multiple Revisions to a Course**ENG 051English as a Second Language WritingContact: Alex Poole, alex.poole@wku.edu, 5-5780 |
| Action | **Proposal to Make Multiple Revisions to a Course**HIST 340 History of Western Popular Culture Since 1450Contact: Eric Reed, eric.reed@wku.edu, 5-5732 |
| Action | **Proposal to Make Multiple Revisions to a Course**RELS 496 Senior SeminarContact: Eric Bain-Selbo, eric.bain-selbo@wku.edu, 5-5744 |
| Action | **Proposal to Make Multiple Revisions to a Course**PERF 120 Rehearsal and Production IContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**PERF 220 Rehearsal and Production IIIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**PERF 320 Rehearsal and Production VContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**PERF 321 Rehearsal and Production VIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**PERF 420 Rehearsal and Production VIIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**PERF 421 Rehearsal and Production VIIIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**THEA 101 Acting IContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**THEA 300 Acting IIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**THEA 301 Acting IIIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**THEA 391 Children’s Theatre/Creative DramaticsContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Make Multiple Revisions to a Course**THEA 431 Music Theatre Hisotry & RepertoireContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Create a New Course**HIST 379 Gandhi: The Creation of a Global LegacyContact: Robert Dietle, robert.dietle@wku.edu, 5-5731 |
| Action  | **Proposal to Create a New Course**HIST 380 Human Rights in HistoryContact: Patricia Minter, patricia.minter@wku.edu |
| Action | **Proposal to Create (Renew) a Temporary Course**JOUR 241 Visualizing Data in JournalismContact: Josh Meltzer, josh.meltzer@wku.edu; 5-2070 |
| Action | **Proposal to Create a New Course**DANC 445 Dance Anatomy and KinesiologyContact: Lisa D. Long, lisa.draskovich-long@wku.edu, 5-3142 |
| Action  | **Proposal to Create a New Course**PERF 350 Voice and Diction for the TheatreContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Create a New Course**PERF 430 Production Lab VIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Create a New Course**PERF 431 Production Lab VIIContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Create a New Course**THEA 325 Theatre in EducationContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Create a New Course**THEA 365 US Theatre HistoryContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action | **Proposal to Create a New Course**THEA 430 Musical Theatre HistoryContact: Scott Stroot, scott.stroot@wku.edu, 5-6290 |
| Action  | **Proposal to Revise a Program**392 Minor in HistoryContact: Robert Dietle, robert.dietle@wku.edu, 5-5731 |
| Action  | **Proposal to Revise a Program**695 Major in HistoryContact: Robert Dietle, robert.dietle@wku.edu, 5-5731 |
| Action | **Proposal to Revise a Program**630 AB in DanceContact: Clifton Brown, clifton.brown@wku.edu, 5-5832 |

Proposal Date: August 27, 2013

**Potter College of Arts & Letters**

**Department of English**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Alex Poole, alex.poole@wku.edu, 5-5780

**1. Identification of course:**

* 1. Current course prefix (subject area) and number: ENG 051
	2. Course title: English as a Second Language Writing

**2. Revise course title:**

* 1. Current course title: English as a Second Language Writing
	2. Proposed course title: Writing for Non-Native English Speakers
	3. Proposed abbreviated title: Writ for Non-Nat Eng Speakers
	4. Rationale for revision of course title: The current title causes many to believe that the course is part of ESLI (the English language teaching school on campus) and/or a substitute for pre-collegiate English language training/TOEFL scores, neither of which is true. This is a course designed to prepare students for success in ENG100.

**3. Revise course number:**

* 1. Current course number: n/a
	2. Proposed course number: n/a
	3. Rationale for revision of course number: n/a

**4. Revise course prerequisites/special requirements:**

* 1. Current prerequisites: COMPASS Writing Skills Placement Test score between 23-54 and COMPASS e-Write score of 4; or permission of instructor.
	2. Proposed prerequisites: COMPASS Writing Skills Placement Test score of 59 or below or equivalent standardized test score
	3. Rationale for revision of course prerequisites:This revision reflects the COMPASS Writing Skills Placement Test revised ACT English concordance. The current wording of the COMPASS Writing Skills Placement Test is confusing for advisors. Finally, requiring the COMPASS e-Write score is superfluous, for the COMPASS Writing Skills Placement Test is sufficient for appropriately placing students.
	4. Effect on completion of major/minor sequence: n/a

**5. Revise course catalog listing:**

* 1. Current course catalog listing: A writing course designed to give non-native speakers of English intensive preparation for ENG 100.
	2. Proposed course catalog listing: A writing course designed to give non-native speakers of English preparation for ENG 100. A grade of “C” or better is a requirement for ENG100.
	3. Rationale for revision of course catalog listing: A grade of “C” or better is required for successful completion of another developmental course, English 055; this is because students with a grade lower than this in both classes will not be prepared for English 100. This proposed description reinforces this grade requirement for students and advisors.

**6. Revise course credit hours:**

* 1. Current course credit hours: n/a
	2. Proposed course credit hours: n/a
	3. Rationale for revision of course credit hours: n/a

**7.** **Revise grade type:**

1. Current grade type: n/a
2. Proposed grade type: n/a
3. Rationale for revision of grade type: n/a

**8. Proposed term for implementation:** Spring 2014

**9. Dates of prior committee approvals:**

|  |  |
| --- | --- |
| Department/ Unit : English  |  8/14/2013 |
| Potter College Curriculum Committee  | October 10, 2013 |
| Undergraduate Curriculum Committee  |  |
| University Senate |  |

**Attachment: Course Inventory Form**

Proposal Date: October 14, 2013

**Potter College of Arts & Letters**

**History Department**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Eric Reed, eric.reed@wku.edu, x55732

**1. Identification of course:**

* 1. Current course prefix (subject area) and number: HIST 340
	2. Course title: HISTORY OF WESTERN POPULAR CULTURE SINCE 1450

**2. Revise course title:**

* 1. Current course title: HISTORY OF WESTERN POPULAR CULTURE SINCE 1450
	2. Proposed course title: HISTORY OF POPULAR CULTURE SINCE 1500
	3. Proposed abbreviated title: HIST POP CULT 1500
	4. Rationale for revision of course title:

The new title will reflect the slightly revised narrative and analytical focus of the course. The course will incorporate a more global focus and be offered as a Colonnade “Connections” course. As such, changing the course name to drop the “Western” limiter and the dates from 1450 (circa when the Gutenberg printing press was invented, a major milestone in Western popular culture) to 1500 (circa when the modern world system began to emerge following Columbus’ explorations) makes sense given the revised focus of the course.

**3. Revise course number:**

* 1. Current course number: HIST 340
	2. Proposed course number: same
	3. Rationale for revision of course number:

**4. Revise course prerequisites/corequisites/special requirements:**

4.1 Current prerequisites: HIST 119 or 120 or permission of instructor

4.2 Proposed prerequisites: History 101 or 102 and English 100 and 200, or permission of instructor.

4.3 Rationale for revision of course prerequisites: HIST 340 requires students to use the college-level history and writing skills taught in these Colonnade “Foundations” courses.

4.4 Effect on completion of major/minor sequence: None. The History Department is in the process of revising its major/minor requirements to fit the Colonnade Program requirements. HIST 340 is a required course for the Popular Culture Studies major. The director of the Popular Culture Studies major has reviewed and approved this proposal.

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Examines popular culture in the Western World from the invention of the Gutenberg printing press to the present, focusing especially on how popular culture evolved in reaction to social, economic, political, and technological change and from local, national, trans-Atlantic and global perspectives. Students engage the questions, debates, methods and approaches of popular culture history.
	2. Proposed course catalog listing: Examines popular culture from 1500 to the present, focusing especially on how popular culture evolved in reaction to social, economic, political, and technological change and from local, national, trans-Atlantic and global perspectives. Students engage the questions, debates, methods and approaches of popular culture history.
	3. Rationale for revision of course catalog listing: The proposed new catalog listing will reflect the slightly revised focus of the course. The course will incorporate a more global focus and be offered as a Colonnade “Connections” course. As such, the proposed new catalog listing removes the “Western World” limiter and sets the beginning of the narrative to be covered at 1500, circa when the modern world system began to emerge following Columbus’ explorations.

**6. Revise course credit hours:**

* 1. Current course credit hours: 3
	2. Proposed course credit hours: same
	3. Rationale for revision of course credit hours:

**7.** **Revise grade type:**

 7.1 Current grade type: standard letter grades

 7.2 Proposed grade type: same

 7.3 Rationale for revision of grade type:

**8. Proposed term for implementation:** Fall 2014

**9. Dates of prior committee approvals:**

|  |  |
| --- | --- |
| History Department | October 18, 2013 |
| Potter College Curriculum Committee  | November 7, 2013 |
| Undergraduate Curriculum Committee  |  |
| University Senate |  |

**Attachment: Course Inventory Form**

Proposal Date: October 9, 2013

**Potter College of Arts & Letters**

**Department of Philosophy & Religion**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Eric Bain-Selbo, eric.bain-selbo@wku.edu, x55744

**1. Identification of course:**

* 1. Current course prefix (subject area) and number: RELS 496
	2. Course title: Senior Seminar

**2. Revise course title:**

* 1. Current course title:
	2. Proposed course title:
	3. Proposed abbreviated title:
	4. Rationale for revision of course title:

**3. Revise course number:**

* 1. Current course number:
	2. Proposed course number:
	3. Rationale for revision of course number:

**4. Revise course prerequisites/corequisites/special requirements:**

4.1 Current prerequisites/corequisites/special requirements: (indicate which)

4.2 Proposed prerequisites/corequisites/special requirements:

4.3 Rationale for revision of course prerequisites/corequisites/special requirements:

4.4 Effect on completion of major/minor sequence:

**5. Revise course catalog listing:**

* 1. Current course catalog listing: A capstone course designed for senior religious studies majors. Students will complete projects that demonstrate their research, writing, and analytical skills. Content areas of the seminar will vary by semester and instructor.
	2. Proposed course catalog listing: A capstone course designed for senior religious studies majors. Students will complete projects that demonstrate their research, writing, and analytical skills.
	3. Rationale for revision of course catalog listing: As the course is currently constructed, substantial content is combined with a kind of writing workshop approach. Students have substantial reading in a particular area of Religious Studies while at the same time working on a significant final project—sharing and getting feedback on their work from the instructor and fellow students. After several semesters of this approach, it is our determination that it would be better to strip the course of its focused content and run it more as a writing workshop only. This different approach will necessitate a change to the credit hours for the course (see below) and allow students to pursue another three credit elective in an area in which they have an interest (see separate revision to the major). Thus, in the catalog listing, we need to take out the last sentence referring to content areas.

**6. Revise course credit hours:**

* 1. Current course credit hours: 3
	2. Proposed course credit hours: 1
	3. Rationale for revision of course credit hours: With the change of approach to the course (see above), the course will meet only once a week for an hour. This change in credit hours reflects the change in meeting time.

**7.** **Revise grade type:**

 7.1 Current grade type:

 7.2 Proposed grade type:

 7.3 Rationale for revision of grade type:

**8. Proposed term for implementation:** 201430

**9. Dates of prior committee approvals:**

Religious Studies program October 16, 2013

 Department of Philosophy and Religion October 23, 2013

|  |  |
| --- | --- |
| Potter College Curriculum Committee  | November 7, 2013 |
| Undergraduate Curriculum Committee  |  |
| University Senate |  |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-6290

**1. Identification of course:**

* 1. Current course prefix and number PERF 120
	2. Course title: Rehearsal and Production I
	3. Credit hours: 1

**2. Revise course title:**

* 1. Current course title: Rehearsal and Production I
	2. Proposed course title: Rehearsal and Production
	3. Proposed abbreviated title: Rehearsal and Production
	4. All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”; working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. This proposed course title revision is in keeping with that overall sequence revision

**3. Revise course number:** N/A

**4. Revise course prerequisites/corequisites/special requirements:** N/A

**5. Revise course catalog listing:**

* 1. Current course catalog listing: An experiential learning course designed to provide practical experience in all areas of theatrical production under actual production conditions.
	2. Proposed course catalog listing: An introductory, experiential learning course providing an overview of theatre and dance production safety procedures and rehearsal etiquette, as well as practical experience in all areas of theatrical production.
	3. Rationale for revision of course catalog listing: This description more accurately depicts the course as currently taught. It also helps to clarify the overall Rehearsal and Production sequencing.

**6. Revise course credit hours:** N/A

**7. Revise grade type:** N/A

**8. Proposed term for implementation**: Fall 2014

**9. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre and Dance: 10/22/13  |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee  |
| University Senate |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-6290

**1. Identification of course:**

* 1. Current course prefix and number PERF 220
	2. Course title: Rehearsal and Production III
	3. Credit hours: 1

**2. Revise course title:**

* 1. Current course title: Rehearsal and Production I
	2. Proposed course title: Production Lab I
	3. Proposed abbreviated title: Production Lab I
	4. All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”; working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. This proposed course title revision is in keeping with that overall sequence revision

**3. Revise course number:** N/A

**4. Revise course prerequisites:** N/A

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Continuation of PERF 121.
	2. Proposed course catalog listing: An experiential learning course designed to provide practical experience in theatrical production.
	3. Rationale for revision of course catalog listing: This change will further clarify the developmental progression of this sequence of related courses.

**6. Revise course credit hours:** N/A

**7.** **Revise grade type:** N/A

**8. Proposed term for implementation:** Fall 2014

**9. Dates of prior committee approvals:**

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| --- |
| Department of Theatre & Dance: 10/22/13 |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-6290

**1. Identification of course:**

* 1. Current course prefix and number PERF 320
	2. Course title: Rehearsal and Production V
	3. Credit hours: 1

**2. Revise course title:**

* 1. Current course title: Rehearsal and Production V
	2. Proposed course title: Production Lab II
	3. Proposed abbreviated title: Production Lab II
	4. All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”; working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. This proposed course title revision is in keeping with that overall sequence revision

**3. Revise course number:** N/A

**4. Revise course prerequisites:**

4.1 Current prerequisites: PERF 221

4.2 Proposed prerequisites: PERF 220 or Permission of Instructor

4.3 Rationale for revision of course prerequisites: We are eliminating PERF 221 in our new sequencing system.

4.4 Effect on completion of major/minor sequence: This change will further clarify the developmental progression of this sequence of related courses.

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Continuation of PERF 221.
	2. Proposed course catalog listing: An experiential learning course designed to provide practical experience in theatrical production, continuation of PERF 220.
	3. Rationale for revision of course catalog listing: This change more accurately depicts the current content of the course and the current sequencing.

**6. Revise course credit hours: N/A**

**7.** **Revise grade type:** N/A

**8. Proposed term for implementation:** Fall 2014

**9. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre & Dance: 10/22/13 |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-6290

**1. Identification of course:**

* 1. Current course prefix and number PERF 321
	2. Course title: Rehearsal and Production VI
	3. Credit hours: 1

**2. Revise course title:**

* 1. Current course title: Rehearsal and Production VI
	2. Proposed course title: Production Lab III
	3. Proposed abbreviated title: Production Lab III
	4. All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”; working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. This proposed course title revision is in keeping with that overall sequence revision

**3. Revise course number:** N/A

**4. Revise course prerequisites:** N/A

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Continuation of PERF 320.
	2. Proposed course catalog listing: An experiential learning course designed to provide practical experience in theatrical production, continuation of PERF 320.
	3. Rationale for revision of course catalog listing: This change will further clarify the developmental progression of this sequence of related courses.

**6. Revise course credit hours:** N/A

**7.** **Revise grade type**: N/A

**8. Proposed term for implementation:** Fall 2014

**9. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre & Dance: 10/22/13 |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-6290

**1. Identification of course:**

* 1. Current course prefix and number PERF 420
	2. Course title: Rehearsal and Production VII
	3. Credit hours: 1

**2. Revise course title:**

* 1. Current course title: Rehearsal and Production VII
	2. Proposed course title: Production Lab IV
	3. Proposed abbreviated title: Production Lab IV
	4. All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”, working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. This proposed course title revision is in keeping with that overall sequence revision

**3. Revise course number: N/A**

**4. Revise course prerequisites: N/A**

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Continuation of PERF 321.
	2. Proposed course catalog listing: An experiential learning course designed to provide practical experience in theatrical production, continuation of PERF 321.
	3. Rationale for revision of course catalog listing: This change will further clarify the developmental progression of this sequence of related courses.

**6. Revise course credit hours: N/A**

**7.** **Revise grade type: N/A**

**8. Proposed term for implementation: Fall 2014**

**9. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre & Dance: 10/22/13 |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-6290

**1. Identification of course:**

* 1. Current course prefix and number PERF 421
	2. Course title: Rehearsal and Production VIII
	3. Credit hours: 1

**2. Revise course title:**

* 1. Current course title: Rehearsal and Production VIII
	2. Proposed course title: Production Lab V
	3. Proposed abbreviated title: Production Lab V
	4. All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”; working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. This proposed course title revision is in keeping with that overall sequence revision

**3. Revise course number:** N/A

**4. Revise course prerequisites:** N/A

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Continuation of PERF 420.
	2. Proposed course catalog listing: An experiential learning course designed to provide practical experience in theatrical production, continuation of PERF 420.
	3. Rationale for revision of course catalog listing: This change will further clarify the developmental progression of this sequence of related courses.

**6. Revise course credit hours:** N/A

**7.** **Revise grade type:** N/A

**8. Proposed term for implementation:** Fall 2014

**9. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre & Dance: 10/22/13 |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1. Identification of course:**

* 1. Current course prefix (subject area) and number THEA 101
	2. Course title: Acting I
	3. Credit hours: 3

**2. Revise course title:**

* 1. Current course title: Acting I
	2. Proposed course title: Acting I: Voice and Movement
	3. Proposed abbreviated title: Acting I
	4. Rationale for revision of course title: We are revising our entire acting curriculum, and this proposed title more accurately reflects the content of this foundational course in the overall context of that curriculum.

**3. Revise course number:** N/A

**4. Revise course prerequisites/special requirements:** Restricted to Theatre Majors & Minors.

**5. Revise course catalog listing:**

* 1. Current course catalog listing: Improvisation, theatre games, and simple scene and/or monologue work intended to develop fundamental performance and ensemble collaboration skills.
	2. Proposed course catalog listing: A foundational acting course designed to help students become aware of, develop, integrate and properly maintain their natural vocal and kinesthetic performing abilities.
	3. Rationale for revision of course catalog listing: We are revising our entire acting curriculum, and this proposed description more accurately reflects the content of this course in the context of that overall curriculum.

**6. Revise course credit hours:** NA

**7. Proposed term for implementation:** Fall 2014

**8. Dates of prior committee approvals:**

Department of Theatre and Dance: 10/15/13

 Potter College Curriculum Committee 11/7/2013

 Undergraduate Curriculum Committee

 University Senate

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1. Identification of course:**

* 1. Current course prefix and number THEA 300
	2. Course title: Acting II
	3. Credit hours: 3

**2. Revise course title:**

* 1. Current course title: Acting II
	2. Proposed course title: Acting II: Acting Craft
	3. Proposed abbreviated title: Acting II
	4. Rationale for revision of course title: We are revising our entire acting curriculum, and this proposed title more accurately reflects the content of this foundational course in that curriculum.

**3. Revise course number:** N/A

**4. Revise course prerequisites**

4.1 Current prerequisites: *THEA 101 and PERF 205 or permission of instructor*

4.2 Proposed prerequisites: *THEA 101 or permission of instructor*

4.3 Rationale for revision of course prerequisites: A review of our acting curriculum has resulted in our decision to suspend the *PERF 205: Voice & Movement for the stage-* and incorporate relevant aspects of that course into the content of the remaining prerequisite *(THEA 101: Acting I).* Eliminating redundancy between these two foundational courses (as currently delivered) is in part why we are proposing these revisions to our acting curriculum in the first place.

4.4 Effect on completion of major/minor sequence: Students moving through the introductory acting curriculum sequence will encounter enhanced content, more efficiently delivered, less redundancy, and enhanced flexibility to pursue more advanced acting courses upon the successful completion of these foundational courses.

**5. Revise course catalog listing:**

* 1. Current course catalog listing:A combined studio/theory course introducing the fundamentals of characterization and rehearsal techniques, from basic scene analysis through performance.
	2. Proposed course catalog listing: Improvisation, theatre games, and introductory scene and/or monologue work intended to develop fundamental performance and ensemble collaboration skills.
	3. Rationale for revision of course catalog listing: We are revising our entire acting curriculum, and this proposed description more accurately reflects the content of this foundational course in that curriculum, and how it relates to subsequent acting courses in the acting curriculum sequence.

**6. Revise course credit hours:** NA

**7. Proposed term for implementation:** Fall 2014

**8. Dates of prior committee approvals:**

Department of Theatre and Dance: 10/15/13

 Potter College Curriculum Committee 11/7/2013

 Undergraduate Curriculum Committee

 University Senate

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1. Identification of course:**

* 1. Current course prefix (subject area) and number THEA 301
	2. Course title: Acting III
	3. Credit hours: 3

**2. Revise course title:**

* 1. Current course title: Acting III
	2. Proposed course title: Acting III: Characterization & Scenework
	3. Proposed abbreviated title: Acting III
	4. Rationale for revision of course title: We are revising our entire acting curriculum, and this proposed title more accurately reflects the content of this course in the context of that overall curriculum.

**3. Revise course number:** N/A

**4. Revise course prerequisites special requirements:**

4.1 Current prerequisites & special requirements: *THEA 101 and 300*

4.2 Proposed prerequisites & special requirements: *THEA 252, and a C or better in THEA 300, or permission of instructor.*

4.3 Rationale for revision of course prerequisites/special requirements: *THEA 301: Acting III* is an advanced course requiring proficiency with a very rigorous analytical method, as well as a rigorous collaborative work ethic. These proposed changes make official policy of what has been longstanding informal departmental advising practice, ensuring that students reaching this course are adequately prepared to keep pace with their peers in the course –a particularly critical issue in a course such as this, where collaborative practice in the norm.

4.4 Effect on completion of major/minor sequence: As stated in 4.3 above, these proposed changes simply make official what has been longstanding informal departmental advising practice, and as such we anticipate little or no change to our student’s progress to graduation, beyond enhancing the likelihood that students reaching this advanced level will succeed.

**5. Revise course catalog listing:**

* 1. Current course catalog listing: An advanced acting studio course focusing on text and character analysis, characterization and performance.
	2. Proposed course catalog listing: An acting studio course focusing on the fundamentals of text and character analysis, characterization, and performance.
	3. Rationale for revision of course catalog listing: We are revising our entire acting curriculum, and this proposed description more accurately reflects the content of this foundational course in the context of that overall curriculum.

**6. Revise course credit hours:** N/A

**7. Proposed term for implementation:** Fall 2014

**8. Dates of prior committee approvals:**

Department of Theatre and Dance: 10/15/13

 Potter College Curriculum Committee 11/7/2013

 Undergraduate Curriculum Committee

 University Senate

**Attachment: Course Inventory Form**

 Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

1. **Identification of course:**
	1. Current course prefix (subject area) and number: THEA 391
	2. Course title: Children’s Theatre/Creative Dramatics
2. **Revise course title:**
	1. Current course title: Children’s Theatre/Creative Dramatics
	2. Proposed course title: Theatre for Young Audiences
	3. Proposed abbreviated title: Thea for Young Audiences
	4. Rationale for revision of course title: The new title brings the course title up to date by using the terminology most current in the field. It also addresses the reduced focus on Creative Dramatics in the course as currently taught.
3. **Revise course number:** N/A
4. **Revise course prerequisites/corequisites/special requirements:** N/A
5. **Revise course catalog listing:**
	1. Current course catalog listing: An examination of the selection, preparation, and presentation of plays for children, and the study of creative dramatics. Emphasis on analysis of children’s plays, script sources and production planning.
	2. Proposed course catalog listing: An examination of the selection, preparation, and presentation of plays for children. Emphasis on analysis of plays for young audiences, script sources and production planning.
	3. Rationale for revision of course catalog listing: The revisions are designed to reflect the reduced emphasis on creative dramatics in the course and the most current terminology in the field.
6. **Revise course credit hours:** N/A
7. **Revise grade type:** N/A
8. **Proposed term for implementation:** Spring 2015
9. **Dates of prior committee approvals:**

Department of Theatre and Dance: 10/15/13

Potter College Curriculum Committee: 11/7/2013

Undergraduate Curriculum Committee

University Senate

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Make Multiple Revisions to a Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1. Identification of course:**

* 1. Current course prefix (subject area) and number THEA 431
	2. Course title: Music Theatre History & Repertoire
	3. Credit hours: 3

**2. Revise course title:**

* 1. Current course title: Music Theatre History & Repertoire
	2. Proposed course title: Music Theatre Repertoire
	3. Proposed abbreviated title: Music Theatre Rep
	4. Rationale for revision of course title: Acquisition of a new faculty member allows us to divide one course into two more discrete areas to allow greater focus on each. As a result, THEA 431 is being revised, and this proposed title more accurately reflects the content of this course. A new course proposal is being submitted to cover the History portion of the curriculum (THEA 430).

**3. Revise course number**: N/A

**4. Revise course prerequisites special requirements:**

4.1 Current prerequisites & special requirements: (Course fee)

4.2 Proposed prerequisites & special requirements: (Course fee), THEA 300, MUS 100, MUS 350, or Permission of Instructor

4.3 Rationale for revision of course prerequisites/special requirements: THEA 431: Music Theatre Repertoire is an advanced course requiring proficiency in a number of skill areas, as well as a rigorous collaborative work ethic. These proposed changes make official policy of what has been longstanding informal departmental advising practice, ensuring that students reaching this course are adequately prepared to succeed.

4.4 Effect on completion of major/minor sequence: As stated in 4.3 above, these proposed changes simply make official what has been longstanding informal departmental advising practice, and as such we anticipate little or no change to our student’s progress to graduation, beyond enhancing the likelihood that students reaching this advanced level will succeed.

**5. Revise course catalog listing:**

* 1. Current course catalog listing: A study of the development of the musical theatre; the style and form of its music; dance and drama; and its impact on the modern theatre. (Course Fee).
	2. Proposed course catalog listing: A performance-based study of musical theatre repertoire and vocal styles from 1920 to present day using both scripts and scores. Performance work will occur in solo and small group settings. (Course Fee).
	3. Rationale for revision of course catalog listing: We are revising our entire BFA curriculum, and with the acquisition of new faculty we have the opportunity to divide the study of music theatre history and repertoire into two separate courses (THEA 430 and 431). This separation will allow for deeper exploration into both areas, and allow students to build on skills acquired in THEA 385 (Vocal Styles).

**~~6~~. Revise course credit hours:** N/A

**7. Proposed term for implementation:** Fall 2014

**8. Dates of prior committee approvals:**

Department of Theatre and Dance: 10/15/13

 Potter College Curriculum Committee: 11/7/2013

 Undergraduate Curriculum Committee:

 University Senate:

**Attachment: Course Inventory Form**

September 30, 2013

**Potter College of Arts & Letters**

**History Department**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Robert Dietle (robert.dietle@wku.edu), 745-5731

**1.** **Identification of proposed course:**

* 1. Course prefix and number: HIST 379
	2. Course title: Gandhi: The Creation of a Global Legacy
	3. Abbreviated course title: Gandhi: Global Legacy
	(maximum of 30 characters or spaces)
	4. Credit hours: 3 Variable credit (no)
	5. Grade type: Letter grade
	6. Prerequisites: No specific prerequisites.
	7. Course description: An exploration of the full range of Gandhi’s political, spiritual, and moral concerns, beginning with his early years in South Africa and tracing Gandhi’s transformation from a local activist to a leader with global influence.

**2. Rationale:**

* 1. Reason for developing the proposed course: The course has been developed to expand the History Department’s non-western history offerings. Versions of this course have been offered as an Honors Colloquium and as topics courses at the undergraduate and graduate levels. Based upon those courses, the department deemed there was enough student interest to justify creating a permanent course as part of our regular rotation. If approved, this course will also be proposed as a Connections course in the Colonnade Program.
	2. Projected enrollment in the proposed course: When a previous version of this course was offered as an Honors colloquium it enrolled 12 students. If approved as a Connections course for the Colonnade Program, predicted enrollment is 20 students. This estimate is based upon average enrollments in upper-level General Education courses offered by the History Department.
	3. Relationship of the proposed course to courses now offered by the department: This course will complement the History Department’s commitment to expanding our offerings in World History. The department currently offers only one upper-level course that deals with the history of South Asia (HIST 370).
	4. Relationship of the proposed course to courses offered in other departments: This course will touch upon a number of issues that are shared by other disciplines. Questions of inequality and problems associated with economic development are dealt with in SOCL 350: Social Inequality and GEOG 465: Geography of Asia. Questions of social justice are also raised in RELS 202: Racial Justice and RELS 323: Social Ethics. While sharing some of the same themes, none of these courses use Gandhi’s career as a window into the issues.

* 1. Relationship of the proposed course to courses offered in other institutions: Similar courses are offered at Oswego – State University of New York (HIST 482: Gandhi and Non-violent Strategies for Change); Illinois State University (HIST 268: Gandhi and Gandhism); Carelton University (RELI 4852GB: Mahatma Gandhi in India and the World); University of North Carolina (SPCL 091: Gandhi); Cambridge University (Seminar on Gandhi’s Political Realism).

**3. Discussion of proposed course:**

* 1. Schedule type: L
	2. Learning Outcomes:

Students who complete this course will be able to:

 a. Explain the local and global interrelationships of the following issues:

 •the creation of a global color line and the challenge to that line

 •the rise of anti-colonial activism

 •the search for economic security in an increasingly global economy

 •the challenge of local activism to the modernist state

 b. Evaluate the consequences of decision-making on local and global scales on the following topics:

 •the impact of colonial settlers on the labor and racial policies of the British Empire.

 •the interaction of local and global concerns that led to the partition of India.

 •the challenges of nonviolent resistance movements

* 1. Content outline: Topics covered include:

 Gandhi and the “Other West”

 South Africa and the Color Line

 British Empire and the promise of rights

 *Hind Swaraj* – Gandhi’s rejection of modern civilization

 *Swaraj* – the different layers of self rule

 The search for harmony: *dharma, artha, kama, moksha*

 Gandhi’s ashrams as training grounds

 Non-violence (*ahimsa*) and truth-force (*satyagraha*)

 Gandhian Economics

 Partition of India

 Gandhi’s shifting legacy

* 1. Student expectations and requirements: Students will be evaluated on class participation and their written work. Over the semester, students will complete a variety of writing assignments that require them to evaluate evidence and construct clear, coherent arguments based upon that evidence. They will also be evaluated on their ability to develop a clear research topic and find the appropriate sources to address that topic in a comprehensive way.
	2. Tentative texts and course materials:

 Central text for the course will be *The Collected Works of Mahatma Gandhi* 2nd Edition. Available online: http://www.gandhiserve.org/cwmg/cwmg.html

 Other possible readings include:

 Ackerman, Peter and Jack Duvall. *A Force More Powerful: A Century of Nonviolent Conflict*.New York: Palgrave, 2000.

 Brown, Judith and Anthony Parel, eds. *The Cambridge Companion to Gandhi*. Cambridge: Cambridge University Press, 2011.

 Gandhi, Leela. *Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship*. Durham and London: Duke University Press, 2006.

 Guha, Ramachandra. *The Unquiet Woods: Ecological Change and Peasant Resistance in the Himalaya*. Berkeley and Los Angeles: University of California Press, 2000.

 Hardiman, David. *Gandhi in His Time and Ours: The Global Legacy of His Ideas*. New York: Columbia University Press, 2003.

 Lake, Marilyn and Henry Reynolds. *Drawing the Global Colour Line: White Men’s Countries and the International Challenge of Race Equality*. Cambridge: Cambridge University Press, 2008.

 Lelyveld, Joseph. *Great Soul: Mahatma Gandhi and His Struggle with India*. New York: Alfred A. Knopf, 2011.

 Parel, Anthony J., ed., *Gandhi: Hind Swaraj and Other Writings* Centenary Edition (Cambridge: Cambridge University Press, 2009)

 Parel, Anthony J. *Gandhi’s Philosophy and the Quest for Harmony*. Cambridge: Cambridge University Press, 2006.

 Rudloph, Lloyd and Susanne Rudolph. *Postmodern Gandhi and Other Essays: Gandhi in the World and at Home*. New Delhi: Oxford University Press, 2006.

 Scalmer, Sean. *Gandhi in the West: The Mahatma and the Rise of Radical Protest*. Cambridge: Cambridge University Press, 2011.

 Scott, James C. *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed*. New Have: Yale University Press, 1998.

 Weber, Thomas. *Gandhi as Disciple and Mentor*. Cambridge: Cambridge University Press, 2004.

**4. Resources:**

* 1. Library resources: Resources adequate.
	2. Computer resources**:** Not applicable.

**5. Budget implications:**

* 1. Proposed method of staffing: Course will be taught by current faculty. Versions of this course have been offered as Honors Colloquium and Topics courses.
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:**

Fall 2014

**7. Dates of prior committee approvals:**

|  |  |
| --- | --- |
| History Department | September 30, 2013 |
| Potter College Curriculum Committee  | October 10, 2013 |
| Undergraduate Curriculum Committee  |  |
| University Senate |  |

**Attachment: Bibliography, Library Resources Form**, **Course Inventory Form**

**SAMPLE SYLLABUS**

**HIST 379: Gandhi: Creation of a Global Legacy**

**Instructor:** Robert Dietle, Associate Professor of History

 **Phone:** 270-745-5731 **FAX:** 270-745-2950

 **E-mail:** robert.dietle@wku.edu **Office:** Cherry Hall 240

**Address:** History Department, Western Kentucky University,

 1906 College Heights Blvd #21086, Bowling Green, KY 42101-1086

**Required Course Books:**

Judith M. Brown and Anthony Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011) ISBN: 978-0-521-13345-6

 Anthony J. Parel (ed.), *Gandhi: Hind Swaraj and Other Writings* Centenary Edition (Cambridge: Cambridge University Press, 2009) ISBN: 978-0-521-14602-9

 Lloyd I. Rudolph and Susanne Hoeber Rudolph, *Postmodern Gandhi and Other Essays: Gandhi in the World and at Home* (Oxford and New York: Oxford University Press) ISBN: 978-0198064114

**Recommended Course Books:**

 Anthony J. Parel, *Gandhi’s Philosophy and the Quest for Harmony* (Cambridge: Cambridge University Press, 2006) ISBN: 0521-05015-4

 Sean Scalmer, *Gandhi in the West: The Mahatma and the Rise of Radical Protest* (Cambridge: Cambridge University Press, 2011) ISBN: 978-0-521-13958-8

 Thomas Weber, *Gandhi as Disciple and Mentor* (Cambridge: Cambridge University Press, 2004) ISBN: 978-0-521-17448-0

An online version of the *The Collected Works of Mahatama Gandhi* (2nd edition) may be found at: http://www.gandhiserve.org/cwmg/cwmg.html

**NOTE:** Additional readings will be made available on Course Documents on Blackboard.

**Course Description:** In this seminar we will explore the full range of Gandhi’s political, spiritual, and moral concerns. We will see how Gandhi’s experiences in the British Empire led him to develop his central concepts of non-violence (*ahimsa*) and truth-force (*satyagraha*). Another major theme will be Gandhi’s concept of self-rule (*swaraj*) and what he believed it required.

**Goals and Objectives:** Examining Gandhi’s life and times provides a way to identify and think about problems that are still with us. This course, however, will not be an exercise in “What would Gandhi do?” Gandhi rejected the very idea of “Gandhism” and insisted that his entire life was a series of experiments. Our main concern will be with placing Gandhi’s career in its historical context.

Upon completion of this course you will be able to:

 a. Explain the local and global interrelationships of the following issues:

 •the creation of a global color line and the challenge to that line

 •the rise of anti-colonial activism

 •the search for economic security in an increasingly global economy

 •the challenge of local activism to the modernist state

b. Evaluate the consequences of decision-making on local and global scales on the following topics:

•the impact of colonial settlers on the labor and racial policies of the British Empire.

•the interaction of local and global concerns that led to the partition of India.

•the challenges of nonviolent resistance movements

**Responsibilities:** The success of this seminar depends upon you engaging in lively online class discussions and writing thoughtful essays. Therefore it is essential that you keep up with each week’s reading assignments.

**University’s ADA Policy:** “Students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services for this course must contact the Office for Student Disability Services, Garrett 101. The OFDS telephone number is (270)745-5004 V/TDD. Per university policy, please do not request accommodations directly from the professor or instructor without a letter of accommodation from the Office of Student Disability Services.”

* 1. Students will be evaluated on class participation and their written work. Over the semester, students will complete a variety of writing assignments that require them to evaluate evidence and construct clear, coherent arguments based upon that evidence. They will also be evaluated on their ability to develop a clear research topic and find the appropriate sources to address that topic in a comprehensive way.

**Weekly Reaction Papers and Research Paper:** Each week you will also complete and submit an analytical essay (minimum of three pages) based on that week’s readings. You will also select a research topic that allows you to explore Gandhi’s influence on a major political, social, and/or economic movement.

**NOTE:** To pass this course, all assignments must be completed.

**Plagiarism Policy:** As a student at Western Kentucky University, you are expected to demonstrate academic integrity, as outlined in the University Statement on Student Rights and Responsibilities, in all coursework. Violations of this code of conduct include but are not limited to cheating (by giving or receiving unauthorized information before or during an exam or assignment), dishonesty (including misrepresentation and/or lying) and plagiarism. Plagiarism consists of turning in work that is not your own–including quoting material in a paper and not crediting the original author through a citation, copying from a book, pasting the text from web pages, or using an Internet source to obtain a full paper or part of a paper. The History Department utilizes Turnitin.com to detect plagiarism; acts of plagiarism will result in a failing grade for the course.

*Created by Robert L. Dietle* *Last modified 10:45 a.m. on 9/30/2013*

**Topic I: The British Empire and Gandhi’s Education**

**Primary Sources:**

\*Gandhi, *Autobiography*, Parts I-II. Online *Collected Works*, Volume 44: 88-228.

**Secondary Works:**

Judith M. Brown, “Introduction,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 1-8.

\*Stephen Hay, “The Making of a Late-Victorian Hindu: M.K. Gandhi in London, 1888-1891,” *Victorian Studies*, Vol. 33, No. 1 (Autumn, 1989), 74-98.

Yasmin Khan, “Gandhi’s world,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 11-29.

\*Susanne Hoeber Rudolph and Lloyd I. Rudolph, “The Fear of Cowardice,” L. Rudolph and S. Rudolph, *Postmodern Gandhi and Other Essays* (New Delhi: Oxford University Press, 2006), 177-198.

\*Ronald J. Terchek, “Introduction,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 1-19.

**Topic II:** **Gandhi in South Africa**

**Primary Sources:**

\*Gandhi, *Autobiography*, Parts III and IV. Online *Collected Works of Mahatma Gandhi*, Volume 44: 228-367.

**Secondary Works:**

\*James D. Hunt, “Gandhi Among the South African Indians,” *Gandhi Marg* VIII: 7 (October, 1986), 423-433.

\*James D. Hunt, “Gandhi and the Black People of South Africa,” *Gandhi Marg* XI: 1 (April-June, 1989), 7-24.

Jonathan Hyslop, “Gandhi 1869-1915: The transnational emergence of a public figure,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 30-50.

\*Ronald J. Terchek, “Gandhian Autonomy,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 21-51.

**Topic III:** **Gandhi and Modern Civilization**

**Primary Sources:**

Gandhi, *Hind Swaraj and Other Writings.* *Centenary Edition*. Edited by Anthony J. Parel (Cambridge: Cambridge University Press, 2009).

**Secondary Works:**

\*Lloyd I. Rudolph and Susanne Hoeber Rudolph, “Postmodern Gandhi,” in *Postmodern Gandhi and Other Essays* (New Delhi: Oxford University Press, 2006), 3-59.

Tridip Suhrud, “Gandhi’s key writings: In search of unity,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 71-92.

\*Ronald J. Terchek, “Gandhi’s Critique of Modernity,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 77-105.

**Topic IV:** **Gandhi’s Politics**

**Primary Sources:**

\*Gandhi, *Autobiography*, Part V. Online *Collected Works*, Volume 44: 367-468.

\*Gandhi, *Constructive Programme: Its Meaning and Place*

**Secondary Works:**

Judith M. Brown, “Gandhi as nationalist leader, 1915-1948,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 51-68.

\*Susanne Hoeber Rudolph and Lloyd I Rudolph, “Gandhi and the New Courage,” *Postmodern Gandhi and Other Essays* (New Delhi: Oxford University Press, 2006), 199-206.

\*Susanne Hoeber Rudolph and Lloyd I Rudolph, “Self-Control and Political Potency,” *Postmodern Gandhi and Other Essays* (New Delhi: Oxford University Press, 2006), 207-29.

\*Ronald J. Terchek, “Gandhi’s Politics,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 139-78.

Ronald J. Terchek, “Conflict and nonviolence,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 117-34.

**Topic V:** **“My life is my message.” – A search for wholeness.**

**Primary Sources:**

\*Gandhi, *My Religion* (Ahmedabad: Navajivan Trust, 1955).

\*Gandhi, *Ashram Observances in Action*

**Secondary Works:**

Akeel Bilgrami, “Gandhi’s religion and its relation to his politics,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 93-116.

\*Ronald J. Terchek, “Defending Civil Society by Questioning Modernization,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 107-37.

\*Ronald J. Terchek, “Reclaiming a Tradition and Making it Your Own,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 53-75.

Thomas Weber, “Gandhi’s Moral Economics: The sins of wealth without work and commerce without morality,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 135-153.

**Topic VI:** **Satyagraha in Action – the Dandi Salt March**

**Primary Sources:**

Documents concerning the Salt March. Online *Collected Works of Mahatma Gandhi*, Volume 48: 253-529 and Volume 49: 1-271.

**NOTE:** Do not panic at the large chunks of volumes 48 and 49 that I am asking you to read. You do not have to read every document these pages contain. You do, however, have to make the effort to determine which documents deserve your careful attention. You respond by asking “Why doesn’t Professor Dietle simply identify the key documents?” There are two main reasons. First, this is a slight taste of what historians have to do with all sources – read through a great deal of material to find those few bits that are important and relevant. Secondly, reading through this material will give you a clearer view of how Gandhi’s time was spent on a wide variety of issues and concerns. Taken together, these documents also show how carefully Gandhi prepared for the salt *satyagraha* and how he used the event to delegitimize British rule over India.

**Secondary Works:**

\*Dennis Dalton, “The Salt Satyagraha,” in Dalton, *Mahatma Gandhi: Nonviolent Power in Action* (New York: Columbia University Press, 1993), 91-138.

**Week VII:** **“What should I do?” – Independence, Partition, and Death**

**Primary Sources:**

\*Nirmal Kumar Bose, *My Days With Gandhi* (New Delhi: Orient Longman, 1974)

\*Manubehn Gandhi, *Bapu – My Mother* (Ahmedabad: Navajivan Publishing House, 1949).

**Secondary Works:**

\*Ashis Nandy, “Final Encounter: The Politics of the Assassination of Gandhi” in Nandy, *At the Edge of Psychology: Essays in Politics and Culture* (Delhi: Oxford University Press, 1980), 70-98.

\*Lloyd Rudolph, “The Road Not Taken: The Modernist Roots of Partition,” in L. Rudolph and S.H. Rudolph, *Postmodern Gandhi and Other Essays* (New Delhi: Oxford University Press, 2006), 60-91.

\*Stanley Wolpert, A New History of India. Seventh Edition (Oxford: Oxford University Press, 2006), 330-359.

**Week VIII:** **Gandhi and the World**

**Secondary Works:**

David Hardiman, “Gandhi’s Global Legacy,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 239-57.

Anthony Parel, “Gandhi in Independent India,” in Brown and Parel (eds.), *The Cambridge Companion to Gandhi* (Cambridge: Cambridge University Press, 2011), 219-238.

\*Lloyd Rudolph, “Gandhi in the Mind of America,” in L. Rudolph and S.H. Rudolph, *Postmodern Gandhi and Other Essays* (New Delhi: Oxford University Press, 2006), 92-139.

\*Ronald J. Terchek, “Gandhi in the Twenty-First Century,” in Terchek, *Gandhi: Struggling for Autonomy* (New Delhi: Vistaar Publications, 1998), 229-38.

Proposal Date: October 14, 2013

**Potter College of Arts & Letters**

**Department of History**

**Proposal to Create a New Course**

**(Action Item)**

Contact Persons:

Dr. Patricia H. Minter Dr. Marko Dumančić

patricia.minter@wku.edu marko.dumancic@wku.edu

(270) 745-5098  (270) 745-3841

**1.** **Identification of proposed course:**

* 1. Course prefix (subject area) and number: HIST 380
	2. Course title: Human Rights in History
	3. Abbreviated course title: Human Rights in History
	(maximum of 30 characters or spaces)
	4. Credit hours: 3.00 Variable credit (yes or no) No
	5. Grade type: Standard Letter Grade
	6. Prerequisites/corequisites: HIST 101 or HIST 102
	7. Course description:

This course examines: the historical origins of human rights, key disputes surrounding the content and legitimacy of human rights, and the enforcement of international humanitarian law in theory and practice.

**2. Rationale:**

* 1. Reason for developing the proposed course:

The reasons for offering this course are threefold. First, since WKU encourages students of all backgrounds to be socially responsible citizen-leaders, it is necessary that WKU offer coursework that aims to empower students to both understand and defend their own rights and those of others. The intellectual empowerment HIST 380 offers thus constitutes an important element of preparing students to envision and work towards realizing sociopolitical frameworks in which human rights of all persons are valued and respected. Second, since human rights are now a matter of global concern, the course seeks to enhance students’ understanding of international issues. For instance, students will critically examine whether the sovereignty of nations takes priority over the implementation of international human rights standards. Third, this course prepares students in multiple areas of interest—history, international relations, social policy, political advocacy, or legal studies—to augment their professional skills and proficiencies. Since human rights work has rapidly professionalized in the past ten years, a range of career options is now distinctly broad, including smaller NGOs, notable national bodies (such as Amnesty International, Minority Rights Group, Anti-Slavery International and Article 19), and international organizations, such as the UN.

* 1. Projected enrollment in the proposed course:

The projected enrollment for the proposed course is between 30 and 35 students during semesters that the course is offered. Because the course is specifically designed to appeal to students from different departments, centers, and fields, we expect a robust turnout. We trust HIST 380 will garner a sizeable audience because it addresses a whole spectrum of concerns: historical as well as contemporary, legal as well as moral, domestic as well international, theoretical as well as applied.

* 1. Relationship of the proposed course to courses now offered by the department:

While this is a new course, it will complement existing offerings such as HIST 322: The Age of Enlightenment, HIST 335: Twentieth-Century Europe, HIST 358: Blacks in American History to 1877 and HIST 359: Blacks in American History Since 1877, HIST 430: The Civil Rights Movement in America, HIST 422: French Revolution and Napoleon, and HIST 426: Hitler and Nazi Germany.

* 1. Relationship of the proposed course to courses offered in other departments:

We envision this course as achieving two objectives.

First, we hope that upon completing this course history majors will be encouraged to choose courses in departments that address more strictly political, sociological, and/or philosophical dimensions of the human rights field of study. Such courses include PS 250: International Politics, PS 260: Comparative Politics, PS 355: International Organization and Law, RELS 202: Racial Justice, PHIL 320: Ethics, PHIL 323: Social Ethics, PHIL 350: Ethical Theory, PHIL 427: Philosophy and Law, and SOCL 376: International Sociology.

Second, we trust that the course will serve as a productive complement for students majoring in political science, religious studies, philosophy, sociology, social work, and legal studies.

2. 5Relationship of the proposed course to courses offered in other institutions:

Nationally, colleges and universities offer not only courses on this topic but also have built centers and institutes dedicated specifically to the study of human rights. In addition to many private institutions such as NYU, Duke, and Stanford, public universities have also led the charge. Among them are: the University of Connecticut, University of Washington, University of Iowa, the State University of New York, University of Utah and many others. Although no college or university in the Commonwealth has a center dedicated to the study of human rights, Murray State University offers a London and Paris study abroad program dedicated to the study of human rights. Moreover, Peace Studies programs are offered at Berea College, Bellarmine University, the University of Louisville, and Bluegrass Community and Technical College. Despite the national trend in higher education that confirms the increasing significance and visibility of human rights curricula, few departments offer human rights courses in the Commonwealth. One of the few that deals specifically with this issue is Eastern Kentucky University’s politics department, which offers POL 451 (also cross listed as GWS 451): Principles and Politics of Human Rights. Offering HIST 380 at WKU will thus introduce students to a subfield that is already in great demand nationally in both institutions of higher learning and in the job market. In addition to keeping pace with a marked national trend, WKU can affirm its position as the Commonwealth’s intellectual trendsetter by dedicating more academic resources to this global issue.

**3. Discussion of proposed course:**

* 1. Schedule type:

The course would take the form of a seminar that would meet twice a week.

* 1. Learning Outcomes:
1. **Content**

By the end of the semester students should be familiar with:

1. the historical origins and evolution of the concept of human rights.
2. principal debates regarding the evolution of human rights.
3. key challenges to the enforcement of human rights.
4. case studies examining the efficacy of enforcing human rights.
5. **Cognitive Skills**

By the end of the semester students should be able to:

1. identify and relay an argument of specific readings concisely and precisely.
2. think critically about an author’s approach to a historical problem.
3. consider events, processes, and individuals from a historical perspective.
4. **Communication Skills**

By the end of the semester students should be able to:

1. present their point of view concisely and persuasively while staying on topic.
2. Participate in group discussions in a productive and collaborative manner.
	1. Content outline:
3. **The Origins of Human Rights from Antiquity to the Early Modern Era**
4. The Concept of Natural Law and Natural Rights
5. Natural Rights in Practice in Europe and Latin American colonies
6. **The Evolution of Human Rights in the 18th and 19th centuries**
7. The Turning Point?: The Anglo-American Revolutions
8. Early Modern Crucible?: The French Revolution
9. From Political to Social Rights: Socialism and Abolitionism
10. **The Ascendancy of Human Rights in International Politics**
11. Twentieth-Century Crucibles: WWI, WWII, and the Holocaust
12. “Crimes Against Humanity” and the Problem of Enforcement
13. The Cold War and the Civil Rights Movement
14. Globalization and Human Rights
	1. Student expectations and requirements:

This course will feature three separate writing assignments requiring a minimum total of 15 pages. Each of these assignments will emphasize different types of writing.

These three assignments will include:

* an essay requiring students to synthesize ideas
* an essay requiring students to provide a critical analysis of an article or monograph
* a research paper based upon primary sources.
	1. Tentative texts and course materials:
* Micheline Ishay, *The Human Rights Reader: Major Political Essays, Speeches and Documents From Ancient Times to the Present*(Routledge, 2007).
* Jack Donnelly, *Universal Human Rights in Theory and Practice*(Cornell UP, 2013).
* Samuel Moyn, *The Last Utopia: Human Rights in History* (Belknap Press, 2012).
* Roland Burke, *Decolonization and the Evolution of International Human Rights* (University of Pennsylvania, 2013).
* Mary Ann Glendon, *A World Made New: Eleanor Roosevelt and the Universal Declaration of Human Rights* (Random House, 2002).
* Lynn Hunt, *Inventing Human Rights* (W. W. Norton, 2008).
* Adam Hochschild, *Bury the Chains: Prophets and Rebels in the Fight to Free an Empire’s Slaves* (Macmillan, 2005).
* Adam Fairclough, *Better Day Coming: Blacks and Equality, 1890-2000* (Penguin, 2002).
* Zygmunt Bauman, *Modernity and the Holocaust*(Cornell UP, 2001).
* R. M. Douglas, *Orderly and Humane: The Expulsion of the Germans after the Second World War,* (Yale UP, 2012).
* Joanne R. Bauer and Daniel A. Bell, eds., *The East Asian Challenge for Human Rights* (Cambridge: Cambridge University Press, 1999), Chs. 1-3, 5-9.
* Michael Ignatieff, ed., *American Exceptionalism and Human Rights* (Princeton UP, 2005).

**4. Resources:**

* 1. Library resources: Existing resources are adequate
	2. Computer resources: Existing resources are adequate

**5. Budget implications:**

* 1. Proposed method of staffing: Existing staff
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:** Fall 2014

**7. Dates of prior committee approvals:**

|  |  |
| --- | --- |
| History Department | October 18, 2013 |
| Potter College Curriculum Committee  | November 7, 2013 |
| Undergraduate Curriculum Committee  |  |
| University Senate |  |

**Attachment: Bibliography, Library Resources Form**, **Course Inventory Form**

Proposal Date: 9/13/13

**Potter College of Arts & Letters**

**School of Journalism & Broadcasting**

**Proposal to Create (Renew) a Temporary Course**

**(Action Item)**

Contact Person: Josh Meltzer, josh.meltzer@wku.edu, 270-745-2070 (o), 270-799-9839 (c)

1. **Identification of proposed course:**
	1. Course prefix (subject area) and number: JOUR 241
	2. Course title: Visualizing Data in Journalism
	3. Abbreviated course title: Data Visualization
	4. Credit hours: 3
	5. Schedule type: C Lecture/Lab
	6. Prerequisites/corequisites: None
	7. Grade type: \_X\_\_\_ standard letter grade \_\_\_\_ pass/fail \_\_\_\_in progress (IP)
	8. Course description: : Students will learn to find and examine large sets of data to identify embedded trends and stories, and display this data. (course fee)
2. **Rationale**
	1. Reason for offering this course on a temporary basis:

This course will be offered as a pilot or trial course for future course(s) on the topic of information graphics and data visualization. Processing data and synthesizing meaning from raw information has become more and more important not only for journalists, but for anyone who stands to benefit from understanding, analyzing and displaying the massive amount of statistical information available in nearly any discipline.

For journalists, being able to comprehend and find non-fiction narratives buried within data sets is no longer a specialty of a few members of a newsroom, but is becoming a base requirement for the profession. For students in other fields, learning to display statistical data that explains trends, informs decision makers or helps larger populations understand complex topics is imperative today.

This course will be offered as a trial to help to understand the kinds of students such a course will attract both from within the School of Journalism & Broadcasting and from the university as a whole.

* 1. Relationship of the proposed course to courses offered in other academic units:

This course will complement content producing courses in other academic areas. For non-journalists, learning to display information and data relevant to business or the sciences, for example, is key. Presentations that nearly all students produce for classes can and should display information in accurate and powerful ways. This course (JOUR 241) will help them learn to analyze and present information to audiences, no matter the discipline.

1. **Description of proposed course**
	1. Course content outline
2. Introduction to scope of visualizing data

II. Where to find data, how to organize it

III. Being accurate and ethical with data

IV. Analyzing the data to find the story

V. Hands on design tools in graphic software

 A. Video tutorials

 B. Drawing exercises

VI. Storytelling with Graphs

A. Different types and uses of graphs

VII. Mapping

 A. Esthetics and Usability of Mapping

VIII. Diagrams

A. Thinking sequentially and telling stories in steps

B. Drawing with the pen tool and using vector graphics

C. Copyright and use of imagery

IX. Interactivity and data visualization

* 1. Tentative text(s)

*The Functional Art: An introduction to information graphics and visualization,* Alberto Cairo. New Riders Publishing, 2012.

1. **Second offering of a temporary course (if applicable)**
	1. Reason for offering this course a second time on a temporary basis:

The course will be proposed to become a permanent course beginning in the fall of 2014, when the SJ&B is submitting significant changes to all of its programs. Allowing this course a second time on a temporary basis will insure that it can be fine-tuned even further before implemented as a permanent course, and will allow students to continue to take the course as a possible restrictive elective in the current curriculums.

* 1. Term course was first offered: Fall, 2013
	2. Enrollment in first offering: 15/18
1. **Term of Implementation:** Spring 2014 (term course will be offered a second time)
2. **Dates of review/approvals:**

|  |  |  |
| --- | --- | --- |
| School of Journalism & Broadcasting |  | September 27, 2013 |
| Dean, Potter College of Arts & Letters |  | October 10, 2013 |

|  |  |
| --- | --- |
| Undergraduate Curriculum Committee  |  |
| University Senate |  |

**Attachment: Course Inventory Form**

Proposal Date: 10/24/13

**Potter College of Arts and Letters**

**Department of Theatre and Dance**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1. Identification of proposed course:**

* 1. **Course prefix (subject area) and number:** DANC 445
	2. **Course title:** Dance Anatomy and Kinesiology
	3. **Abbreviated course title:** Dance Anatomy and Kinesiology
	4. **Credit hours and contact hours:** 3 credit hours
	5. **Type of course:** L/A
	6. **Prerequisites:** 300 level dance technique course or permission of the instructor
	7. **Course catalog listing:** An analysis of the principles of anatomy and kinesiology for dancers.

**2. Rationale:**

* 1. **Reason for developing the proposed course:** For the past several years, the A.B. degree in Dance required that students take BIO 131 (Anatomy) as part of the major requirements. However, in Spring 2011 the Dance program at WKU underwent an external evaluation by our accrediting body, the National Association of Schools of Dance (NASD). In their review the NASD noted that national standards require Dance programs to offer in-house courses on the topic of anatomy and kinesiology as it specifically relates to the profession of dance. Among their recommendations was that the Department of Theatre and Dance develop and offer its own course on this subject. Our program’s re-accreditation in Fall of 2011 included the understanding that we would address this within our A.B. in Dance degree in order to comply with national standards.

The reason this topic is taught within departments of Dance is to utilize the expertise of dance faculty with lifelong experience in employing and communicating the physical concepts they will teach. In order to be successful in their craft, dance students must have an understanding of the human body and its mechanics to allow for maximum movement efficiency and development of physical strength and flexibility as they relate to dance. This course will fulfill that need.

By way of example, the standard texts in this field were written by Karen Clippenger (California State University, Long Beach) and Sally Fitt (University of Utah), who are faculty within Dance departments. Their work provides a field-specific specialization related to dance technique. Their books, *Dance Anatomy and Kinesiology*, as well as in the supplemental reading *Dance Kinesiology* provide students with illustrations and photographs of dancers and their specialized musculature developed through utilizing distinct concepts and exercises designed for dance technique.

This class is necessary to enable our students to better understand how anatomy and kinesiology directly create the dance vocabulary they are learning in other courses that focus on dance technique. Applying this knowledge will help students maintain the health of their bodies. Should an injury or other physical imbalance occur, this class will further provide students with the terminology to clearly articulate their musculature and functional issues. Finally, it will provide for students an increased physical understanding of their bodies necessary to make future technical gains.

* 1. **Projected enrollment in the proposed course:** 15-20 students per year, based on projections extrapolated from the number of students enrolled in our Dance programs for whom this will be a required course.
	2. **Relationship of the proposed course to courses now offered by the department**. This course will be a natural and welcome complement to our existing curriculum and is necessary for us to add to comply with NASD standards. Further, it will be required for all A.B. Dance majors. The information gained in this course will enhance the student’s physical understanding and implementation of specific exercises as they progress through increasing levels of ballet technique ( in DANC 311, 318, and 411), Jazz technique ( in DANC 313, 319, and 413), and modern technique (in DANC 317 and 417). In addition, it will aid in their understanding and articulation in Dance Pedagogy (DANC 200), Choreography (DANC310 and 420), and in their rehearsal process and performances for Dance Company (DANC 300).
	3. **Relationship of the proposed course to courses offered in other departments:** This course as proposed will likely share some, very fundamental anatomical/kinesthetic terms and concepts with PE 112 (Foundations of Kinesiology) and BIO 131 (Human Anatomy and Physiology)*.* However neither of those courses provide the focused approach to dance-specific anatomy and kinesiology that students in the Dance Major need for their own health and safety. These courses also do not focus on the dance-specific topics required of our dance curriculum by the NASD. This proposed course also differs from the PE and BIO courses in that it features the direct application of anatomical/kinesthetic knowledge and skills to the unique physical characteristics of each individual student’s body as it applies to dance, and which needed to enhance his or her injury-free progress through our rigorous dance curriculum and into their post-graduate professional lives.
	4. **Relationship of the proposed course to courses offered in other institutions:** Dance Anatomy and Kinesiology is a standard required course in virtually all University baccalaureate dance programs. Examples of similar courses at benchmark schools and other dance programs across the nation include: THD 432 Applied Kinesiology and Anatomy for Dancers (Florida Atlantic University); DANC 3300 Dance Kinesiology (Ohio University) DANC 211, Anatomy for Dancers (University of North Carolina Charlotte), DSDAN 351-1 Anatomy/Kinesiology (Juilliard); DANC 455 Biomechanics for Dancers (University of Arizona); DANC 260/261 Functional Anatomy for the Dancer (California State University Long Beach).

**3. Discussion of proposed course:**

* 1. **Course objectives**: To reduce dance student’s risk of injury and enhance their performance longevity through implementation of proper kinesthetic principles as they progress through increasing levels of technique and pedagogy, and to enhance their grasp of material learned in dance technique courses rehearsals and in performance. By the end of this class, students will be able to:
* Demonstrate both an intellectual and a “hands-on” physical understanding of the principles of anatomy and kinesiology as they pertain specifically to the vocabulary of dance technique.
* Physically locate and verbally describe relevant boney landmarks, muscles, and joints as they pertain specifically to the vocabulary of dance technique.
* Demonstrate the ability to safely enhance and adapt dance movement techniques based on their own personal strengths, weaknesses and anatomical differences.
	1. **Content outline:** Content will be delivered through lectures, demonstrations, assigned reading/viewing, seminar style discussions and practical experiences in a variety of approaches related to dance anatomy/kinesiology. Topics will include, but are not limited to:
* Identification of the skeletal system and major muscles of the body and their actions, specifically as they are used in dance.
* Guided anatomical movement analysis of the whole body and its relationship to dance.
* Exploration of practical exercises that strengthen/stretch specific muscle groups and the resulting affect on dance technique and performance.
* Development of individual physical injury questions and methods for injury prevention.
	1. **Student expectations and requirements:**

Students will be expected to engage thoroughly and in good faith with the course material, including all lectures, presentations and discussions. The quality of that engagement will be assessed using a variety of tools, including but not limited to traditional essays, exams, and oral presentations.

* 1. **Tentative texts and course materials:**

The tentative text for this course will be *Dance Anatomy and Kinesiology* (Clippinger); however readings may be selected from the other following books:

* Fitt, Sally Sevey. *Dance Kinesiology*, 2nd Ed. Schirmer/Thomson Learning; 1996.
* Haas, Jacqui. *Dance Anatomy.* Human Kinetics, 2010.
* Staugaard-Jones, Jo Ann. *The Anatomy of Exercise and Movement for the Study of Dance, Pilates, Sports, and Yoga.* Lotus Publishing, 2010.
* Pounds, David M. *Basic Clinical Massage Therapy: Integrating Anatomy with Treatment*
* Grieg, Valerie. *Inside Ballet Technique: SeparatingAnatomical Fact from Fiction in the Ballet Class.* New Jersey; Princeton Book Co, 1994.
* Watkins, Andrea and Priscilla M. Clarkson. *Dancing Longer Dancing Stronger: A Dancer’s Guide to Improving Technique and Preventing Injury.* New Jersey, Princeton Book Co, 1990.
* Welsh, Tom. *Conditioning for Dancers.* Gainesville, Univ. Press of Florida, 2009.

**4. Resources:**

* 1. **Library resources:** Existing resources are sufficient
	2. **Computer resources:** Existing resources are sufficient

**5. Budget implications:**

* 1. **Proposed method of staffing:** Current Faculty. This course was considered and incorporated into the workload during a recent search for a tenure-track position in Dance.
	2. **Special equipment needed:** Existing departmental resources are sufficient.
	3. **Expendable materials needed:** None
	4. **Laboratory materials needed:** None

**6. Proposed term for implementation:** Spring 2014

**7. Dates of prior committee approvals:**

Department of Theatre and Dance: 4/2/13

 Potter College Curriculum Committee: 10/10/13

Undergraduate Curriculum Committee:

 University Senate:

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu , ext. 5845

**1.** **Identification of proposed course:**

* 1. Course prefix and number: PERF 350
	2. Course title: Voice and Diction for the Theatre
	3. Abbreviated course title: Voice and Diction
	4. Credit hours: 1 Variable credit: No
	5. Grade type: Standard Letter Grade
	6. Prerequisites: Prerequisite THEA 300, or permission of instructor
	7. Course description: Study and practice of proper vocal production and standard American diction for theatrical applications.

**2. Rationale:**

* 1. Reason for developing the proposed course: Many students who enroll in our theatre programs come to us with voice and diction habits,and regional dialects which, if left unaddressed, will ultimately limit their employment and performance opportunities. This course is designed to provide a foundation for standard American pronunciation, as well as an opportunity to explore speech and vocal techniques beyond the scope of what we typically cover in our acting curriculum.
	2. Projected enrollment in the proposed course: 16 – 20, based on the number of acting and musical theatre concentrator in the performing arts BFA program, all of whom will be required to take this course.
	3. Relationship of the proposed course to courses now offered by the department: See 2.1 above; this course will be a natural and welcome complement to our existing acting curriculum (THEA 101:ACTING I. THEA 300:ACTING II, THEA 301:ACTING III) and will bring us further into compliance with the national standards as published by our accrediting agency (NAST).
	4. Relationship of the proposed course to courses offered in other departments: While the Department of Communication, and the Department of Communication Science & Disorders also offer courses focusing on vocal production and speech (COMM 247:VOICE AND DICTION, CD 090: SPEECH IMPROVEMENT LAB) neither is designed to focus specifically and exclusively on Voice and Diction for the Theatre.
	5. Relationship of the proposed course to courses offered in other institutions: Voice and Diction is a common course offering, particularly at institutions that, like ours, offer a concentration or degree in acting and music theatre. For example, our benchmark institutions James Madison University, Bowling Green State University, Central Michigan University, East Carolina University, East Tennessee State University, and University of North Carolina, Greenville all offer a similar courses.

**3. Discussion of proposed course:**

* 1. Schedule type: A
	2. Learning Outcomes:
		1. Familiarity with anatomy and physiology of vocal mechanism
		2. Practical techniques for warm-up and sustained theatrical voice usage
		3. Introduction to the International Phonetic Alphabet
		4. Techniques for scoring a theatrical text for performance
		5. Understanding of the different vocal approaches to different texts
		6. Continued development of kinesthetic awareness and the relationship between the physical body and the vocal instrument
	3. Content outline:
		1. Anatomy and Mechanics of Sound production
		2. Understanding the physical instrument and breath support
		3. Using the IPA (Int’l Phonetic Alphabet) for theatrical texts
		4. Scoring a theatrical text
		5. Styles of voice production
		6. American Diction and an introduction to dialects
	4. Student expectations and requirements: The main thrust of the course is participation in class discussions and activities. Students will be expected to do some written assignments on the IPA and text scoring; they will also be expected to read and select theatrical texts for use in classwork.
	5. Tentative texts and course materials:
		1. Jones, Chuck. *Making Your Voice Heard*: *An Actor’s Guide to increased dramatic range through vocal training.* New York: Backstage Books, 1996.
		2. Skinner, Edith. *Speak with Distinction: The Classic Skinner Method to Speech on the Stage.* New York: Applause and Theatre Cinema Books, 1990

**4. Resources:**

* 1. Library resources: Sufficient
	2. Computer resources: Sufficient

**5. Budget implications:**

* 1. Proposed method of staffing: Recent addition of a new faculty line gives flexibility for current faculty to cover this course.
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:** Fall 2014

**7. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre and Dance: 10/22/13 |
| Potter College Curriculum Committee 11/07/13 |
| Undergraduate Curriculum Committee  |
| University Senate |

**Attachment: Library Resources Form**, **Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Theatre & Dance Department**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1.** **Identification of proposed course:**

* 1. PERF 430
	2. Course title: Production Lab VI
	3. Abbreviated course title: Production Lab VI
	4. Credit hours: 1
	5. Grade type: Standard Letter Grade (A to F)
	6. Prerequisites: PERF 421 or permission of instructor
	7. Course description: An experiential learning course designed to provide upper level practical experience in targeted areas of theatrical production under actual production conditions.

**2. Rationale:**

2.1 Reason for developing the proposed course: All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”, working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. In practical terms this proposed course is not really a new course, but is necessary to preserve developmental consistency in this production lab sequence.

* 1. Projected enrollment in the proposed course: 15 students per section based on current enrollment in this area of our production lab sequence.
	2. Relationship of the proposed course to courses now offered by the department: This course, and its companion PERF 431, will serve as the senior level production lab sequence courses.
	3. Relationship of the proposed course to courses offered in other departments: This course does not duplicate offerings in any other department.
	4. Relationship of the proposed course to courses offered in other institutions: Similar course/credit systems to award credit for hands-on experiential learning in production are ubiquitous and standard in all university/college theatre and dance programs. Examples from some WKU benchmark schools included: Ohio University THAR 3300 - Practicum in Production; Northern Illinois University THEA 395 - Performance and Production; Indiana State University THTR 370 - Production Practicum Illinois State University CFA 302-Theatre Practicum.

**3. Discussion of proposed course:**

* 1. Schedule type: A: Applied Learning
	2. Learning Outcomes: Students will hone ability to design for theatre or dance, or perform leadership roles in technical areas related to theatre and dance Students will gain skills in management of time and budgets
	3. Content outline: Students will work in major production roles on productions in the Department of Theatre and Dance. These roles may include, but are not limited to: Designer of Scenery, Costumes, Lights or Sound, Stage Manager, Technical Director or Costume Shop Manager, Master Electrician, Sound Engineer, Publicity Coordinator, House Manager, Scene Paint Charge Artist, etc.
	4. Student expectations and requirements: The type of work will vary with the student’s interest and expertise, but requirements may include attending planning meetings, creating designs, implementing designs, and management of areas related to production of the show. Students will regularly attend production meetings, and meet with faculty advisors as they pursue their role. Students will be assessed on collaboration, staying on schedule and on budget, overall artistic and technical contributions to production, and appropriate production of written materials including sketches, drafting, forms, reports, plots and charts.
	5. Tentative texts and course materials: Will vary from production to production, with the specific dramatic text in production as the centerpiece. Other course materials will vary with a student’s discipline, and will be provided by the students or the department’s budget for the production.

**4. Resources:**

* 1. Library resources: Current resources adequate
	2. Computer resources: Current resources adequate

**5. Budget implications:**

* 1. Proposed method of staffing: Current staffing sufficient
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:** Fall 2014

**7. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre and Dance: 10/01/13 |
| Potter College Curriculum Committee : 11/07/2013 |
| University Senate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Theatre & Dance Department**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1.** **Identification of proposed course:**

* 1. PERF 431
	2. Course title: Production Lab VII
	3. Abbreviated course title: Production Lab VII
	4. Credit hours: 1
	5. Grade type: Standard Letter Grade (A to F)
	6. Prerequisites: PERF 430 or permission of instructor
	7. Course description: An experiential learning course designed to provide upper level practical experience in targeted areas of theatrical production under actual production conditions.

**2. Rationale:**

2.1 Reason for developing the proposed course: All Theatre and Dance Department degree programs require that a certain number of credit hours be earned “in production”, working on stage, back stage, in the shops or in the control booth during the production of live theatre or dance events. We currently administer those credit hours via a fairly complex, developmental sequence of Rehearsal and Production courses, and wish to revise and streamline the course names and number of that sequence to be more logical, and to better facilitate student learning within each sub-major and concentration. In practical terms this proposed course is not really a new course, but is necessary to preserve developmental consistency in this production lab sequence.

* 1. Projected enrollment in the proposed course: 15 students per section based on current enrollment in this area of our production lab sequence.
	2. Relationship of the proposed course to courses now offered by the department: This course, and its companion PERF 430, will serve as the senior level production lab sequence courses.
	3. Relationship of the proposed course to courses offered in other departments: This course does not duplicate offerings in any other department.
	4. Relationship of the proposed course to courses offered in other institutions: Similar course/credit systems to award credit for hands-on experiential learning in production are ubiquitous and standard in all university/college theatre and dance programs. Examples from some WKU benchmark schools included: Ohio University THAR 3300 - Practicum in Production; Northern Illinois University THEA 395 - Performance and Production; Indiana State University THTR 370 - Production Practicum Illinois State University CFA 302-Theatre Practicum.

**3. Discussion of proposed course:**

* 1. Schedule type: A: Applied Learning
	2. Learning Outcomes: Students will hone ability to design for theatre or dance, or perform leadership roles in technical areas related to theatre and dance Students will gain skills in management of time and budgets
	3. Content outline: Students will work in major production roles on productions in the Department of Theatre and Dance. These roles may include, but are not limited to: Designer of Scenery, Costumes, Lights or Sound, Stage Manager, Technical Director or Costume Shop Manager, Master Electrician, Sound Engineer, Publicity Coordinator, House Manager, Scene Paint Charge Artist, etc.
	4. Student expectations and requirements: The type of work will vary with the student’s interest and expertise, but requirements may include attending planning meetings, creating designs, implementing designs, and management of areas related to production of the show. Students will regularly attend production meetings, and meet with faculty advisors as they pursue their role. Students will be assessed on collaboration, staying on schedule and on budget, overall artistic and technical contributions to production, and appropriate production of written materials including sketches, drafting, forms, reports, plots and charts.
	5. Tentative texts and course materials: Will vary from production to production, with the specific dramatic text in production as the centerpiece. Other course materials will vary with a student’s discipline, and will be provided by the students or the department’s budget for the production.

**4. Resources:**

* 1. Library resources: Current resources adequate
	2. Computer resources: Current resources adequate

**5. Budget implications:**

* 1. Proposed method of staffing: Current staffing sufficient
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:** Fall 2014

**7. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre and Dance: 9/30/13 |
| Potter College Curriculum Committee : 11/7/2013 |
| University Senate Curriculum Committee: |
| University Senate: |

**Attachment: Course Inventory Form**

 Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

1. **Identification of proposed course:**
	1. Course prefix (subject area) and number: THEA 325
	2. Course title: Theatre in Education
	3. Abbreviated course title: Theatre in Education
	4. Credit hours: 3 Variable credit: No
	5. Grade type: Standard letter grade
	6. Prequisites/corequisites: none
	7. Course description: An overview of strategies for teaching theatre to students in grades K-12. Topics covered include curriculum development, creative dramatics, arts integration, and assessment.
2. **Rationale:**
	1. Reason for developing the proposed course: WKU has traditionally been a leader in teacher education in the region, and providing a course specifically dedicated to the development and implementation of theatre curriculum with K-12 students fills a current gap in the University’s course offerings. Because theatre is part of the core content for Kentucky, primary and secondary schools are expected to offer it, but very few teaching candidates have the skills needed to provide high quality instruction in this area. This course is an attempt to help remedy this deficiency. Also, many of our graduates discover that theatre education in its many forms is often one of the most common and reliable areas of employment in the field. This course is designed to give them the tools and experience needed to work as guest artists in schools, run summer drama camps, lead after-school programs and design educational workshops for theatre companies. Finally, our most recent NAST accreditation report specifically suggested expanding and formalizing our program offerings in the area of children’s theatre and theatre education.
	2. Projected enrollment in the proposed course: 16 students per year. The class is expected to appeal to both theatre majors interested in working with children as well as English, Art, and Music Education majors seeking guidance in an field that they may be asked to teach in addition to their primary subject area.
	3. Relationship of the proposed course to courses now offered by the department: Currently the department offers a Children’s Theatre class that has traditionally included a creative dramatics component and THEA 425: Play Production in the Schools which focuses on directing plays at the secondary school level. A separate Teaching Theatre class would allow us to offer a more in-depth, targeted course designed to prepare students in theatre and related fields for the specific challenges they will face in a classroom or workshop setting. It will also provide training for students interested in participating in our yearly Theatre in Diversion Practicum and our annual Children’s Theatre Tour Show, both of which require our students to develop and lead theatre workshops with local youth. In addition, the class provides a natural complement to the Dance Pedagogy class already being offered in the department.
	4. Relationship of the proposed course to courses offered in other departments: At the present time, WKU does not offer a course in teaching Theatre. However, many graduates from our program find themselves applying for jobs that involve teaching theatre to young people. Also, many graduates with degrees in English, Music or Art Education often find themselves required to teach a Performing Arts or Drama 1 class as part of their teaching load. This course is designed to both fill a current gap in the Theatre curriculum and to provide students pursuing teacher certification in related fields a chance to gain familiarity with the Kentucky State K-12 Theatre Standards and to receive specific training in teaching drama.
	5. Relationship of the proposed course to courses offered in other institutions: Many of our benchmark schools offer one or more courses dedicated specifically to theatre education. Appalachian State offers a three separate Teaching Theatre courses geared towards elementary school, middle school and high school theatre respectively. Middle Tennessee State offers both a Theatre in Education and a Drama across the Curriculum course. Bowling Green State University offers a Theatre/Performance Pedagogy course and a Creative Drama class. In Kentucky, both Murray State and Morehead State offer stand-alone Creative Dramatics classes that cover drama curriculum development for children. Adding this class to our course catalog helps to bring us in line with what competing schools are currently offering.
3. **Discussion of proposed course:**
	1. Schedule type: K
	2. Learning outcomes:
* Students will learn how to develop lesson plans and curricular units that are in line with current state and national theatre standards.
* Students will familiarize themselves with appropriate content and strategies for teaching theatre to students of different ages, backgrounds and learning styles in a variety of contexts.
* Students will learn how to develop integrated curriculum that uses drama approaches to teach a wide range of subjects and skills.
* Students will do hands-on theatre work with young people in actual classroom and/or workshop settings.
	1. Content outline:
* Unit 1: Teaching Theatre K-2: This unit will focus on Creative Dramatics and other similar approaches designed to engage young learners, and will also cover the current Kentucky core content in drama for this age group.
* Unit 2: Teaching Theatre 3-5: This unit will focus on theatre with older elementary students, including basic playwriting strategies and early acting training. It will continue the focus on the state core content for this age group.
* Unit 3: Teaching Theatre 6-8: This unit will look at theatre strategies and approaches for middle school students, as well as the Kentucky learning standards for this age group.
* Unit 4: Teaching Theatre 9-12: This unit will focus on developing and running a high school drama program, with an emphasis on class sequencing and the current state standards.
* Unit 5: Integrated Curriculum and Special Topics: This unit will look at using drama techniques across the curriculum and in special circumstances such as drama therapy and conflict resolution.
	1. Student expectations and requirements: Students will be assessed on a range of written assignments, including lesson plans, unit plans, course/workshop proposals and papers requiring research into issues in the field. They will also be graded on their actual work with young people in workshop and/or classroom settings.
	2. Tentative texts and course materials:
* “Arts and Humanities – Curriculum Documents.” *Kentucky Department of*

*Education*. Kentucky.gov. 29 May 2013. Web. 05 Sept. 2013.

* “National Standards for Arts Education.” *ArtsEdge*. The Kennedy Center.

Web. 05 Sept. 2013.

1. **Resources:**
	1. Library resources: Existing resources are sufficient.
	2. Computer resources: Existing resources are sufficient.
2. **Budget implications:**
	1. Proposed method of staffing: Under the current course rotation, current staffing is adequate to meet the needs of this course. Should the program grow significantly as is expected, the department may need to request a new faculty line.
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None
3. **Proposed term for implementation:** Fall 2014
4. **Dates of prior committee approvals:**

Department of Theatre and Dance: 10/15/13

Potter College Curriculum Committee: 11/7/2013

Undergraduate Curriculum Committee:

University Senate:

**Attachment: Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Theatre & Dance Department**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu , ext. 5845

**1.** **Identification of proposed course:**

* 1. Course prefix (subject area) and number: THEA 365
	2. Course title: US Theatre History
	3. Abbreviated course title: US Theatre History
	4. Credit hours: 3 Variable credit: No
	5. Grade type: Standard Letter Grade
	6. Prerequisites/corequisites: None
	7. Course description: Survey of US theatre history, with a focus on the 20th century to the present

**2. Rationale:**

* 1. Reason for developing the proposed course: Currently, theatre history is covered in a two course sequence. The competing demands of covering world theatre throughout history and the need to attend to 20th century US theatre history, much of which directly affects the work our students will be doing after graduation, has made it difficult to address either with an appropriate level of depth. In order to address this, US theatre from the twentieth century to the present will be largely removed from the World Theatre History II course where it is currently covered and taught in greater detail in this new course. This will also allow room for expanded coverage of international theatre in World Theatre History II.
	2. Projected enrollment in the proposed course: 20 – 25, based on the number of theatre majors and minors.
	3. Relationship of the proposed course to courses now offered by the department: Currently, THEA 363 and 364 (World Theatre History I and II) are our theatre history sequence, and THEA 364 covers some of the material that will be included in this new course. That material will be removed from THEA 364, allowing an expanded emphasis on world theatre, as well as more in-depth coverage of existing units in both THEA 363 and 364.
	4. Relationship of the proposed course to courses offered in other departments: This course will have some crossover with English 455 (American Drama), but this course will focus on the history and production of theatre.
	5. Relationship of the proposed course to courses offered in other institutions: A number of our benchmark schools offer similar or related courses. Indiana State, for example, offers a course entitled “History of Theater III: Twentieth Century American Theater.” James Madison University, Northern Illinois University, and Central Michigan University also offer courses on American theatre / American theatre history.

**3. Discussion of proposed course:**

* 1. Schedule type: L
	2. Learning Outcomes:
		1. Recognize and be conversant with US theatre history, including key

artists, movements, texts, and theatrical conventions

* + 1. Understand the relationship between theatre and the broader US culture
		2. Acquire useful, reliable information about theatre history through research
		3. Incorporate knowledge of theatre history into work as a theatrical

collaborator

* + 1. Communicate understanding of US theatre history in a variety of ways,

including speech, writing, and performance

* 1. Content outline:
		1. Origins and Context: Colonial America through the 19th Century and

European influences

* + 1. Early 20th Century Commercial and Non-commercial US Theatre
		2. The Federal Theatre Project
		3. Mid-Century US Theatre
		4. The Regional Theatre Movement
		5. Performance Art and Experimental Theatre
		6. Theatre and Social Change
		7. Theatre and Diversity
	1. Student expectations and requirements: Exams, papers, and projects covering a variety of assigned topics. Outside reading and research assignments designed to help students consider the relationship between theatre and the broader U.S. culture, as well as build their research skills. Participation in class discussions and activities.
	2. Tentative texts and course materials:
		1. Customized Textbook: Worthen, W.B., ed. *The Wadsworth Anthology of Drama: The United States*. Boston: Wadsworth, Cengage Learning, 2011.
		2. *The American Theatre Reader.* New York: Theatre Communications Group, 2009.
		3. Additional short readings and play texts

**4. Resources:**

* 1. Library resources: Sufficient
	2. Computer resources: Sufficient

**5. Budget implications:**

* 1. Proposed method of staffing: Recent curriculum revision make it possible for current departmental faculty to cover this course in normal course rotation
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:** Fall 2015

**7. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre and Dance: 10/22/13 |
| Potter College Curriculum Committee: 11/7/2013 |
| Undergraduate Curriculum Committee  |
| University Senate |

**Attachment: Library Resource Form, Course Inventory Form**

Proposal Date: 11/07/13

**Potter College of Arts & Letters**

**Theatre & Dance Department**

**Proposal to Create a New Course**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu , ext. 5845

**1.** **Identification of proposed course:**

* 1. Course prefix (subject area) and number: THEA 430
	2. Course title: Musical Theatre History
	3. Abbreviated course title: Musical Theatre History
	4. Credit hours: 3 Variable credit: No
	5. Grade type: Standard Letter Grade
	6. Prerequisites: THEA 252 or permission of instructor
	7. Course description: Survey of U.S. musical theatre history from the 18th century to the present, with an emphasis on the 20th century to the present.

**2. Rationale:**

* 1. Reason for developing the proposed course: Currently musical theatre history is covered in a split course that also focuses on teaching students songs from the musical theatre repertoire. Offering musical theatre history as a distinct course will allow students to acquire more in-depth knowledge of musical theatre history. It will also allow non-singing students with an interest in the topic access to the material.
	2. Projected enrollment in the proposed course: 15 – 20, based on the number of musical theatre concentrators in the performing arts BFA and musical theatre minors (for whom this will be a required course), as well as the number of non-major/minor students for whom musical theatre is an area of interest.
	3. Relationship of the proposed course to courses now offered by the department: Currently, THEA 431 is Musical Theatre History and Repertoire; that will be changing to Musical Theatre Repertoire. The courses will enhance, but not duplicate, one another. In addition, the course is an expansion of the offerings in our History, Literature, and Theory area.
	4. Relationship of the proposed course to courses offered in other departments: This course does not duplicate offerings in any other department.
	5. Relationship of the proposed course to courses offered in other institutions: Musical theatre history is a common course offering, particularly at institutions that, like ours, offer a concentration or degree in musical theatre. For example, our benchmark institutions James Madison University, Bowling Green State University, Central Michigan University, East Carolina University, East Tennessee State University, and University of North Carolina, Greenville all offer a similar course.

**3. Discussion of proposed course:**

* 1. Schedule type: L
	2. Learning Outcomes:
		1. Familiarity with elements of theatre and popular culture that were

instrumental in the development of U.S. musical theatre

* + 1. A thorough understanding of the various types of musical theatre that have

developed in the 20th and 21st century

* + 1. Knowledge of key musicals, performers, directors, choreographers,

writers, and composers central to the U.S. musical theatre

* + 1. Awareness of important trends in musical theatre history
		2. Increased ability to think critically about musical theatre and to express

ideas both verbally and in writing

* + 1. Understanding of the relationship between musical theatre and the broader

US culture

* + 1. Ability to do basic historical research relevant to musical theatre
	1. Content outline:
		1. Origins and Context: 18th – early 20th century
		2. Musical Comedy in the 1920s and 1930s
		3. Book Musicals of the Mid-20th century
		4. Director-Choreographers
		5. Concept Musicals
		6. Mega-Musicals
		7. Off Broadway and Experimental Musicals
		8. Musicals of the 1990s – Today
	2. Student expectations and requirements: Exams, papers, and projects covering a variety of assigned topics. Outside reading / viewing/ listening / research assignments designed to help students consider the relationship between musical theatre history and the broader culture, as well as build their research skills. Participation in class discussions and activities.
	3. Tentative texts and course materials:
		1. Stempel, Larry. *Showtime: A History of the Broadway Musical Theater*. New York: W.W. Norton and Company, 2010.
		2. Selected musical librettos

**4. Resources:**

* 1. Library resources: Sufficient
	2. Computer resources: Sufficient

**5. Budget implications:**

* 1. Proposed method of staffing: Recent addition of a new faculty line in Musical Theatre allows current faculty to cover this course.
	2. Special equipment needed: None
	3. Expendable materials needed: None
	4. Laboratory materials needed: None

**6. Proposed term for implementation:** Spring 2015

**7. Dates of prior committee approvals:**

|  |
| --- |
| Department of Theatre and Dance: 10/15/13 |
| Potter College Curriculum Committee 11/7/2013 |
| Undergraduate Curriculum Committee  |
| University Senate |

**Attachment: Library Resource Form, Course Inventory Form**

**Potter College of Arts & Letters**

**Department of History**

**Proposal to Revise A Program**

**(Action Item)**

Contact Person: Robert Dietle, robert.dietle@wku.edu, 745-5731

**1. Identification of program:**

* 1. Current program reference number: 392
	2. Current program title: Minor in History
	3. Credit hours: 24

**2. Identification of the proposed program changes:** As part of the new Colonnade Program, the department’s Western Civilization Courses (HIST 119/HIST 120) will be replaced with World History (HIST 101/HIST 102). The History minor is being revised to reflect that change.

**3. Detailed program description\*:**

 **\*The following is provided as a model for presenting program revision information.**

 **Current Program Proposed Program**

|  |  |
| --- | --- |
| The minor in history requires a minimum of 24 semester hours. Courses required are HIST **119, 120,** 240 and 241. The remaining 12 hours must be taken in upper-division courses with no more than two upper-division courses coming from any of the following areas: United States History, European History to 1648, European History since 1648, and Areas other than Europe or the United States.  | The minor in history requires a minimum of 24 semester hours. Courses required are HIST **101, 102,** 240 and 241. The remaining 12 hours must be taken in upper-division courses with no more than two upper-division courses coming from any of the following areas: United States History, European History to 1648, European History since 1648, and Areas other than Europe or the United States.  |
|  |  |

**Current Program Proposed Program**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Prefix | # | Course Title | Hrs. |  | Prefix | # | Course Title | Hrs. |
| HIST | 119 | Western Civilization to 1648 | 3 |  | HIST | 101 | World History I | 3 |
| HIST | 120 | Western Civilization since 1648 | 3 |  | HIST | 102 | World History II | 3 |
| HIST | 240 | The United States to 1865 | 3 |  | HIST | 240 | The United States to 1865 | 3 |
| HIST | 241 | The United States since 1865 | 3 |  | HIST | 241 | The United States since 1865 | 3 |
|  |  | 12 hours of upper-division courses. No more than 6 hours from any one of the following categories:  | 12  |  |  |  | 12 hours of upper-division courses. No more than 6 hours from any one of the following categories: | 12 |
| HIST |  | Upper-level class in United States History |  |  | HIST |  | Upper-level class in United States History |  |
| HIST |  | Upper-level class in European History to 1648 |  |  | HIST |  | Upper-level class in European History to 1648 |  |
| HIST |  | Upper-level class in European History since 1648 |  |  | HIST |  | Upper-level class in European History since 1648 |  |
| HIST |  | Upper-level class in area other than Europe or the United States |  |  | HIST |  | Upper-level class in area other than Europe or the United States |  |
|  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |
| TOTALS |  | Credit Hours | 24 |  | TOTALS |  | Credit Hours | 24 |

**4. Rationale for the proposed program change:** In the fall 2014 semester, as part of the Colonnade Program, the History Department will replace HIST 119/120 with HIST 101/102. This program revision will bring the History minor in line with that change in the curriculum.

**5. Proposed term for implementation and special provisions (if applicable):** Fall 2014

**6. Dates of prior committee approvals:**

HistoryDepartment: \_\_\_\_10/17/2013\_\_\_\_

 PCAL Curriculum Committee \_\_\_\_\_11/7/2013\_\_\_\_\_

 Undergraduate Curriculum Committee \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 University Senate \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Potter College of Arts & Letters**

**Department of History**

**Proposal to Revise A Program**

**(Action Item)**

Contact Person: Robert Dietle, robert.dietle@wku.edu, 745-5731

**1. Identification of program:**

* 1. Current program reference number: 695
	2. Current program title: Major in History
	3. Credit hours: 33

**2. Identification of the proposed program changes:** As part of the new Colonnade Program, the department’s Western Civilization Courses (HIST 119/HIST 120) will be replaced with World History (HIST 101/HIST 102). The History major is being revised to reflect that change.

**3. Detailed program description\*:**

 **\*The following is provided as a model for presenting program revision information.**

 **Current Program Proposed Program**

|  |  |
| --- | --- |
| The major in history requires a minimum of 33 semester hours and leads to a Bachelor of Arts degree. A minor or second major is required. Courses required are HIST **119, 120,** 240, 241, and 498. Of the remaining 18 hours, a minimum of 15 hours in upper-level courses is required with at least one upper-level division course coming from each of the following areas: United States History, European History to 1648, European History since 1648, and Areas other than Europe or the United States.  | The major in history requires a minimum of 33 semester hours and leads to a Bachelor of Arts degree. A minor or second major is required. Courses required are HIST **101, 102,** 240, 241, and 498. Of the remaining 18 hours, a minimum of 15 hours in upper-level courses is required with at least one upper-level division course coming from each of the following areas: United States History, European History to 1648, European History since 1648, and Areas other than Europe or the United States.  |
|  |  |

**Current Program Proposed Program**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Prefix | # | Course Title | Hrs. |  | Prefix | # | Course Title | Hrs. |
| HIST | 119 | Western Civilization to 1648 | 3 |  | HIST | 101 | World History I | 3 |
| HIST | 120 | Western Civilization since 1648 | 3 |  | HIST | 102 | World History II | 3 |
| HIST | 240 | The United States to 1865 | 3 |  | HIST | 240 | The United States to 1865 | 3 |
| HIST | 241 | The United States since 1865 | 3 |  | HIST | 241 | The United States since 1865 | 3 |
| HIST | 498 | Senior Seminar | 3 |  | HIST  | 498 | Senior Seminar | 3 |
| HIST |  | Upper-level class in United States History | 3 |  | HIST |  | Upper-level class in United States History | 3 |
| HIST |  | Upper-level class in European History to 1648 | 3 |  | HIST |  | Upper-level class in European History to 1648 | 3 |
| HIST |  | Upper-level class in European History since 1648 | 3 |  | HIST |  | Upper-level class in European History since 1648 | 3 |
| HIST |  | Upper-level class in area other than Europe or the United States | 3 |  | HIST |  | Upper-level class in area other than Europe or the United States | 3 |
| HIST |  | Upper-level elective | 3 |  | HIST |  | Upper-level elective | 3 |
| HIST |  | Elective | 3 |  | HIST |  | Elective | 3 |
| TOTALS |  | Credit Hours | 33 |  | TOTALS |  | Credit Hours | 33 |

**4. Rationale for the proposed program change:** In the fall 2014 semester, as part of the Colonnade Program, the History Department will replace HIST 119/120 with HIST 101/102. This program revision will bring the History major in line with that change in the curriculum.

**5. Proposed term for implementation and special provisions (if applicable):** Fall 2014

**6. Dates of prior committee approvals:**

HistoryDepartment: \_\_\_\_10/17/2013\_\_\_\_

 PCAL Curriculum Committee \_\_\_\_11/7/2013\_\_\_\_\_\_

 Undergraduate Curriculum Committee \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 University Senate \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Proposal Date: 10/24/13

**Potter College of Arts & Letters**

**Department of Theatre & Dance**

**Proposal to Revise A Program**

**(Action Item)**

Contact Person: Scott Stroot, scott.stroot@wku.edu, 745-56290

**1. Identification of program:**

* 1. Current program reference number: 630
	2. Current program title: AB in Dance
	3. Credit hours: 44

**2. Identification of the proposed program changes:** We propose to:

* Replace the currently required *BIOL 131:Human Anatomy Physiology* with a new course, *DANC 445:Dance Anatomy and Kinesiology.*
* Reduce the number of required electives in this major from 6 to 3.
1. **Detailed program description**: Changes are shaded and/or struck through.

 ***Current* BA in Dance *Proposed* BA in Dance**

|  |  |  |
| --- | --- | --- |
| **Required courses** |  **Credits** | **Notes** |
| PERF 175: University Exp. in Perf Arts | 2 |  |
| PERF 120: Rehearsal and Production I | 1 |  |
| PERF 121: Rehearsal and Production II | 1 |  |
| DANC 445 : Dance Anatomy and Kinesiology | 3 | *.* |
| **One of the following technical production courses**  |
| THEA 250: Stage Electrics THEA 241: Costume Technology | 3 |  |
| DANC 350: Dance History | 3 |  |
| DANC 200: Dance Pedagogy | 3 |  |
| DANC 235: Dance Improvisation | 3 |  |
| DANC 310: Choreography I | 3 |  |
| DANC 420: Choreography II | 3 |  |
| Ballet Technique Courses(2 credits each)  | 8 | *Initial placement based on demonstrated skill level. Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre.* |
| Modern Technique Courses(2 credits each) | 4 | *Initial placement based on demonstrated skill level. Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre.* |
| Jazz Technique Courses(2 credits each)  | 4 | *Initial placement based on demonstrated skill level. Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre.* |
| Upper division Restricted Electives indance or related areas. | 3 |   |
| **Total required credits** | **44** |  |

|  |  |  |
| --- | --- | --- |
| **Required courses** |  **Credits** | **Notes** |
| PERF 175: University Exp. in Perf Arts | 2 |  |
| PERF 120: Rehearsal and Production I | 1 |  |
| PERF 121: Rehearsal and Production II | 1 |  |
| ~~BIOL 131: Human Anatomy & Physiology~~ | ~~0\*~~ | *~~\*Tallied as part of the General Education requirements in this concentration.~~* |
| **One of the following technical production courses**  |
| THEA 250: Stage Electrics THEA 241: Costume Technology | 3 |  |
| DANC 350: Dance History | 3 |  |
| DANC 200: Dance Pedagogy | 3 |  |
| DANC 235: Dance Improvisation | 3 |  |
| DANC 310: Choreography I | 3 |  |
| DANC 420: Choreography II | 3 |  |
| Ballet Technique Courses(2 credits each)  | 8 | *Initial placement based on demonstrated skill level. Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre.* |
| Modern Technique Courses(2 credits each) | 4 | *Initial placement based on demonstrated skill level. Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre.* |
| Jazz Technique Courses(2 credits each)  | 4 | *Initial placement based on demonstrated skill level. Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre.* |
| Upper division Restricted Electives indance or related areas. | ~~6~~ |   |
| **Total required credits** | **44** |  |

**4. Rationale for the proposed program change:**

* **Replace the currently required *BIOL 131:Human Anatomy Physiology* with a new course, *DANC 445:Dance Anatomy and Kinesiology.*** Growth in the number of dance majors and faculty over the past few years has provided the opportunity and necessary faculty resources to finally add dance anatomy and kinesiology to our dance curriculum, something we have been lacking for some time, and required by our national accrediting agency, the National Association of Schools of Dance (NASD). The addition of this important course to our curriculum renders our Dance Major’s current requirement to take *BIO 131: Human Anatomy and Physiology* (as their only option for an anatomy course of any kind) obsolete.
* **Reduce the number of required electives in this major from 6 to 3.** Past practice has been for our dance majors to “count” the credits they earned from their required *BIO 131: Human Anatomy and Physiology* coursetowards satisfaction of a their Natural Science-Math general education category D-1 requirements. Replacing that BIO course requirement with our new Anatomy and Kinesiology course requires that we also revise the Dance BA to account for the addition of those three credits to the major.

**5. Proposed term for implementation and special provisions (if applicable):** Fall 2014

**6. Dates of prior committee approvals:**

Department of Theatre and Dance: 4/2/13

 Potter College Curriculum Committee 10/10/13

 Undergraduate Curriculum Committee

 University Senate