I. APPROVAL OF THE JANUARY 22, 2009 CGS MINUTES

II. REPORT OF THE PETITIONS & PROGRAM CHANGES SUBCOMMITTEE

Theatre and Film & Media Studies Program Changes

III. REPORT OF CURRICULAR CHANGES SUBCOMMITTEE

A. NEW COURSES
   1. Public Administration
   2. Film & Media Studies
   4. Religious Studies

B. CHANGE IN COURSES
   1. Global Indigenous Nations Studies
   2. Public Administration
   3. Spanish & Portuguese

C. THEATRE & FILM CHANGES
   1. Film & Media Studies
   2. Theatre

IV. OLD BUSINESS

V. NEW BUSINESS

I. APPROVAL OF THE JANUARY 22, 2009 CGS MINUTES

College of Liberal Arts & Sciences
Committee on Graduate Studies
Minutes—JANUARY 22, 2009
Members Present: Susan Egan, Elaine Gerbert, Allan Hanson, Caroline Jewers, William Lindsey, Mehrangiz Najafizadeh, Lisa Rausch
Also Present: Hannah Britton (Political Science/WGSS), Executive Assistant Dean Rebecca Peterson, Associate Dean Barbara Romzek, Ayu Saraswati (WGSS), Leatrice Smith (COGA), Savanna Trent (COGA).

The meeting was called to order by Allan Hanson at 11:03 AM.

Minutes

The committee approved the December 11, 2008 minutes as written.

Report of the Subcommittee on Petitions and Program Changes
(William Lindsey, reporting)

A. The subcommittee reported on the revised Women, Gender and Sexuality Studies (WGSS) Ph.D. Program proposal. The revised proposal addressed several concerns from the last meeting. However, the CGS expressed concern about the following three items.

First, WGSS did not obtain additional information from the departments of Political Science and Theatre & Film illustrating their support for the new program. Hannah Britton, a WGSS faculty member in attendance, made clear that the brief support letters provided from the departments were representative of separate meetings where faculty votes demonstrated the departments’ full support of the program. The CGS members accepted this rationale, yet they also cautioned the program that the brevity of the letters could be misinterpreted.

Second, ambiguity is still present in regards to the Theatre & Film track since the department is in the process of separating. The WGSS representatives explained that they wish to wait until the department changes are closer to being settled before focusing on revising the Theatre & Film track.

Third, there was concern regarding core courses WGSS 805 and WGSS 806 because these courses can be taken multiple times for credit. Yet, committee members cited other programs in the CLAS that also use this model. In addition, when these core courses are included with the other core coursework, the hours appear to add to 19 instead of 16 credit hours. The CGS seemed to accept the rationale behind taking a course more than once, but they asked that the apparent error in hours be addressed. There were no further concerns. NOTE: After committee members moved on to other business, Hannah Britton cited pages 15 and 32 in the WGSS proposal and suggested that the CGS may have mistakenly counted both WGSS 803 (3 credits) and WGSS 804 (3 credits) in the total when in fact it states that students will have a choice of taking either 803 or 804.
The CGS APPROVED the proposal to move forward pending the clarification in core course hours.

B. The subcommittee reported on the proposed English Ph.D. program changes, which include a change in existing degree requirements and a new option or track within existing degree. The original proposal was unclear about requirements for hours (36 or 42 hours of credit needed for degree), courses, and FLORS. Request for clarification was made, and the revised proposal adequately addressed all issues except the hours.

The CGS APPROVED the proposal to move forward pending the clarification in course hours.

C. No extensive report was given on the Theatre & Film program changes because one subcommittee member is currently not serving on the CGS this semester and the other two members had not had an opportunity to meet again after these changes were received early in the semester.

The committee TABLED these program changes.

Report of the Subcommittee on Curricular Changes
(Mehrangiz Najafizadeh, reporting)

A report was not available on the most recent forms received because one subcommittee member is currently not serving on the CGS this semester and the other two members had not had an opportunity to meet so early in the semester once the changes had been distributed. There was also concern about whether the course changes for Theatre, as well as those for Film and Media Studies, should be approved before the program changes are discussed and approved as well.

The committee TABLED all recently submitted curriculum changes.

Subcommittee Changes

Due to the loss of two CGS members between the fall and spring semesters, two subcommittees were each lacking a third member. After a brief explanation of the subcommittee responsibilities by Dean Peterson, new members were added to subcommittees as follows:

Caroline Jewers agreed to serve as a member on the Petitions and Program Changes Subcommittee. Susan Egan has agreed to serve as a member on the Curricular Changes Subcommittee.

Old Business

Examination and Defense of Masters Theses within the College of Liberal Arts and
Sciences
(Lea Smith, reporting)

Six departments out of 27 respondents who offer Master’s Degrees require both a written comprehensive exam and a defense of the work in compliance with a university-wide policy in the graduate catalog. A discussion ensued regarding the rationale behind the policy. It became evident that some departments may be following the policy by including a comprehensive evaluation during a Thesis defense, in which case it would not be taking the place of the Thesis defense.

The CGS decided more information should be gathered in regard to how departments are interpreting the policy. Lea Smith will ask the directors of graduate studies in each department to tell her “how they administer the final examination required of all candidates for the MA or MS degrees” and request clarification through follow-up questions as needed.

New Business

Scheduling time-line for dissertation defenses
(Rebecca Peterson, reporting)

It has come to the attention of the College Office of Graduate Affairs and the University Office of Graduate Studies that the public announcement of scheduled dissertation defenses is not occurring in a timely manner. In addition, the College Office of Graduate Affairs is not uniformly receiving notification of upcoming defenses within two weeks of the scheduled date of the defense. A discussion resulted in examples of different department procedures on the scheduling of exams as well as the implications of the new electronic Progress to Degree Form process.

Allan Hanson requested that the CGS be provided with a sample of the new Progress to Degree on-line form. Lea Smith serves as the College Office of Graduate Affairs liaison to the Research and Graduate Studies Office, and has served on the committee to implement the online form. She will provide a sample of the new online system at the February 12 CGS meeting.

The meeting was adjourned by Allan Hanson at 12:29 PM.

The next meeting of the CGS will be on February 12, 2009, 11:00 am – 12:30 pm, Strong Hall, Room 210.

Respectfully Submitted by Savanna Trent, COGA
II. REPORT OF SUBCOMMITTEE ON PETITIONS & PROGRAM CHANGES

Theatre and Film & Media Studies Program Changes

A. M.A. in Theatre

M.A. in Theatre

OLD

M.A. Degree Requirements
Candidates for the master’s degree in theatre and film elect an emphasis in theatre studies or film/media. The candidate’s program begins with the core requirements listed below and culminates in a thesis. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). Students who took the GRE before the implementation of the analytical writing section (before October 2002) are expected to have an analytical score of 600 or above. To complete the M.A., the student must sustain a grade-point average of 3.0 or higher through 33 graduate credit hours.

Requirements for M.A. in Theatre Studies (33 hours)

Department Core. To be taken the first semester in residence:
TH&F 800 Introduction to Graduate Study in Theatre and Film .......................... 3

Theatre Studies Core. Methodology.
TH&F 702 Graduate Seminar in: Theatre Historiography ................................. 3
TH&F 702 Graduate Seminar in: Theory and Criticism ....................................... 3

Production. Choose two courses in either directing or scenography: ................. 6
A. Directing
TH&F 609 Play Directing (3)
TH&F 715 Problems and Techniques of Direction (3)
TH&F 815 Advanced Play Production (3-6)
B. Scenography
TH&F 516 Scenic Painting Techniques (3)
TH&F 517 Computer-aided Design for Theatre, Film, and Video (3)
TH&F 518 Scenography I (3)
TH&F 519 Scenography II (3)
TH&F 618 Scenography III (3)
TH&F 619 Scenography IV (3)

**General Theatre Studies Concentration.** Fifteen hours of courses from graduate offerings in theatre history, dramatic literature, history and criticism: .................. 15
Of these 15 hours, up to 6 may be graduate courses from other areas such as film studies, child psychology, American studies, African and African-American studies, women’s studies, developmental psychology, English, and pertinent offerings from language and culture programs.

**Completion of the Degree.** An oral examination structured around a thesis based on scholarly and/or creative research:
TH&F 899 Master’s Thesis .................................................................................... 3
All courses should be selected in consultation with the adviser.

**NEW**

**M.A. Degree Requirements**
The Masters degree in Theatre is an academic degree but students are expected to complete 6 hours in theatrical production. All M.A. students in Theatre must write a thesis as the culmination of their degree. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). To complete the M.A., the student must sustain a grade-point average of 3.0 or higher through 33 graduate credit hours.

**Requirements for M.A. in Theatre (33 hours)**

**Core.**
THR 800 Introduction to Graduate Study in Theatre ................................. 3
(THR 800 is to be taken the first semester in residence.)
In consultation with an adviser, students choose from among departmental courses in theatre history, dramatic literature, theory, and criticism................................................. 6

A. **Directing**
THR 609 Play Directing (3)
THR 715 Problems and Techniques of Direction (3)
THR 815 Advanced Play Production (3)

B. **Scenography**
THR 516 Scenic Painting Techniques (3)
THR 517 Computer-aided Design (3)
THR 518 Scenography and the Classic Script (3)
THR 519 Scenography and the Modern Script (3)
THR 618 Scenography and the Musical Theatre (3)
THR 619 Scenography and the Contemporary Script (3)
THR 620 Scenography and the Experimental Production (3)

**General Theatre Studies.** Fifteen hours of courses from graduate offerings in theatre history, dramatic literature, history and criticism: .............................. 15
Of these 15 hours, up to 6 may be graduate courses from other areas such as film and media studies, child psychology, American studies, African and African-American studies, women’s studies, developmental psychology, English, and pertinent offerings from language and culture programs.

**Completion of the Degree.** An oral examination structured around a thesis based on scholarly and/or creative research:

THR 899 Master’s Thesis .................................................................................................................. 3

All courses should be selected in consultation with the adviser.

---

**B. Ph.D. in Theatre**

**Ph.D. in Theatre**

OLD:

**Ph.D. Degree Requirements**
The Ph.D. in theatre and film is an academic degree, but students must demonstrate competence in at least one production area. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). Students who took the GRE before the implementation of the analytical writing section (before October 2002) are expected to have an analytical score of 600 or above. The applicant also must have a grade-point average of at least 3.2 for undergraduate and at least 3.5 for graduate work and a master’s degree acceptable to the graduate faculty. Deficiencies in a student’s background may require make-up work.

**Ph.D. Degree in Theatre** (60 hours not including language proficiency). Applicants must hold the M.A. in theatre studies or a related field acceptable to the department. Depending on background, students may have to make up some work from the M.A. including courses in the methodology sequence below. Normally, such make-up work does not count toward the Ph.D.

**Core Requirements** (12 hours). In consultation with an adviser, students choose from among departmental courses in theatre history, dramatic literature, theory, and criticism.

**Elective Requirements** (9 hours). Elective courses focus on the academic study of theatre/performance history, theory, and related methodologies. Courses are selected with a graduate adviser to reflect the student’s special interest. They may be taken outside the theatre area.

**Secondary Field Requirements** (9 hours). Students choose 9 hours at the graduate level from outside the department to assist them in writing the dissertation. Courses are related to the student’s proposed specialization. Examples include English, history, women’s studies, American studies, education, social welfare, etc.
Production Courses (6 hours). To prepare graduates who are artists as well as research scholars, students choose a sequence of graduate courses in either scenography or directing.

Foreign Language or Other Research Skills Requirement. The student must demonstrate proficiency in one foreign language or competence for use as research skills in two foreign languages. For one of the languages under the second option, the student The University of Kansas 2007-2009 may substitute a research skill pertinent to the specialty (e.g., computer language, American Sign Language). Courses may be taken within or outside the department.

Comprehensive Examination (6 hours). The examination includes on-site written responses to questions in history, theory, production, literature/criticism, and the student’s specialization, followed by an oral examination. While preparing for the examination, students enroll twice in TH&F 998 Investigation and Conference (for Doctoral Students).

Dissertation (18 hours). The finished dissertation must constitute a palpable contribution to knowledge in the candidate’s chosen field. Following its completion, an oral defense must be held no less than four weeks before the deadline for graduation. The committee consists of one chair, three departmental members, and an outside member.

NEW:

Ph.D. Degree Requirements
The Ph.D. is an academic degree, but students must demonstrate competence in at least one production area. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). Applicants also must have a grade-point average of at least 3.2 for undergraduate and at least 3.5 for graduate work, and a master’s degree acceptable to the graduate faculty. Deficiencies in a student’s background may require make-up work.

Ph.D. Degree in Theatre Applicants must hold the M.A. or MFA in theatre or a related field. Depending on background, students may have to make up some work from the M.A. Normally, such make-up work does not count toward the Ph.D. In extraordinary circumstances, the faculty may award credit toward the Ph.D. for a limited amount of MA or Ph.D. coursework completed elsewhere.

Core Requirements (12 hours). In consultation with an adviser, students choose from among departmental courses in theatre history, dramatic literature, theory, and criticism.

Elective Requirements (9 hours). Elective courses focus on the academic study of theatre/performance history, theory, and related methodologies. Courses are selected with a graduate adviser to reflect the student’s special interest. Some courses may be taken outside the theatre area, for example in Film, English, American Studies, African-American Studies, History, etc.
Secondary Field Requirements (9 hours). Students choose 9 hours at the graduate level from outside the department to assist them in writing the dissertation. Courses are related to the student’s proposed specialization. (See examples under Elective Requirements.)

Production Courses (6 hours). In order to become competent artists as well as developing research scholars, students choose a sequence of graduate courses in either scenography or directing.

Foreign Language or Other Research Skills Requirement. The student must demonstrate (1) proficiency in one foreign language or (2) competence in two foreign languages. For one of the languages under the second option, the student may substitute a specific skill pertinent to the specialty (e.g., computer language, American Sign Language).

Comprehensive Examination (6 hours). The Comprehensive Examination (“Comps”) is an essential element of the doctoral program, providing an opportunity for students to focus and consolidate the diverse strands of their graduate coursework, to demonstrate competency suitable for teaching in particular subject areas, and to establish a strong foundation for moving on to the doctoral dissertation. The Comps consists of three parts: 1) A written exam, which covers 4 or 5 areas of expertise. Ordinarily, each exam area corresponds to a member of the student’s exam committee, and vice versa. 2) Submission of two publishable papers. These are papers of article-length (5,000 – 8,000 words) that demonstrate the student’s ability to research and write original scholarship at a level appropriate to their field. The publishable papers may be revised versions of papers submitted in KU courses. The publishable papers must be submitted on the first day of the written exam. 3) An oral exam, given two to four weeks following the written exam. The oral exam lasts about 90 minutes, and may revisit material covered in the written exam, the publishable papers, and/or other material as deemed appropriate by the exam committee. While preparing for the examination, students may enroll twice in THR 998 Investigation and Conference (for Doctoral Students).

Dissertation (18 hours). The dissertation is expected to take the form of a book-length scholarly study that shows the results of original research and scholarly creativity. Following its completion, an oral defense must be held no less than four weeks before the deadline for graduation. The committee consists of one chair, three departmental members, and an outside member.

Normally the Ph.D. will require 60 hours not including FLORS requirements.

All courses must be chosen in consultation with an advisor.
M.F.A. in Scenography

OLD

M.F.A. in Scenography Degree Requirements
The Master of Fine Arts in Scenography is the terminal degree for people specializing in theatrical design at KU. The program requires both projects and realized production design. Candidates may expect to design some or all aspects of at least four productions during the program. In addition to an intensive concentration in design, the program also includes courses in studio art, theory, and history of art.

To be admitted, a student must have a cumulative undergraduate grade-point average of at least 3.0 on a 4.0 scale and submit a design portfolio with work record and three letters of recommendation. To complete the M.F.A., the student must sustain a grade-point average of 3.0 or higher through 60 graduate credit hours. The following guidelines govern the distribution of hours:

Core Requirement
ADS 730 Directed Reading in Design ................................................................. 3

Concentration Requirements
TH&F 898 Investigation and Conference in Script Analysis ............................ 3
TH&F 518 Scenography I ............................................................................... 3
TH&F 519 Scenography II .............................................................................. 3
TH&F 618 Scenography III ............................................................................ 3
TH&F 619 Scenography IV ........................................................................... 3
TH&F 818 Scenography V ........................................................................... 3
TH&F 719 M.F.A. Production Seminar ............................................................ 6
TH&F 819 Advanced M.F.A. Production Seminar ......................................... 6
TH&F 801 Professional Development Seminar .............................................. 1
TH&F 802 Master’s Projects ......................................................................... 6
TH&F 898 Investigation and Conference ....................................................... 3
TH&F 899 Master’s Thesis ........................................................................... 2
Electives: no limit, but a minimum of 15 hours for a total of 60 hours

NEW

M.F.A. in Scenography Degree Requirements
The Master of Fine Arts in Scenography is the terminal degree for people specializing in theatrical design at KU. The program requires both projects and realized production design. Candidates may expect to design some or all aspects of at least four productions during the program. In addition to an intensive concentration in design, the program also includes courses in studio art, theory, and history of art.
To be admitted, a student must have a cumulative undergraduate grade-point average of at least 3.0 on a 4.0 scale and submit a design portfolio with work record and three letters of recommendation. To complete the M.F.A., the student must sustain a grade-point average of 3.0 or higher through 60 graduate credit hours. The following guidelines govern the distribution of hours:

**Core Requirement**
ADS 730 Directed Reading in Design ................................................................. 3

**Concentration Requirements**
THR 518 Scenography and the Classic Script ...................................................... 3
THR 519 Scenography and the Modern Script ..................................................... 3
THR 618 Scenography and the Musical Theatre .................................................... 3
THR 619 Scenography and the Contemporary Script .......................................... 3
THR 620 Scenography and the Experimental Production .................................... 3
THR 719 M.F.A. Production Seminar ................................................................. 6
THR 801 Professional Development Seminar ..................................................... 1
THR 802 Master’s Projects .................................................................................. 6
THR 819 Advanced M.F.A. Production Seminar ................................................. 6
THR 898 Investigation and Conference in Script Analysis ................................... 3
THR 898 Investigation and Conference .............................................................. 3
THR 899 Master’s Thesis ..................................................................................... 2
Electives: no limit, but a minimum of 15 hours for a total of 60 hours.

D. M.A. in Film and Media Studies

**M.A. in Film and Media Studies**

**OLD**

**M.A. Degree Requirements**
Candidates for the master’s degree in theatre and film elect an emphasis in theatre studies or film/media. The candidate’s program begins with the core requirements listed below and culminates in a thesis. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). Students who took the GRE before the implementation of the analytical writing section (before October 2002) are expected to have an analytical score of 600 or above. To complete the M.A., the student must sustain a grade-point average of 3.0 or higher through 33 graduate credit hours.

**Requirements for M.A. in Film/Media (33 hours)**

**Department Core.** To be taken the first semester in residence:
TH&F 800 Introduction to Graduate Study in Film/Media .................................. 3

**Film and Media Core. Studies.**
TH&F 864 Classical Film and Media Theory ..................................................... 3
TH&F 865 Contemporary Film and Media Theory .............................................. 3

**Production.** Choose two courses from the following list: .......................... 6
TH&F 773 Problems in Basic Screenwriting (3)
TH&F 775 Problems in Basic Video Production (3)
TH&F 776 Problems in Basic Film Production (3)

**Areas of Concentration.** Choose 12 hours of courses from one of the following four categories: .......................................................................................................................................................... 12

**A. History and Theory**
TH&F 862 Survey of Film and Media History (3)
TH&F 863 Survey of Documentary and Experimental Film and Media (3)
TH&F 885 Latin American Film (3)
TH&F 886 Asian Film (3)
An appropriate TH&F 902 Film Seminar in: _____ (3)
One elective in film history or theory (3)

**B. International Film and Media**
TH&F 862 Survey of Film and Media History (3)
TH&F 885 Latin American Film (3)
TH&F 886 Asian Film (3)
One elective chosen with the graduate adviser from the film and culture sequences offered, for example, by French and Italian or African and African-American Studies, or an appropriate TH&F 902 Film Seminar in: _____ (3)

**C. Practical Criticism**
TH&F 686 American Film Criticism (3)
One elective from the TH&F 880 sequence in American Popular Culture (3)
One elective from the following list (3):
TH&F 862 Survey of Film and Media History (3)
TH&F 863 Survey of Documentary and Experimental Film and Media (3)
TH&F 885 Latin American Film (3)
TH&F 886 Asian Film (3)
An appropriate TH&F 902 Film Seminar in: _____

**D. Theory and Practice of Production**
Two electives from the following list (6):
TH&F 576 Animation
TH&F 775 Problems in Basic Video Production
TH&F 776 Problems in Basic Film Production
TH&F 873 Problems in Intermediate Screenwriting
Two electives from the following list (6):
TH&F 862 Survey of Film and Media History
TH&F 863 Survey of Documentary and Experimental Film and Media
TH&F 885 Latin American Film
TH&F 886 Asian Film

**Master’s Thesis.**
TH&F 899 Master’s Thesis .................................................................................................................. 6
All courses should be selected in consultation with the adviser.

* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *

NEW:
M.A. Degree Requirements
The Masters degree in Film and Media is an academic degree but students are expected to complete 6 hours in film and video production. All M.A. students in Film and Media Studies must write a thesis as the culmination of their degree. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). To complete the M.A., the student must sustain a grade-point average of 3.0 or higher through 33 graduate credit hours.

Requirements for M.A. in Film and Media Studies (33 hours)

Department Core.

FMS 800 Introduction to Graduate Study in Film/Media........................................ 3
(FMS 800 is to be taken the first semester in residence.)

Studies.

FMS 864 Classical Film and Media Theory ....................................................... 3
FMS 865 Contemporary Film and Media Theory .............................................. 3

Production. Choose two courses from the following list: .................................. 6
FMS 673 Problems in Basic Screenwriting (3)
FMS 675 Problems in Basic Video Production (3)
FMS 676 Problems in Basic Film Production (3)

Areas of Concentration. Choose 12 hours of courses from one of the following four categories: ....................................................................................................... 12

A. History and Theory
FMS 841 Asian Film (3)
FMS 842 Latin American Film (3)
FMS 862 Survey of Film and Media History (3)
FMS 863 Survey of Documentary and Experimental Film and Media (3)
An appropriate FMS 902 Film Seminar in: _____ (3)
One elective in film history or theory (3)

B. International Film and Media
FMS 841 Asian Film (3)
FMS 842 Latin American Film (3)
FMS 862 Survey of Film and Media History (3)
One elective chosen with the graduate adviser from the film and culture sequences offered, for example, by French and Italian or African and African-American Studies, or an appropriate FMS 902 Film Seminar in: _____ (3)

C. Practical Criticism
FMS 621 American Film Criticism (3)
One elective from the FMS 880 sequence in American Popular Culture (3)
One elective from the following list (3):
FMS 841 Asian Film (3)
FMS 842 Latin American Film (3)
FMS 862 Survey of Film and Media History (3)
FMS 863 Survey of Documentary and Experimental Film and Media (3)
An appropriate FMS 902 Film Seminar in: _____
D. Theory and Practice of Production
Two electives from the following list (6):
FMS 576 Animation
FMS 675 Problems in Basic Video Production
FMS 676 Problems in Basic Film Production
FMS 773 Problems in Intermediate Screenwriting
Two electives from the following list (6):
FMS 841 Asian Film (3)
FMS 842 Latin American Film (3)
FMS 862 Survey of Film and Media History
FMS 863 Survey of Documentary and Experimental Film and Media

Master’s Thesis.
FMS 899 Master’s Thesis ....................................................................................... 6
All courses should be selected in consultation with the adviser.

E. Ph.D. in Film and Media Studies

Ph.D. in Film and Media Studies

OLD

Ph.D. Degree Requirements
The Ph.D. in theatre and film is an academic degree, but students must demonstrate competence in at least one production area. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). Students who took the GRE before the implementation of the analytical writing section (before October 2002) are expected to have an analytical score of 600 or above. The applicant also must have a grade-point average of at least 3.2 for undergraduate and at least 3.5 for graduate work and a master’s degree acceptable to the graduate faculty. Deficiencies in a student’s background may require make-up work.

Ph.D. Degree in Film/Media (60 hours not including language proficiency). Please meet with your adviser or graduate director each semester to assess your progress.

Core Requirements (24 hours). Doctoral students must take a core of courses aimed at strengthening methodological, historical, and theoretical grounding. One course must be taken in non-Western/indigenous film; two graduate-level production courses are required, and two courses in TH&F 902 Film Seminar are mandatory.

Elective Requirements (9 hours). Elective courses focus on the academic study of history, international cinema, popular culture, and film criticism. Courses are selected with a graduate adviser to reflect the student’s special interest. The adviser may increase the number of hours depending on the student’s academic needs.

Production Requirements (6 hours). Production courses give students an understanding of the production process in making film, video, or animation pieces. Upon graduation, doctoral students will be able to perform as competent artisans as well as research
scholars. Production courses are selected with a graduate adviser to reflect the student’s specific interest. The adviser may increase the number of hours depending on the student’s academic needs.

**Secondary Field Requirements** (9 hours). Students choose 9 hours at the graduate level from outside the department to assist them in writing the dissertation. Courses are related to the student’s proposed specialization. Examples include English, history, women’s studies, American studies, education, social welfare, etc.

**Foreign Language or Other Research Skills Requirement.** The student must demonstrate proficiency in one foreign language or competence for use as research skills in two foreign languages. For one of the languages under the second option, the student may substitute a research skill pertinent to the specialty (e.g., computer language, research methods, American Sign Language). Courses may be taken within or outside the department.

**Comprehensive Examination.** Two publishable papers are due at the time of the examination. The examination includes on-site written responses to questions in history, theory, production, literature/criticism, and the student’s specialization, followed by an oral examination.

**Dissertation** (18 hours). The finished dissertation must constitute a palpable contribution to knowledge in the candidate’s chosen field. Following its completion, an oral defense must be held no less than four weeks before the deadline for graduation. The committee consists of one chair, three departmental members, and an outside member.

**Ph.D. in Film/Media Program of Study. Core** (24 hours)

- TH&F 800 Introduction to Graduate study in Theatre and Film ......................... 3
- TH&F 801 Professional Development Seminar (1 hour/three semesters) ........... 3
- TH&F 862 Survey of Film and Media History .................................................. 3
- TH&F 863 Survey of Documentary and Experimental Film and Media ........... 3
- TH&F 864 Classical Film and Media Theory ..................................................... 3
- TH&F 865 Contemporary Film and Media Theory ............................................. 3
- TH&F 902 Film Seminar in: Special Topics _____ ............................................. 3

One graduate-level non-Western/indigenous film course .................................. 3

*Electives* (9 hours chosen in consultation with the adviser) .......................... 9

- TH&F 686 American Film Criticism (3)
- TH&F 702 Graduate Seminar in: Film Studies (3)
- TH&F 880 Development of American Popular Culture of the ____ (3)
- TH&F 884 Development of African-American Images in Film (3)
- TH&F 885 Latin American Film (3)
- TH&F 886 Asian Film (3)
- TH&F 902 Film Seminar in: Special Topics ____ (3)
- TH&F 998 Investigation and Conference (3)

Others to be added from semester offerings at the graduate level

Theatre studies courses of historical and methodological relevance to film students:

- TH&F 529 Race and the American Theatre (3)
- TH&F 917 Dramatic Theory I (3)
- TH&F 918 Dramatic Theory II (3)
- TH&F 702 Graduate Seminar in: Post-colonial Theatre, Visual Theatre,
NEW: Ph.D. Degree Requirements
The Ph.D. is an academic degree, but students are expected to complete 6 hours in film and video production. To be admitted, a student ordinarily is expected to have a Graduate Record Examination score of at least 600 (verbal), 500 (quantitative), and 4.5 (analytical writing). Applicants also must have a grade-point average of at least 3.2 for undergraduate and at least 3.5 for graduate work, and a master’s degree acceptable to the graduate faculty. Deficiencies in a student’s background may require make-up work.

Ph.D. Degree in Film and Media Studies (60 hours not including language proficiency). Please meet with your adviser or graduate director each semester to assess your progress.

Core Requirements (24 hours). Doctoral students in Film and Media Studies must take a core of courses aimed at strengthening methodological, historical, and theoretical grounding. One course must be taken in non-Western/indigenous film; two graduate-level production courses are required, and two courses in FMS 902 Film Seminar are mandatory.

Elective Requirements (9 hours). Elective courses focus on the academic study of history, international cinema, popular culture, and film criticism. These courses are selected with a graduate adviser to reflect the student’s special interest. The adviser may increase the number of hours, depending on the student’s academic needs.

Production Requirements (6 hours). Production courses are required so that students may gain an understanding of the production process in making film, video, or animation pieces. Upon graduation, doctoral students will be able to perform as competent artisans in addition to research scholars. Production courses are selected with a graduate adviser to reflect the student’s specific interest. The adviser may increase the number of hours, depending on the student’s academic needs.

Secondary Field Requirements (9 hours). Secondary field courses, nine hours at the graduate level from outside the Department of Film and Media Studies, are chosen to assist the student in writing the dissertation. They are related to the student’s proposed
area of specialization. Examples include English, History, Women’s Studies, American Studies, Education, Social Welfare, etc.

**Foreign Language or Other Research Skills Requirement.** The student must demonstrate proficiency in one foreign language or competence for use as research skills in two foreign languages. For one of the languages under the second option, the student may substitute a research skill pertinent to the specialty (e.g., computer language, research methods, American Sign Language). Courses may be taken within or outside the department.

**Comprehensive Examination.** Two publishable papers are due at the time of the examination. The examination includes on-site written responses to questions in history, theory, production, and literature/criticism, followed by an oral examination.

**Dissertation** (18 hours). The finished dissertation must constitute a palpable contribution to knowledge in the candidate’s chosen field. Following its completion, an oral defense must be held no less than four weeks before the deadline for graduation. The committee consists of one chair, three departmental members, and an outside member.

**Ph.D. in Film and Media Studies Program of Study. Core (24 hours)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 800 Introduction to Graduate study in Theatre and Film</td>
<td>3</td>
</tr>
<tr>
<td>FMS 801 Professional Development Seminar (1 hour/three semesters)</td>
<td>3</td>
</tr>
<tr>
<td>FMS 862 Survey of Film and Media History</td>
<td>3</td>
</tr>
<tr>
<td>FMS 863 Survey of Documentary and Experimental Film and Media</td>
<td>3</td>
</tr>
<tr>
<td>FMS 864 Classical Film and Media Theory</td>
<td>3</td>
</tr>
<tr>
<td>FMS 865 Contemporary Film and Media Theory</td>
<td>3</td>
</tr>
<tr>
<td>FMS 902 Film Seminar in: Special Topics</td>
<td>3</td>
</tr>
<tr>
<td>One graduate-level non-Western/indigenous film course</td>
<td>3</td>
</tr>
</tbody>
</table>

**Electives** (9 hours chosen in consultation with the adviser)

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 621 American Film Criticism (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 702 Graduate Seminar in: Film Studies (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 814 Development of African-American Images in Film (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 841 Asian Film (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 842 Latin American Film (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 880 Development of American Popular Culture of the _____ (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 902 Film Seminar in: Special Topics _____</td>
<td></td>
</tr>
<tr>
<td>FMS 998 Investigation and Conference (3)</td>
<td></td>
</tr>
<tr>
<td>Others to be added from semester offerings at the graduate level</td>
<td></td>
</tr>
</tbody>
</table>

**Production** (6 hours)

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 576 Animation (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 673 Problems in Basic Screenwriting (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 675 Problems in Basic Video Production (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 676 Problems in Basic Film Production (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 702 Graduate Seminar in: Production (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 773 Problems in Intermediate Screenwriting (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 775 Problems in Intermediate Video Production (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 895 Intensive Film Project Seminar (3)</td>
<td></td>
</tr>
<tr>
<td>FMS 897 Practicum in Film (3)</td>
<td></td>
</tr>
</tbody>
</table>
III. REPORT OF THE SUBCOMMITTEE ON CURRICULAR CHANGES

A. NEW COURSES

1. PUBLIC ADMINISTRATION

CHANGE: PUAD 854  
NEW COURSE  
**Innovation and Organizational Change (3).**  
This course will examine theories of innovation and organizational change as applied to public organizations. Particular emphasis will be placed on the concepts of innovation in bureaucratic organizations, on the process of successful change in organizations, and on leadership and employees roles. (LEC)(WWW)

JUSTIFICATION FOR NEW COURSE  
The topic of innovation and organizational change is increasingly important for public organizations as they find themselves in dynamic environments. Given the need for our students to understand the dynamics of organizational change and the dimensions of innovation we developed a topics course to address these issues. We have offered the topics course for the past three years. Students have found the content of the course to be valuable and applicable to their professional roles. We now seek to make this course an elective and to offer it online.

2. FILM & MEDIA STUDIES

CHANGE: FMS 714  
NEW COURSE  
**Kansas Art and Popular Culture (3).**  
An overview of the art and cultural history of Kansas (and Kansas City) from territorial days to the present. Emphasis is placed on key issues, figures and events. A general familiarity with American history is recommended. In addition to the lecture sessions taught in tandem with FMS 414, additional research component, lecture presentation, and class meeting are also required. Crosslisted with HA 584 Kansas Art and Popular Culture. LEC

JUSTIFICATION FOR NEW COURSE  
This course has been successfully taught as a topic for a seminar course and is being converted to a regular course.
CHANGE: NEW COURSE
FMS 715  **Survey of Japanese Film** (3).
This course surveys the major developments in and critical approaches to twentieth-century Japanese film. Focusing mostly on narrative films, Survey of Japanese Film introduces students to basic methodological issues in Japanese film history—especially questions of narrative, genre, stardom, and authorship. We examine Japanese cinema as an institution located within specific contexts while focus on the ways in which this institution shapes gender, race, class, ethnic and national identities. This course examines how patterns of distribution, exhibition, as well as of reception influence film aesthetics and film style over the last century. Through secondary readings, lectures, and discussions students will critically examine how Japanese cinema as an institution both responds to and intervenes in the social, cultural, and political history of twentieth century Japan. In addition to the lecture sessions taught in tandem with FMS 315, additional research component, lecture presentation, and class meeting are also required. LEC

JUSTIFICATION FOR NEW COURSE
This course has been successfully taught as a topic for a seminar course and is being converted to a regular course.

CHANGE: NEW COURSE
FMS 716  **Cinemas of the Southern Cone: Argentina, Chile, and Uruguay** (3).
This course will examine the cinemas of three neighboring South American countries to find similar themes and some differences between them historically, politically, and culturally. Themes will include: gender and nation, political repression during dictatorship, globalization and the cinema, youth culture in the Southern Cone, and representations of race and ethnicity, immigration and identity in contemporary cinema. Other themes in common are financing issues, such as co-production agreements, film production under the regional trade pact Mercosur and issues of circulation, distribution and marketing of national films. Most films will be feature length narrative, but a few documentaries will be shown. In addition to the lecture sessions taught in tandem with FMS 316, additional research component, lecture presentation, and class meeting are also required. LEC

JUSTIFICATION FOR NEW COURSE
This course has been successfully taught as a topic for a seminar course and is being converted to a regular course. FMS 716 will have additional requirements including research component, in-class lecture, and additional class meetings.

CHANGE: NEW COURSE
FMS 875  **Problems in Advanced Video Production** (3).
Special projects in video production, using both studio and remote locations. In addition to the class sessions taught with FMS 475 Advanced Video Production, separate consultations and specific research assignments for graduate students in FMS 875 are also required. Prerequisite: FMS 775 or consent of instructor.

JUSTIFICATION FOR NEW COURSE
Graduate students were previously taught along with undergraduate students under the number TH&F 675 Advanced Video Production (which is now being changed to FMS 475). This led to problems with graduate students taking production course out of sequence. The Film faculty has taken this opportunity to revise the numbering system of many of the Film courses, including the production sequence. This new course is being added to complete the video production sequence of FMS 275/675 for beginning video production, FMS 375/775 for intermediate production, and FMS 475/875 for advanced video production.

CHANGE: NEW COURSE
GINS 803 Introduction to Indigenous Nations Graduate Studies (3). The goal of this course is two-fold: to introduce students to the academic discipline of Indigenous Nations Studies, its debates and contours, history, methods, and resources; and to develop the skills necessary to proceed successfully through the program. Unpacking key words and terms, critical thinking/reading/and writing skills, and research skills will be emphasized. Guest lectures from GINS faculty members, librarian, and members of the Writing Center will serve to complement and broaden assignments and discussions. LEC.

JUSTIFICATION FOR NEW COURSE
GINS seeks to have an essential new core course Introduction to Indigenous Nations Graduate Studies to take the number of 803 because the numbering is closer to the other numbers of our core courses (GINS 800 and GINS 801). GINS 803 as Introduction to Indigenous Nations Studies will provided introductory information on rigors of academic professionalism, debates in the field, and academic writing styles and expectations. There will be no prerequisites for this course. At present, GINS 803 Issues Facing Indigenous Peoples is being requested to have a new number of GINS 813 as an elective with no prerequisites.

CHANGE: NEW COURSE
GINS 814  **GINS 814 Decolonizing Narratives** (3). With the decolonizing potential of Indigenous literary and cultural productions, this course seeks to both answer and explore such questions as: How can literary and cultural texts such as novels, poetry, music, and film from world Indigenous communities’ function as decolonizing tools? Can decolonizing methodologies be applied to such texts? How do such texts contribute to and strengthen Indigenous political, intellectual, cultural, visual and rhetorical sovereignty? An overview will be presented from Indigenous literature, films and documentaries from North America, the Pacific, Australia, and New Zealand. LEC

B.  **COURSE CHANGES**

1. **PUBLIC ADMINISTRATION**

   **CHANGE:** COURSE LISTING
   **PUAD 853**  **Policy Analysis and Evaluation** (3).
   **(OLD)**
   This course will examine the fundamental research techniques associated with analyzing alternative solutions to policy problems, as well as evaluating the effectiveness of public programs. Such techniques include cost-benefit, risk-benefit and cost-effectiveness analysis, and quasi-experimental and experimental designs.

   **PUAD 853**  **Policy Analysis and Evaluation** (3).
   **(NEW)**
   This course will examine the fundamental research techniques associated with analyzing alternative solutions to policy problems, as well as evaluating the effectiveness of public programs. Such techniques include cost-benefit, risk-benefit and cost-effectiveness analysis, and quasi-experimental and experimental designs.(LEC)(WWW)

   **JUSTIFICATION FOR CHANGES**
   Course will be offered online.

2. **SPANISH & PORTUGUESE**

   **CHANGE:** COURSE CREDIT
   **SPAN 802**  Colloquium in Methods of Teaching Spanish Language (1).
   **(OLD)**
   Combines discussion of theoretical teaching concepts and development of pedagogical materials with practical solutions arising concurrently in
Spanish languages courses. Required for all GTAs teaching Spanish at the 100 and 200 levels. LEC.

SPAN 802  Colloquium in Methods of Teaching Spanish Language (1-3).
(NEW) Combines discussion of theoretical teaching concepts and development of pedagogical materials with practical solutions arising concurrently in Spanish languages courses. LEC.

C. THEATRE & FILM CHANGES

1. FILM AND MEDIA STUDIES

Proposed Curricular Changes to Elective Graduate Courses – rubric and description.

CHANGE: COURSE RUBRIC, DESCRIPTION
TH&F 704  STUDY ABROAD TOPICS IN: _____ (1-6)
(OLD) This course is designed for the study of special topics in Theatre and Film. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.  LEC

FMS 704  STUDY ABROAD TOPICS IN: _____ (1-6)
(NEW) This course is designed for the study of special topics in Film. Credit for coursework must be arranged through the Office of KU Study Abroad. May be repeated for credit if content varies.  LEC

This course is offered as opportunities become available. It is not currently in the course rotation.

CHANGE: COURSE RUBRIC, DESCRIPTION
TH&F 898  INVESTIGATION AND CONFERENCE (FOR MASTER’S STUDENTS) (1-8)
(OLD) Directed research and experimentation in theatre and/or film/video. Limited to eight hours credit toward the Master’s degree.  RSH

FMS 898  INVESTIGATION AND CONFERENCE (FOR MASTER’S STUDENTS) (1-8)
(NEW) Directed research and experimentation in film or media. Limited to eight hours credit toward the Master’s degree.  RSH

This course will be offered Fall 2009 and every semester thereafter.

Proposed Curricular Changes to Required Graduate Courses – rubric only.

CHANGE: COURSE RUBRIC
This seminar will be primarily international in scope and will concentrate on the following: technological and production issues relating to the transition in 1927-1931 of silent to sound film; the constructions of national identity, including those of recently emerging cultures; a comparison and contrast of the censorial agencies in America and abroad; and current revisionist perspectives on received film and media history. LEC

This course will be offered in Spring 2011 and every two years thereafter.

CHANGE: COURSE RUBRIC

This course will be offered in Spring 2010 and every two years thereafter.
CHANGE: COURSE RUBRIC

TH&F 864 CLASSICAL FILM AND MEDIA THEORY (3)
(OLD)  This seminar is a comprehensive survey of the major classical film and media theories and theorists, such as Munsterberg, Eisenstein, Arnheim, Bazin, and Adorno. Organized around specific questions, e.g.: What qualities differentiate film and media from other art and communications forms? What qualities do film and media share with other art and communication forms? What qualities differentiate film from other forms of media such as television? Readings from primary sources stressed. Class discussion, individual research papers. LEC

FMS 864 CLASSICAL FILM AND MEDIA THEORY (3)
(NEW)  This seminar is a comprehensive survey of the major classical film and media theories and theorists, such as Munsterberg, Eisenstein, Arnheim, Bazin, and Adorno. Organized around specific questions, e.g.: What qualities differentiate film and media from other art and communications forms? What qualities do film and media share with other art and communication forms? What qualities differentiate film from other forms of media such as television? Readings from primary sources stressed. Class discussion, individual research papers. LEC

This course will be offered in Fall 2009 and every two years thereafter.

CHANGE: COURSE RUBRIC

TH&F 865 CONTEMPORARY FILM AND MEDIA THEORY (3)
(OLD)  This seminar is a study of the theories applied to the study of film and media since the 1970s moving through structuralism, and into the posts: -structuralism, -modernism, -colonialism, and beyond. Within these broad paradigms some of the theories examined in depth are cinesemiotics, Marxism, cinematic apparatus, feminist film theory, reception theory, new media and virtual reality. LEC

FMS 865 CONTEMPORARY FILM AND MEDIA THEORY (3)
(NEW)  This seminar is a study of the theories applied to the study of film and media since the 1970s moving through structuralism, and into the posts: -structuralism, -modernism, -colonialism, and beyond. Within these broad paradigms some of the theories examined in depth are cinesemiotics, Marxism, cinematic apparatus, feminist film theory, reception theory, new media and virtual reality. LEC

This course will be offered in Fall 2010 and every two years thereafter.

Proposed Curricular Changes to Graduate Courses Required for FMS Ph.D. – rubric only.

CHANGE: COURSE RUBRIC

TH&F 895 INTENSIVE FILM PROJECT SEMINAR (1-4)
(OLD)  The student plans and executes an intensive special project which requires the professional skills of investigation and performance appropriate to radio, television and/or film. May be repeated for credit up to a maximum of six credit
hours. (This seminar is to the special project program what “thesis” is to the traditional program.) RSH

FMS 895
(NEW)
INTENSIVE FILM PROJECT SEMINAR (1-4)
The student plans and executes an intensive special project which requires the professional skills of investigation and performance appropriate to radio, television and/or film. May be repeated for credit up to a maximum of six credit hours. (This seminar is to the special project program what “thesis” is to the traditional program.) RSH

This course will be offered Fall 2009 and every semester thereafter.

CHANGE: COURSE RUBRIC
TH&F 999
(OLD)
DOCTORAL DISSERTATION (1-12) THE

FMS 999
(NEW)
DOCTORAL DISSERTATION (1-12) THE

This course will be offered Fall 2009 and every semester thereafter.

Proposed Curricular Changes to Graduate Courses Required for the Ph.D. – rubric and description only.

CHANGE: COURSE RUBRIC, DESCRIPTION
TH&F 801
(OLD)
PROFESSIONAL DEVELOPMENT SEMINAR (1)
A series of weekly lecture/discussions led by invited guests both from the university and outside on various topics central to the graduate study of theatre and film. RSH

FMS 801
(NEW)
PROFESSIONAL DEVELOPMENT SEMINAR (1)
Preparation for faculty careers in film and related fields, including issues of research, teaching, and service. Specific topics and emphases vary from semester to semester. May be repeated for credit. RSH

This course will be offered in Fall 2009 and every semester thereafter.

CHANGE: COURSE RUBRIC, DESCRIPTION
TH&F 897
(OLD)
PRACTICUM IN FILM (1-3)
Various approaches to the illustration of principles of production in film and/or video through the supervision of laboratory exercises and subsequent evaluation by the Theatre and Film graduate faculty. FLD

FMS 897
(NEW)
PRACTICUM IN FILM (1-3)
Various approaches to the illustration of principles of production in film and/or video through the supervision of laboratory exercises and subsequent evaluation
by the Film and Media graduate faculty. FLD

This course will be offered in Fall 2009 and every semester thereafter.

CHANGE: COURSE RUBRIC, DESCRIPTION
TH&F 998  INVESTIGATION AND CONFERENCE (for Doctoral Students) (1-8)
(OLD) Directed research and experimentation in theatre and/or film. Limited to eight
hours credit towards the doctoral degree. RSH

FMS 998  INVESTIGATION AND CONFERENCE (for Doctoral Students) (1-8)
(NEW) Directed research and experimentation in film or media. Limited to eight hours
credit towards the doctoral degree. RSH

This course will be offered in Fall 2009 and every semester thereafter.

Proposed Curricular Changes to Elective Graduate Courses – rubric only.

CHANGE: COURSE RUBRIC
TH&F 802  MASTER’S PROJECTS (3-6)
(OLD) Advanced creative projects which may be elected by master’s degree candidates
in lieu of thesis. RSH

FMS 802  MASTER’S PROJECTS (3-6)
(NEW) Advanced creative projects which may be elected by master’s degree candidates
in lieu of thesis. RSH

This course is not currently included in the department’s regular course rotation.
It is scheduled as needed after consultation between the student and his/her
adviser.

CHANGE: COURSE RUBRIC
TH&F 887  FILM AND THE PUBLIC (3)
(OLD) A study of the actual and implied responsibilities of film and video to the public,
as seen in regulations, self-regulatory codes, and the critical literature of the
field. Prerequisite: Consent of instructor. LEC

FMS 887  FILM AND THE PUBLIC (3)
(NEW) A STUDY OF THE ACTUAL AND IMPLIED RESPONSIBILITIES OF FILM
AND VIDEO TO THE PUBLIC, AS SEEN IN REGULATIONS, SELF-
REGULATORY CODES, AND THE CRITICAL LITERATURE OF THE
FIELD. PREREQUISITE: CONSENT OF INSTRUCTOR. LEC

THIS COURSE IS NOT CURRENTLY INCLUDED IN THE
DEPARTMENT’S REGULAR COURSE ROTATION. THE THEATRE
FACULTY IS PLANNING TO OFFER IT AGAIN AT AN UNDETERMINED
TIME IN THE FUTURE.

CHANGE: COURSE RUBRIC

TH&F 888 SPECIAL PROBLEMS IN FILM HISTORY AND CRITICISM (1-4) RSH (OLD)

FMS 888 SPECIAL PROBLEMS IN FILM HISTORY AND CRITICISM (1-4) RSH (NEW)

THIS COURSE WILL BE OFFERED FALL 2009 AND EVERY SEMESTER THEREAFTER.

CHANGE: COURSE DESCRIPTION, RUBRIC, COURSE NUMBER

TH&F 702 Graduate Seminar in: ______ (3). Course organized any given semester to study particular subject matter or to take advantage of special competency by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects. LEC (OLD)

FMS 702 Graduate Seminar in: ______ (3). Course organized any given semester to study particular subject matter or to take advantage of special competency by an individual faculty member. Topics change as needs and resources develop. Class discussion, readings, and individual projects. LEC (NEW)

TH&F 707 Theatre or Film Internship (3-12). Study with an approved theatre or film company. Emphasis may be in one or all of the following areas: acting, directing, stage management, technical theatre, promotion management. No more than six hours may be applied to an M.A. degree. Course will be graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor. FLD (OLD)

FMS 707 Film/Media Internship (3-12). Study with an approved film or media company. Emphasis may be in one or all of the following areas: acting, directing or promotion management. No more than six hours may be applied to an M.A. degree. Course will be graded satisfactory/unsatisfactory. Prerequisite: Consent of instructor. FLD (NEW)

TH&F 773 Problems in Basic Screenwriting (3). The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three-act screenplay. In addition to the class sessions taught with TH&F
373 Basic Screenwriting, separate consultations and specific research assignments for graduate students in TH&F 773 are also required. LEC

**FMS 673**  
(NEW) **Problems in Basic Screenwriting** (3). The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three-act screenplay. In addition to the class sessions taught with FMS 273 Basic Screenwriting, separate consultations and specific research assignments for graduate students in FMS 673 are also required. LEC

**TH&F 775**  
(OLD) **Problems in Basic Video Production** (3). Theory and practice of single-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. In addition to the class sessions taught with TH&F 375 Basic Video Production, separate consultations and specific research assignments for graduate students in TH&F 775 are also required. Lecture-laboratory. LEC

**FMS 675**  
(NEW) **Problems in Basic Video Production** (3). Theory and practice of single-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation and audio. In addition to the class sessions taught with FMS 275 Basic Video Production, separate consultations and specific research assignments for graduate students in FMS 675 are also required. Lecture-laboratory. LEC

**TH&F 776**  
(OLD) **Problems in Basic Film Production** (3). An introduction to 16mm film techniques and structures, requiring construction of brief, individually produced fictive-narrative films employing classical continuity. In addition to the class sessions taught with TH&F 376 Basic Film Production, separate consultations and specific research assignments for graduate students in TH&F 776 are also required. Lecture-laboratory.

**FMS 676**  
(NEW) **Problems in Basic Film Production** (3). An introduction to 16mm film techniques and structures, requiring construction of brief, individually produced fictive-narrative films employing classical continuity. In addition to the class sessions taught with FMS 276 Basic Film Production, separate consultations and specific research assignments for graduate students in FMS 676 are also required. Lecture-laboratory. LEC

**TH&F 785**  
(OLD) **Contemporary Japanese Film** (3) Seminar on the major developments in the contemporary (1980-present) Japanese film industry examining how filmmaking practices and film criticism have been influenced by such issues as transnationalism, postcolonialism, critical race theory, postmodernism, and new media. We will survey
recent industrial and stylistic trends as well as key critical debates. Class discussion, reports, and individual research papers. LEC

**FMS 743**  
(NEW)  **Contemporary Japanese Film** (3). Seminar on the major developments in the contemporary (1980-present) Japanese film industry examining how filmmaking practices and film criticism have been influenced by such issues as transnationalism, postcolonialism, critical race theory, postmodernism, and new media. We will survey recent industrial and stylistic trends as well as key critical debates. Class discussion, reports, and individual research papers. LEC

**TH&F 800**  
(OLD)  **Introduction to Graduate Study in Theatre and Film** (3). Major emphasis is placed upon the principles of research, bibliographical data, and research methods useful in theatre, film, and television. The course should be taken at the beginning of the graduate student’s program. LEC

**FMS 800**  
(NEW)  **Introduction to Graduate Study in Film/Media** (3). Major emphasis is placed upon the principles of research, bibliographical data, and research methods useful in film and television. The course should be taken at the beginning of the graduate student’s program. LEC

**TH&F 873**  
(OLD)  **Problems in Intermediate Screenwriting** (3). The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three act screenplay. In addition to the class sessions taught with TH&F 473 Intermediate Screenwriting, separate consultations and specific research assignments for graduate students in TH&F 873 are also required. LEC

**FMS 773**  
(NEW)  **Problems in Intermediate Screenwriting** (3). The principles of screenwriting are developed through scene writing and analysis culminating in the writing and structure of a full-length, three act screenplay. In addition to the class sessions taught with FMS 373 Intermediate Screenwriting, separate consultations and specific research assignments for graduate students in FMS 773 are also required. LEC

**TH&F 875**  
(OLD)  **Problems in Intermediate Video Production** (3). Theory and practice of multiple-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation, and audio. In addition to the class sessions taught with TH&F 475 Intermediate Video Production, separate consultations and specific research assignments for graduate students in TH&F 875 are also required. Lecture-laboratory. LEC

**FMS 775**
**Problems in Intermediate Video Production** (3). Theory and practice of multiple-camera video production with emphasis on preproduction planning, scripting, directing, lighting, camera operation, and audio. In addition to the class sessions taught with FMS 375 Intermediate Video Production, separate consultations and specific research assignments for graduate students in FMS 775 are also required. Lecture-laboratory. LEC

TH&F 880
(OLD) **Development Of American Popular Culture of the: _____** (3). Intensive interdisciplinary examination of popular culture forms and their relationships with the social, political, and economic dynamics of America in a specific decade, with emphasis on film, broadcasting, theatre, music literature (including magazines and newspapers), and the graphic arts. Decade to be studied changes as resources and needs develop. LEC

FMS 880
(NEW) **Development Of American Popular Culture of the: _____** (3). Intensive interdisciplinary examination of popular culture forms and their relationships with the social, political, and economic dynamics of America in a specific decade, with emphasis on film, broadcasting, music literature (including magazines and newspapers), and the graphic arts. Decade to be studied changes as resources and needs develop. LEC

TH&F 881
(OLD) **Development of the Silent Film** (3) Intensive study of the artistic, economic, and sociological development of the silent narrative film with emphasis on the evolution of the American studio system, German Expressionism, and Soviet Expressive Realism. LEC

FMS 810
(NEW) **Development of the Silent Film** (3) Intensive study of the artistic, economic, and sociological development of the silent narrative film with emphasis on the evolution of the American studio system, German Expressionism, and Soviet Expressive Realism. LEC

TH&F 882
(OLD) **Development of the American Sound Film** (3) Intensive study of the artistic, economic, and sociological development of the American sound film with emphasis on the studio system, major directors, genres, and the impact of television. LEC

FMS 811
(NEW) **Development of the American Sound Film** (3) Intensive study of the artistic, economic, and sociological development of the American sound film with emphasis on the studio system, major directors, genres, and the impact of television. LEC
TH&F 883
(OLD) Development of the International Sound Film (3) Intensive study of the artistic, economic, and sociological development of the international sound film with emphasis on the cinemas of England, France, Italy, Germany, Sweden, and Eastern Europe. LEC

FMS 813
(NEW) Development of the International Sound Film (3) Intensive study of the artistic, economic, and sociological development of the international sound film with emphasis on the cinemas of England, France, Italy, Germany, Sweden, and Eastern Europe. LEC

TH&F 884
(OLD) Development of African-American Images in Film (3) A history and critical assessment of the development of diverse images of African-Americans in American cinema and the impact of those images of American society. Screenings of feature and independent films, including those by African-Americans. In addition to the lecture/screening sessions taught in tandem with TH&F 384, a separate discussion section and specific research assignments for graduate students enrolled in TH&F 884 are also required. LEC

FMS 814
(NEW) Development of African-American Images in Film (3) A history and critical assessment of the development of diverse images of African-Americans in American cinema and the impact of those images of American society. Screenings of feature and independent films, including those by African-Americans. In addition to the lecture/screening sessions taught in tandem with FMS 314, a separate discussion section and specific research assignments for graduate students enrolled in FMS 814 are also required. LEC

TH&F 885
(OLD) Latin American Film (3) The course explores the national cinemas and film industries of various nations in Latin America, as well as films made by indigenous and Chicano/a filmmakers. Films are analyzed both as artistic works (formal qualities, cinematic styles, and influences) and as documents that provide windows to the socio-historical context of the nation. The course focuses on the political-economic factors surrounding the production of Latin American national cinema (the role of the state, co-productions, film markets). LEC

FMS 842
(NEW) Latin American Film (3) The course explores the national cinemas and film industries of various nations in Latin America, as well as films made by indigenous
and Chicano/a filmmakers. Films are analyzed both as artistic works (formal qualities, cinematic styles, and influences) and as documents that provide windows to the socio-historical context of the nation. The course focuses on the political-economic factors surrounding the production of Latin American national cinema (the role of the state, co-productions, film markets). LEC

**TH&F 886**
(OLD)  **Asian Film** (3) Seminar on various national film cultures of East and Southeast Asia. Representative films are studied from formal, stylistic, and socio-historic perspectives. Addresses the impact of key cultural, economic and political issues on each film industry. Class discussion, reports, and individual research papers. LEC

**FMS 841**
(NEW)  **Asian Film** (3) Seminar on various national film cultures of East and Southeast Asia. Representative films are studied from formal, stylistic, and socio-historic perspectives. Addresses the impact of key cultural, economic and political issues on each film industry. Class discussion, reports, and individual research papers. LEC

**TH&F 894**
(OLD)  **Seminar for Film Interns** (1-3). To be taken concurrently with graduate internship or employment with an approved film or video production company. Discussion and critical evaluation of work experience with faculty adviser and job supervisor. Prerequisite: Consent of Theatre and Film graduate faculty. RSH

**FMS 894**
(NEW)  **Seminar for Film Interns** (1-3). To be taken concurrently with graduate internship or employment with an approved film or video production company. Discussion and critical evaluation of work experience with faculty adviser and job supervisor. Prerequisite: Consent of Film and Media graduate faculty. RSH

**TH&F 899**
(OLD)  **Master’s Thesis** (1-6). THE

**FMS 899**
(NEW)  **Master’s Thesis** (1-6). THE

**CHANGE:** DELETE COURSE

**TH&F 876**
(OLD)  **Problems in Intermediate Film Production** (3). Further explorations of 16mm film techniques and structures, requiring construction of fictive-narrative films while working in groups. In addition to the class sessions taught with TH&F 476 Intermediate Film Production, separate consultations and specific research assignments for graduate students in TH&F 876 are also required. Lecture-laboratory. LEC
CHANGE: COURSE RUBRIC
TH&F 702  GRADUATE SEMINAR IN: ______ (3).
(OLD)  Course organized any given semester to study particular subject matter or to take
advantage of special competency by an individual faculty member. Topics
change as needs and resources develop. Class discussion, readings, and
individual projects.  LEC

THR 702  GRADUATE SEMINAR IN: ______ (3).
(NEW)  Course organized any given semester to study particular subject matter or to take
advantage of special competency by an individual faculty member. Topics
change as needs and resources develop. Class discussion, readings, and
individual projects.  LEC

CHANGE: COURSE RUBRIC
TH&F 703  READINGS IN DRAMATIC LITERATURE  (1-3)
(OLD)  Survey of selected dramatic literature and commentaries. May be repeated up to
total of six credits on petition.  LEC

THR 703  READINGS IN DRAMATIC LITERATURE  (1-3)
(NEW)  Survey of selected dramatic literature and commentaries. May be repeated up to
total of six credits on petition.  LEC

CHANGE: COURSE DESCRIPTION, RUBRIC
TH&F 704  STUDY ABROAD TOPICS IN: _____ (1-6)
(OLD)  This course is designed for the study of special topics in Theatre and Film.
Credit for coursework must be arranged through the Office of KU Study Abroad.
May be repeated for credit if content varies.  LEC

THR 704  STUDY ABROAD TOPICS IN: _____ (1-6)
(NEW)  This course is designed for the study of special topics in Theatre. Credit for
coursework must be arranged through the Office of KU Study Abroad. May be
repeated for credit if content varies.  LEC

CHANGE: COURSE DESCRIPTION, RUBRIC
TH&F 707  THEATRE INTERNSHIP  (3-12)
(OLD)  Study with an approved theatre or film company. Emphasis may be in one or all
of the following areas: acting, directing, stage management, technical theatre,
promotion management. No more than six hours may be applied to an M.A.
degree. Course will be graded satisfactory/unsatisfactory. Prerequisite: Consent
of instructor.  FLD

THR 707  THEATRE INTERNSHIP  (3-12)
(NEW)  Study with an approved theatre company. Emphasis may be in one or all of the
following areas: acting, directing, stage management, technical theatre,
promotion management. No more than six hours may be applied to an M.A.
degree. Course will be graded satisfactory/unsatisfactory. Prerequisite: Consent
of instructor. FLD

CHANGE: COURSE NUMBER, RUBRIC
TH&F 708 DRAMATIC SCRIPT WRITING (3)
(OLD) Study and practice in the fundamental techniques of dramatic writing and the application of such techniques most specifically to theatre but also to film, television, and radio. Open upon consent of instructor to students who have completed one course in advanced composition and one course in the theory of history of drama or film. LEC

THR 509 DRAMATIC SCRIPT WRITING (3)
(NEW) Study and practice in the fundamental techniques of dramatic writing and the application of such techniques most specifically to theatre. Open upon consent of instructor to students who have completed one course in advanced composition and one course in the theory or history of drama. LEC

JUSTIFICATION FOR COURSE NUMBER CHANGE
Previously this course and TH&F 709 Advanced Dramatic Script Writing were both at the 700 level. It was determined by the Theatre faculty that this course would be more appropriate at the 500 level.

CHANGE: COURSE RUBRIC
TH&F 709 ADVANCED DRAMATIC SCRIPT WRITING (3)
(OLD) The purpose of this course is to permit selected students, by consent of instructor, to develop or continue dramatic writing projects in theatre, film, television, and radio under the individual supervision of the instructor. LEC

THR 709 ADVANCED DRAMATIC SCRIPT WRITING (3)
(NEW) The purpose of this course is to permit selected students, by consent of instructor, to develop or continue dramatic writing projects in theatre, film, television, and radio under the individual supervision of the instructor. LEC

CHANGE: COURSE PREREQUISITE, RUBRIC
TH&F 711 STYLES OF ACTING: SHAKESPEAREAN (3)
(OLD) An approach to acting styles of the period, based on a study of the art, customs, spirit, and the theatre of the times applied to scene studies taken from the works of Shakespeare. Prerequisite: TH&F 106 and TH&F 206 or consent of instructor. LEC

THR 711 STYLES OF ACTING: SHAKESPEAREAN 3
(NEW) An approach to acting styles of the period, based on a study of the art, customs, spirit, and the theatre of the times applied to scene studies taken from the works of Shakespeare. Prerequisite: THR 106 and THR 206 or consent of instructor. LEC

CHANGE: COURSE PREREQUISITE, RUBRIC
TH&F 713 STYLES OF ACTING: RESTORATION AND 18TH-CENTURY ENGLISH
(OLD) (3)
An approach to acting styles of the period, based on a study of the art, customs, spirit, and the theatre of the times applied to scene studies taken from the works of English Restoration dramatists and those 18th-century English playwrights writing in the Restoration mode. Prerequisite: TH&F 106 and TH&F 206 or consent of instructor. LEC

THR 713 (NEW) STYLES OF ACTING: RESTORATION AND 18TH-CENTURY ENGLISH (3)
An approach to acting styles of the period, based on a study of the art, customs, spirit, and the theatre of the times applied to scene studies taken from the works of English Restoration dramatists and those 18th-century English playwrights writing in the Restoration mode. Prerequisite: THR 106 and THR 206 or consent of instructor. LEC

CHANGE: COURSE PREREQUISITE, RUBRIC
TH&F 715 PROBLEMS AND TECHNIQUES OF DIRECTION (3)
Practical experience in directing. Prerequisite: TH&F 609. LEC

THR 715 (NEW) PROBLEMS AND TECHNIQUES OF DIRECTION (3)
Practical experience in directing. Prerequisite: THR 609. LEC

CHANGE: COURSE RUBRIC
TH&F 719 M.F.A. PRODUCTION SEMINAR (3).
To be taken by M.F.A. candidates during those semesters in which they are assigned to design one or more elements in a production to be mounted on one of our stages. Weekly critique and discussion of solutions to practical design problems from conception through execution. May be repeated for a total of no more than six hours credit. Prerequisite: Consent of instructor. LEC

THR 719 (NEW) M.F.A. PRODUCTION SEMINAR (3).
To be taken by M.F.A. candidates during those semesters in which they are assigned to design one or more elements in a production to be mounted on one of our stages. Weekly critique and discussion of solutions to practical design problems from conception through execution. May be repeated for a total of no more than six hours credit. Prerequisite: Consent of instructor. LEC

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

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

CHANGE: COURSE DESCRIPTION, RUBRIC
TH&F 800 INTRODUCTION TO GRADUATE STUDY IN THEATRE AND FILM (3)
Major emphasis is placed upon the principles of research, bibliographical data, and research methods useful in theatre, film, and television. The course should be taken at the beginning of the graduate student’s program. LEC

INTRODUCTION TO GRADUATE STUDY IN THEATRE AND FILM (3)

Major emphasis is placed upon the principles of research, bibliographical data, and research methods useful in theatre and performance studies. The course should be taken at the beginning of the graduate student’s program. LEC

CHANGE: COURSE DESCRIPTION, RUBRIC
TH&F 801 PROFESSIONAL DEVELOPMENT SEMINAR (1)

A series of weekly lecture/discussions led by invited guests both from the university and outside on various topics central to the graduate study of theatre and film. RSH

THR 801 PROFESSIONAL DEVELOPMENT SEMINAR (1)

Preparation for faculty careers in theatre and related fields, including issues of research, teaching, and service. Specific topics and emphases vary from semester to semester. May be repeated for credit. RSH

CHANGE: COURSE RUBRIC
TH&F 802 MASTER’S PROJECTS (3-6)

Advanced creative projects which may be elected by master’s degree candidates in lieu of thesis. RSH

THR 802 MASTER’S PROJECTS (3-6)

Advanced creative projects which may be elected by master’s degree candidates in lieu of thesis. RSH

CHANGE: COURSE RUBRIC
TH&F 803 SUMMER THEATRE: GRADUATE (1-3)

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

THR 803 SUMMER THEATRE: GRADUATE (1-3)

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

CHANGE: COURSE PREREQUISITE, RUBRIC
TH&F 815 ADVANCED PLAY PRODUCTION (1-3)
Individually supervised directing of theatre pieces for public presentation. In special cases credit may be given for musical direction, choreography, or stage management. Prerequisite: TH&F 715. FLD

ADVANCED PLAY PRODUCTION (1-3)
Individually supervised directing of theatre pieces for public presentation. In special cases credit may be given for musical direction, choreography, or stage management. Prerequisite: THR 715. FLD

CHANGE: COURSE PREREQUISITE, RUBRIC

THEORY OF ACTING AND DIRECTING (3)
Readings, lectures, discussions and papers on acting and directing theory; is concerned with the divergence between presentational and representational acting methods and the emergence of directing art. Prerequisite: TH&F 609 or TH&F 715. LEC

ADVANCED M.F.A. PRODUCTION SEMINAR (3)
Continuation of TH&F 719. May be repeated for maximum of six hours credit. Prerequisite: Six hours of TH&F 719 and consent of instructor. LEC

CHANGE: COURSE RUBRIC

SEMINAR IN AFRICAN THEATRE (3)
A study of developments in African theatre in the 20th Century focusing on themes, concepts, styles, and critical perspectives. The course will investigate the idea of an “African theatre” and identify different periods and movements within national and international contexts. The analysis of representative works and authors will be grounded within appropriate theoretical frameworks. LEC

SEMINAR IN AMERICAN THEATRE AND DRAMA TO 1895 (3)
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>THR 828</td>
<td>SEMINAR IN AMERICAN THEATRE AND DRAMA TO 1895</td>
<td>3</td>
<td>Intensive investigation of selected topics. Individual study emphasized. LEC</td>
</tr>
<tr>
<td>TH&amp;F 829</td>
<td>SEMINAR IN AMERICAN THEATRE AND DRAMA FROM 1895</td>
<td>3</td>
<td>Intensive investigation of selected topics. Individual study emphasized. LEC</td>
</tr>
<tr>
<td>THR 899</td>
<td>MASTER’S THESIS</td>
<td>1-6</td>
<td>Directed research and experimentation in theatre and/or film/video. Limited to eight hours credit toward the Master’s degree. RSH</td>
</tr>
<tr>
<td>THR 901</td>
<td>THEATRE SEMINAR IN: _____</td>
<td>3</td>
<td>A graduate seminar devoted to selected historical, theoretical, or critical issues in theatre. Prerequisite: Consent of instructor. LEC</td>
</tr>
<tr>
<td>THR 915</td>
<td>MODERN THEATRE AND DRAMA</td>
<td>3</td>
<td>A study of the movements in playwriting and theatrical production in Europe and America from the mid-19th century to World War II. Prerequisite: TH&amp;F 525 and TH&amp;F 526 or comparable courses. LEC</td>
</tr>
</tbody>
</table>
THR 526 or comparable courses. LEC

CHANGE: COURSE PREREQUISITE, RUBRIC
TH&F 916 POSTMODERN THEATRE AND DRAMA (3)
(OLD) A study of developments in Europe and American playwriting, directing, acting, and design from World War II to the present. Prerequisite: TH&F 525 and TH&F 526, or comparable courses, and preferably TH&F 915. LEC

THR 916 POSTMODERN THEATRE AND DRAMA (3)
(NEW) A study of developments in Europe and American playwriting, directing, acting, and design from World War II to the present. Prerequisite: THR 525 and THR 526, or comparable courses, and preferably THR 915. LEC

CHANGE: COURSE RUBRIC
TH&F 917 DRAMATIC THEORY I (3)
(OLD) A survey of dramatic theory from Plato to Lessing. LEC

THR 917 DRAMATIC THEORY I (3)
(NEW) A survey of dramatic theory from Plato to Lessing. LEC

CHANGE: COURSE RUBRIC
TH&F 918 DRAMATIC THEORY II (3)
(OLD) A survey of dramatic theory from Lessing to Langer. LEC

THR 918 DRAMATIC THEORY II (3)
(NEW) A survey of dramatic theory from Lessing to Langer. LEC

CHANGE: COURSE RUBRIC
TH&F 919 DRAMATIC THEORY SEMINAR (3)
(OLD) Study in depth of selected theorists. Offered as determined by faculty availability and student interest. LEC

THR 919 DRAMATIC THEORY SEMINAR (3)
(NEW) Study in depth of selected theorists. Offered as determined by faculty availability and student interest. LEC

CHANGE: COURSE DESCRIPTION, RUBRIC
TH&F 920 PRACTICUM IN CRITICISM (3)
(OLD) Contemporary approaches to theatre and drama criticism, including applications to film. Emphasis on actual practice, using a variety of critical methods. FLD

THR 920 PRACTICUM IN CRITICISM (3)
(NEW) Contemporary approaches to theatre and drama criticism. Emphasis on actual practice, using a variety of critical methods. FLD

CHANGE: COURSE PREREQUISITE, RUBRIC
TH&F 922 THEATRE HISTORIOGRAPHY (3)
(OLD) This course focuses on the advanced study of research methods, subjects, interpretative paradigms, theoretical frameworks, and philosophies of history
employed in contemporary approaches to writing and teaching theatre history. Prerequisite: TH&F 525 and TH&F 526 or equivalent. LEC

**THR 922**  THEATRE HISTORIOGRAPHY (3)
This course focuses on the advanced study of research methods, subjects, interpretative paradigms, theoretical frameworks, and philosophies of history employed in contemporary approaches to writing and teaching theatre history. Prerequisite: THR 525 and THR 526 or equivalent. LEC

**CHANGE: COURSE DESCRIPTION, RUBRIC**

**TH&F 998**  **INVESTIGATION AND CONFERENCE (FOR DOCTORAL STUDENTS)** (1-8)
Directed research and experimentation in theatre and/or film. Limited to eight hours credit towards the doctoral degree. RSH

**THR 998**  **INVESTIGATION AND CONFERENCE (FOR DOCTORAL STUDENTS)** (1-8)
Directed research and experimentation in theatre. Limited to eight hours credit towards the doctoral degree. RSH

**CHANGE: COURSE RUBRIC**

**TH&F 999**  **DOCTORAL DISSERTATION** (1-12). THE

**THR 999**  **DOCTORAL DISSERTATION** (1-12). THE

**JUSTIFICATION FOR CHANGES**
The Department of Theatre and Film is splitting into two departments, the Department of Film and Video Studies and the Department of Theatre, effective July 1, 2009. These changes are being made to reflect this separation.

**IV.  OLD BUSINESS**

Master’s Thesis Exam Discussion

**V.  NEW BUSINESS**