Memorandum

To: General Faculty

Date: November 7, 2018

Regarding: Faculty Senate Agenda for November 9, 2018 in Nursing 106

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1. Call to Order

2. Minutes

   A) October 12, 2018 meeting minutes were unanimously approved electronically on October 16, 2018

3. Committee Reports

I: Undergraduate Programs Committee (Jeffrey Zamostny, Chair)

Action Items (Addendum I):

   A) College of Science and Mathematics

   1) Department of Computer Science

      a) BS in Computer Science

         Request: Modify

      b) Computer Science Minor

         Request: Modify

   B) College of Arts and Humanities

   1) Department of Theatre

      a) BFA in Theatre with Concentrations in Acting and Design/Technology

         Request: Add

      b) THEA 1292: Voice and Movement II

         Request: Add

      c) THEA 2215: Introduction to Lighting, Sound, and Media Technology

         Request: Add

      d) THEA 2224: Drafting and Computer-Aided Design

         Request: Add

      e) THEA 2292: Contemporary Scene Study

         Request: Add

      f) THEA 2310: Stage Makeup

Request: Add

g) THEA 2315: Rendering Styles

Request: Add

h) THEA 2325: Costume Technology

Request: Add

i) THEA 2380: Special Topics in Performance

Request: Add

j) THEA 2391: Fundamentals of Ballet

Request: Add

k) THEA 2393: Beginning Jazz

Request: Add

l) THEA 2395: Musical Theatre Dance

Request: Add

m) THEA 2491: Acting for the Camera

Request: Add

n) THEA 2550: Stage Management

Request: Add

o) THEA 2900: Sophomore Assessment

Request: Add

p) THEA 3201: Stage and Film Craft II

Request: Add

q) THEA 3212: Period Styles in Design

Request: Add

r) THEA 3215: Lighting Design

Request: Add

s) THEA 3391: Acting Shakespeare

Request: Add

t) THEA 3491: Advanced Acting for the Camera

Request: Add

u) THEA 4291: Advanced Voice

Request: Add

v) THEA 4293: Advanced Movement

   Request: Add

w) THEA 4301: Solutions in Design and Technology

   Request: Add

C) Tanner Health System School of Nursing

1) Nursing, RN to BSN Track, BSN

Request: Modify

2) NURS 4500: Introduction to Scholarly Writing for RNs

Request: Add

3) NURS 4501: Transition to Professional Nursing Practice for RNs

Request: Add

4) NURS 4502: Pathophysiology for RNs

Request: Add

5) NURS 4503: Professional Nursing Practice Issues for RNs

Request: Add

6) NURS 4504: Nursing Research & Evidence-Based Practice for RNs

Request: Add

7) NURS 4505: Nursing Informatics for RNs

Request: Add

8) NURS 4506: Holistic Health Assessment for RNs

Request: Add

9) NURS 4507: Introduction to Healthcare Communities for RNs

Request: Add

10) NURS 4508: Nursing Leadership in Healthcare Communities for RNs (Capstone and Practicum)

Request: Add

Committee II: Graduate Programs Committee (Colleen Vasconcellos, Chair)

Action Items (Addenda II-V):

A) College of Arts and Humanities

1) Department of History

   a) HIST 6413: The Atlantic World

Request: Add

B) College of Education

1) Department of Leadership, Research, and School Improvement

a) EDSI 9901: Dissertation Mentoring I

Request: Modify

C) Tanner Health System School of Nursing

1) NURS 6109: Informatics, Technology, and Healthcare Outcomes
Request: Modify

2) Doctorate in Nursing Education, Ed.D.

Request: Modify

3) Health Systems Leadership Post-Master's Certificate, Leader/Manager
Request: Modify

4) Nurse Educator Post-Master's Certificate

Request: Modify

D) College of Social Sciences

1) Department of Psychology

a) PSYC 6021: Psychology as Human Science

Request: Add

E) The Graduate School

1) Academic Dismissal Policy (**Addendum III**)

Request: Modify

Information Items (Addenda IV-V):

A) Richards College of Business

1) Department of Accounting and Finance

a) Master of Professional Accounting, MPAcc (**Addendum IV**)

Request: Modify

B) The Graduate School

1) Incomplete Policy (**Addendum V**)

Request: Modify

5. Old Business

6. New Business

7. Announcements

    A) Senate Liaison Reports

8. Adjournment

Addendum I

Computer Science, B.S.

2018-2019 Undergraduate Revise Program Request

Curriculum Proposal

Type of Program* ⦿ Program

⦾ Shared Core

Program Name* Computer Science, B.S.

Program ID* 970

Program Code

Program Type* Bachelor

Degree Type* Bachelor of Science

College - School/ Department* Department of Computer Science

Program Description* Accredited by the Computing Accreditation Commission of ABET, http://www.abet.org.

Status* ⦿ Active-Visible ⦾ Inactive-Hidden

Modifications (Check all that apply)* ☐ Program Name

☐ Track/Concentration

☐ Catalog Description

☐ Degree Name

☑ Program Learning Outcomes

☑ Program Curriculum

☐ Other See Modification Comments

Modified Program Name

Modified Catalog Description

Program Learning Outcomes Graduates of the program will have an ability to:

1. Analyze a complex computing problem and to apply principles of computing and other relevant disciplines to identify solutions.
2. Design, implement, and evaluate a computing-based solution to meet a given set of computing requirements in the context of the program's discipline.
3. Communicate effectively in a variety of professional contexts.
4. Recognize professional responsibilities and make informed judgments in computing practice based on legal and ethical principles.
5. Function effectively as a member or leader of a team engaged in activities appropriate to the program's discipline.
6. Apply computer science theory and software development fundamentals to produce computing-based solutions.

Modification Comments

Rationale* As a result of changes to ABET accreditation criteria applicable to the program, we are revising the program student learning outcomes to match those required by the criteria. The new criteria also reduces the number of required math and science hours, so we are removing the requirement for a lab science elective course as part of the major supporting courses. The hours will be shifted to general electives to provide students additional flexibility. Lastly we are revising the courses required in the program body to require students to complete an internship that will complement their course work and provides a valuable practical experience in the field.

Desired Effective Semester* Fall

Desired Effective Year* 2019

Is this a School of Nursing Program?* ○ Yes ◉ No

Is this a College of Education Program?* ○ Yes ◉ No

Program Location* Carrollton

Prospective Curriculum*

Requirement

Core Areas A, B, C, D, and E: 42-43 Hours

Core Curriculum

Core Area A:

MATH 1113 Precalculusrequired (3 of 4)

Core Area D:

MATH 1634 Calculus I(required)

Take any two from the following (with Lab Component):

BIOL 1107 Principles of Biology I(+)

BIOL 1107L Principles of Biology I Laboratory(+)
BIOL 1108 Principles of Biology II
BIOL 1108L Principles of Biology II Laboratory(+)
CHEM 1211 Principles of Chemistry I
CHEM 1211L Principles of Chemistry I Lab(+)
CHEM 1212 Principles of Chemistry II
CHEM 1212L Principles of Chemistry II Lab(+)
PHYS 2211 Principles of Physics I
PHYS 2211L Principles of Physics I Laboratory(+)
PHYS 2212 Principles of Physics II
PHYS 2212L Principles of Physics II Laboratory

Core Area F – Major Specific Courses: 18 Hours

CS 1301 Computer ICS 1302 Computer Science II
CS 2100 Introduction to Web DevelopmentMATH 1113 Precalculus
(from Area A)
MATH 1634 Calculus I(from Area D)

MATH 2853 Elementary Linear Algebra(2 of 3)
MATH 2063 Introductory Statistics

Supporting courses: 7 Hours

ENGL 3405 Professional and Technical Writing(1 of 3)
MATH 2063 Introductory Statistics
MATH 3003 Transition to Advanced Mathematics

Program body: 47 Hours

CS 3110 System Architecture
CS 3151 Data Structures and Discrete Mathematics I
CS 3152 Data Structures and Discrete Mathematics II
CS 3201 Program Construction ICS 3202 Program Construction II
CS 3211 Software Engineering ICS 3212 Software Engineering II2
CS 3230 Information ManagementCS 3270 Intelligent Systems
CS 3280 Systems Programmingadditional 4000-level CS electives 6
CS 4225 Distributed and Cloud Computing
CS 4982 Computing CapstoneCS 4986 Computing Internship

Electives: 5-6 Hours

Total: 120 Hours

Specific Requirements for a B.S. Degree in Computer Science

Students must sign the Department's "Student Program Notification" form in order to declare a major in Computer Science. Students must obtain an academic advisor in the Department of Computer Science during the semester when declaring a major in Computer Science. Students are allowed only one "D" in the Computer Science courses used to satisfy the major. Students must maintain a minimum cumulative GPA of 2.5 to declare and/or remain in the major. The minimum cumulative grade point average required for graduation is 2.0. Students must complete the science major option of Core Areas A & D Students must take at least two 3000/4000 level DSW (Discipline Specific Writing) courses for a total of 6 hours, with at least 3 hours in the major. There is no physical education requirement. Physical education classes will not count as electives. Students must complete other requirements for the major as listed by the Department of Computer Science.

Check all that apply to this program*   Significant departure from previously approved programs

New instructional site at which more than 50% of program is offered

Change in credit hours required to complete the program

✓ None of these apply

Comments

Is Senate Review required?*   Yes

No

Program Modification Comparison Chart for B.S. in Computer Science
Proposed Effective Term: Fall 2019

Summary of Modifications and Rationale:

As a result of changes to ABET accreditation criteria applicable to the program, we are revising the program student learning outcomes to match those required by the criteria. The new criteria also reduces the number of required math and science hours, so we are removing the requirement for a lab science elective course as part of the major supporting courses. The hours will be shifted to general electives to provide students additional flexibility. Lastly we are revising the courses required in the program body to require students to complete an internship that will complement their course work and provides a valuable practical experience in the field.

Changes are shown **highlighted in bold.** Current catalog requirements and proposed edits are listed following this table.

Current Program	Differences & Rationale	Modified Program
Student Outcomes 1. **Apply fundamental concepts of computer science, software engineering, science and mathematics in the modeling and design of computer systems.** 2. **Demonstrate an ability to implement, test, and deploy a computer-based system applying current and emerging methodologies and technologies.** 3. **Demonstrate an ability to apply ethical and professional standards to ensure computing benefits individuals and society as a whole.** 4. **Effectively function as a member of a team engaged in the process of modeling, designing, implementing, testing, and deploying of computer-based systems.**	Newly adopted ABET accreditation criteria applicable to the program mandates certain required student outcomes. We are revising the program student outcomes to match those required by the criteria.	Student Outcomes **Graduates of the program will have an ability to:** 1. **Analyze a complex computing problem and to apply principles of computing and other relevant disciplines to identify solutions.** 2. **Design, implement, and evaluate a computing-based solution to meet a given set of computing requirements in the context of the program's discipline.** 3. **Communicate effectively in a variety of professional contexts.** 4. **Recognize professional responsibilities and make informed judgments in computing practice based on legal and ethical principles.** 5. **Function effectively as a member or leader of a team engaged in activities appropriate to the program's discipline.** 6. **Apply computer science theory and software development fundamentals to produce computing-based solutions.**

Supporting Courses (11 hours): ENGL 3405: Prof/Tech Writing (3 hrs) MATH 2063 Introductory Statistics (1 hr not counted in Area F) MATH 3003 Transition to Advanced Mathematics (3 hrs) ~~Select 1 course not taken in Area D from the following: (4 hrs)~~ ~~BIOL 1107 + 1107L,~~ ~~CHEM 1211 + 1211L,~~ ~~PHYS 2211 + 2211L~~	Newly adopted ABET accreditation criteria applicable to the program has reduced the number of science hours required for an accredited program. So, the additional lab science elective required here is no longer needed. The 4 hours will move to general electives to provide students with additional flexibility.	Supporting Courses (7 hours): ENGL 3405: Prof/Tech Writing (3 hrs) MATH 2063: Introductory Statistics (1 hr not counted in Area F) MATH 3003: Transition to Advanced Mathematics (3 hrs)
Program Body (47 hours) CS 3110: System Architecture CS 3151: Data Structures & Discrete Math I CS 3152: Data Structures & Discrete Math II CS 3201: Program Construction I CS 3202: Program Construction II CS 3211: Software Engineering I CS 3212: Software Engineering II CS 3230: Information Management CS 3270: Intelligent Systems CS 3280: Systems Programming CS 4225: Distributed and Cloud Computing CS 4982: Computing Capstone **3 additional 4000-level CS electives (9 hrs)**	We are revising the courses required in the program body to require students to complete an internship that will complement their course work and provides a valuable practical experience in the field. Currently many students already complete CS 4986 as one or more of the CS elective hours.	Program Body (47 hours) CS 3110: System Architecture CS 3151: Data Structures & Discrete Math I CS 3152: Data Structures & Discrete Math II CS 3201: Program Construction I CS 3202: Program Construction II CS 3211: Software Engineering I CS 3212: Software Engineering II CS 3230: Information Management CS 3270: Intelligent Systems CS 3280: Systems Programming CS 4225: Distributed and Cloud Computing CS 4982: Computing Capstone **CS 4986 Computing Internship** **2 additional 4000-level CS electives (6 hrs)**
Electives (1-2 Hours)	Add 4 hours from removal of lab science in Supporting Courses above.	Electives (5-6 hours)

CURRENT 18-19 CATALOG REQUIREMENTS WITH PROPOSED CHANGES

Edits are highlighted, deletions in ~~strikethrough~~, changes/additions in **bold**.

B.S. Degree in Computer Science

Accredited by the Computing Accreditation Commission of ABET, http://www.abet.org

Requirement		Hours
Core Areas A, B, C, D, and E		42-43
Core Area A:		
MATH 1113 required (3 of 4)		
Core Area D (Option II for Science Majors):		
MATH 1634 (required)		
Take any two from the following (with lab component):		
BIOL 1107 + 1107L, BIOL 1108 + 1108L, CHEM 1211 + 1211L,		
CHEM 1212 + 1212L, PHYS 2211 + 2211L, PHYS 2212 + 2212L		
Core Area F – Major Specific Courses		18
CS 1301 Computer Science I	4	
CS 1302 Computer Science II	4	
CS 2100 Introduction to Web Development	3	
MATH 1113 Precalculus (from Area A)	1	
MATH 1634 Calculus I (from Area D)	1	
MATH 2853 Elementary Linear Algebra	3	
MATH 2063 Introductory Statistics (2 of 3)	2	
Supporting Courses		~~11~~ 7
ENGL 3405 Professional & Technical Writing	3	
MATH 2063 Introductory Statistics (1 of 3)	1	
MATH 3003 Transition to Advanced Mathematics	3	
~~Select 1 course not taken in Area D from the following:~~	~~4~~	
~~BIOL 1107 + 1107L,~~		
~~CHEM 1211 + 1211L,~~		
~~PHYS 2211 + 2211L~~		
Program Body		47
CS 3110 System Architecture	3	
CS 3151 Data Structures and Discrete Mathematics I	4	
CS 3152 Data Structures and Discrete Mathematics II	4	
CS 3201 Program Construction I	3	
CS 3202 Program Construction II	3	
CS 3211 Software Engineering I	3	
CS 3212 Software Engineering II	3	
CS 3230 Information Management	3	
CS 3270 Intelligent Systems	3	
CS 3280 Systems Programming	3	
CS 4225 Distributed and Cloud Computing	3	
CS 4982 Computing Capstone	3	
CS 4986 Computing Internship	3	
~~3~~ 2 additional 4000-level CS electives	~~9~~ 6	
Electives		~~12~~ 5 - 6
TOTAL		120

Specific Requirements for a B.S. Degree in Computer Science

1. Students must sign the Department's "Student Program Notification" form in order to declare a major in Computer Science.
2. Students must obtain an academic advisor in the Department of Computer Science during the semester when declaring a major in Computer Science.

3. Students are allowed only one "D" in the Computer Science courses used to satisfy the major.
4. Students must maintain a minimum cumulative GPA of 2.5 to declare and/or remain in the major.
5. The minimum cumulative grade point average required for graduation is 2.0.
6. Students must complete the science major option of Core Areas A & D
7. Students must take at least two 3000/4000 level DSW (Discipline Specific Writing) courses for a total of 6 hours, with at least 3 hours in the major.
8. There is no physical education requirement. Physical education classes will not count as electives.
9. Students must complete other requirements for the major as listed by the Department of Computer Science.

PROPOSED 19-20 CATALOG REQUIREMENTS

B.S. Degree in Computer Science
Accredited by the Computing Accreditation Commission of ABET, http://www.abet.org

Requirement	Hours
Core Areas A, B, C, D, and E	42-43
Core Area A:	
MATH 1113 required (3 of 4)	
Core Area D (Option II for Science Majors):	
MATH 1634 (required)	
Take any two from the following (with lab component):	
BIOL 1107 + 1107L, BIOL 1108 + 1108L, CHEM 1211 + 1211L,	
CHEM 1212 + 1212L, PHYS 2211 + 2211L, PHYS 2212 + 2212L	

Core Area F - Major Specific Courses		18
CS 1301 Computer Science I	4	
CS 1302 Computer Science II	4	
CS 2100 Introduction to Web Development	3	
MATH 1113 Precalculus (from Area A)	1	
MATH 1634 Calculus I (from Area D)	1	
MATH 2853 Elementary Linear Algebra	3	
MATH 2063 Introductory Statistics (2 of 3)	2	

Supporting Courses		7
ENGL 3405 Professional & Technical Writing	3	
MATH 2063 Introductory Statistics (1 of 3)	1	
MATH 3003 Transition to Advanced Mathematics	3	

Program Body		47
CS 3110 System Architecture	3	
CS 3151 Data Structures and Discrete Mathematics I	4	
CS 3152 Data Structures and Discrete Mathematics II	4	
CS 3201 Program Construction I	3	
CS 3202 Program Construction II	3	
CS 3211 Software Engineering I	3	
CS 3212 Software Engineering II	3	
CS 3230 Information Management	3	
CS 3270 Intelligent Systems	3	
CS 3280 Systems Programming	3	
CS 4225 Distributed and Cloud Computing	3	
CS 4982 Computing Capstone	3	
CS 4986 Computing Internship	3	

2 additional 4000-level CS electives	6
Electives	5 - 6
TOTAL	120

Specific Requirements for a B.S. Degree in Computer Science

1. Students must sign the Department's "Student Program Notification" form in order to declare a major in Computer Science.
2. Students must obtain an academic advisor in the Department of Computer Science during the semester when declaring a major in Computer Science.
3. Students are allowed only one "D" in the Computer Science courses used to satisfy the major.
4. Students must maintain a minimum cumulative GPA of 2.5 to declare and/or remain in the major.
5. The minimum cumulative grade point average required for graduation is 2.0.
6. Students must complete the science major option of Core Areas A & D
7. Students must take at least two 3000/4000 level DSW (Discipline Specific Writing) courses for a total of 6 hours, with at least 3 hours in the major.
8. There is no physical education requirement. Physical education classes will not count as electives.
9. Students must complete other requirements for the major as listed by the Department of Computer Science.

Computer Science Minor

2018-2019 Undergraduate Revise Program Request

Curriculum Proposal

Type of Program*   ◉ Program
                        ○ Shared Core

Program Name*   Computer Science Minor

Program ID*   973

Program Code

Program Type*   Minor

Degree Type*   Minor

College - School/ Department*   Department of Computer Science

Program Description*   The minor in Computer Science offers undergraduate students majoring in other disciplines an opportunity to gain additional knowledge and skills in computer science. Note, students minoring in Computer Science must complete all applicable prerequisites for courses included in the minor.

Status*   ◉ Active-Visible   ○ Inactive-Hidden

Modifications (Check all that apply)*
☐ Program Name
☐ Track/Concentration
☐ Catalog Description
☐ Degree Name
☐ Program Learning Outcomes
☑ Program Curriculum
☐ Other See Modification Comments

Modified Program Name

Modified Catalog Description

Program Learning Outcomes

Modification Comments

Rationale* We are revising the minor to provide additional flexibility for students and allow them to select courses that best complement the student's interest and major field of study.

Desired Effective Semester* Fall

Desired Effective Year* 2019

Is this a School of Nursing Program?* ◯ Yes ⦿ No

Is this a College of Education Program?* ◯ Yes ⦿ No

Program Location* Carrollton

Prospective Curriculum*

Requirements

CS 2100 Introduction to Web Development

Take any two courses from the following: 6-8 Hours

CS 3151 Data Structures and Discrete Mathematics I
CS 3152 Data Structures and Discrete Mathematics II
CS 3201 Program Construction ICS 3202 Program Construction II
CS 3211 Software Engineering ICS 3212 Software Engineering II

Take any additional two courses from the following: 6 Hours

CS 3110 System Architecture **CS 3230 Information Management**
CS 3280 Systems Programming

Total: 15-17

Check all that apply to this program* Significant departure from previously approved programs

 New instructional site at which more than 50% of program is offered

 Change in credit hours required to complete the program

✓ None of these apply

Comments

Is Senate Review required?* ● Yes

 No

Program Modification - Minor in Computer Science
Proposed Effective Term: Fall 2019

Summary of Modifications and Rationale:

We are revising the minor to provide additional flexibility for students and allow them to select courses that best complement the student's interest and major field of study.

CURRENT 18-19 CATALOG REQUIREMENTS:

Requirements

CS 2100 - Introduction to Web Development	3
CS 3201 - Program Construction I	3
CS 3211 - Software Engineering I	3
CS 3280 - Systems Programming	3
Additional 3000/4000 level CS courses	3 - 6
Total	15 - 18

PROPOSED 19-20 CATALOG REQUIREMENTS:

Requirements

CS 2100 - Introduction to Web Development	3	
Take any two courses from the following:		6 - 8
CS 3151 - Data Structures and Discrete Math I	4	
CS 3152 - Data Structures and Discrete Math II	4	
CS 3201 - Program Construction I	3	
CS 3202 - Program Construction II	3	
CS 3211 - Software Engineering I	3	
CS 3212 - Software Engineering II	3	
Take any additional two courses from the following:	6	
CS 3110 - System Architecture	3	
CS 3230 - Information Management	3	
CS 3280 - Systems Programming	3	
Total		15 - 17

BFA in Theatre with Concentrations in Acting and Design/Technology

2018-2019 Undergraduate New Program Request

Curriculum Proposal

Type of Program* ⦿ Program

◯ Shared Core

Program Type* Bachelor

Degree Type* Bachelor of Fine Arts

Program Name* BFA in Theatre with Concentrations in Acting and Design/Technology

College - School/ Department* Department of Theatre

Program Description* BFA in Theatre, Acting Concentration: The purpose of the Bachelor of Fine Arts in Theatre (Acting) is to prepare the student for the professional life as an actor. Through rigorous training, the BFA in Theatre (Acting) will develop students to be confident, proficient, and knowledgeable professionals who will be able to work in the stage and film industries. The faculty of the UWG Theatre Department will strive to create a nurturing, safe environment that holds the students to high standards and values.

BFA in Theatre, Design/Technology Concentration: The purpose of the Bachelor of Fine Arts in Theatre (Design/Technology) is to prepare the student for the professional life as a designer in a way that allows the student to understand the connection between the various areas of design and technical theatre, and the link between theatre and film. Through rigorous training, the BFA in Theatre (Design & Technology) will develop students to be confident, proficient, and knowledgeable professionals who will be able to work in theatre. Because Georgia has become a major hub for film, the BFA with the Design and Technology concentration will also introduce design students to the film industry by touching on design for that industry. The faculty of the UWG Theatre Department will strive to create a nurturing, safe environment that holds the students to high standards and values.

Rationale* Currently, there are only three institutions within the USG that offer a BFA in Theatre (Columbus State University, Valdosta State University, and University of North Georgia). UWG is the closest in proximity to Atlanta, a burgeoning capital in the entertainment industry. Indeed, according to the FilmLA study on 2016, Georgia outpaced all filming locations, both nationally and internationally. (FilmLA, Inc.: 2016 Feature Film Study, p. 3) UWG Theatre Department wants to fulfill a strong need for artists in both the acting and design/technical fields of theatre and film in the Atlanta market. A close

second in our reasoning is to recruit students to UWG and the Theatre Department. Because there are so few options for earning a BFA in Theatre in the state, skilled students are going out of state for this degree. High School students interested in pursuing a degree in Theatre in University are being told by their guidance counselors and their Drama teachers to pursue the BFA. We want to give them what is in demand. Lastly, there is the data: CSU is busting at the seams in terms of their BFA enrollment in both Acting and Design/Technology (as of Fall 2016 they have 84 students enrolled), VSU is holding steady at 82 (also in both Acting and Design/Technology; from the Fall 2017 census) and at UNG, which has only the BFA is with a concentration in Design and Technology, the enrollment is a very large 40 (from the Fall 2016 census). There is an obvious need for another BFA in Theatre degree in the USG.

According to the Georgia Department of Economic Development's Team Work: FY16 Year in Review, Georgia is ranked third in the US and fifth in the world for film production (as of 2017, Georgia is now ranked #1 in the world for film production). This resulted in an over $7 billion economic windfall for the state. There are over 159 camera-ready communities in the state (camera-ready is understood to mean that film production companies can utilize these areas without having to convert them into film sets; they are ready for use.). (p. 8) What better place to develop on camera and behind the scenes talent than in the state that boasts these numbers? Likewise, the arts community in the state is healthy and vibrant. The Georgia Council for the Arts doled out 179 grants to various state arts programs, totaling $1.2 million. (p. 10) What does this have to do with creating a new BFA degree in Theatre at UWG? It means that there are healthy, flourishing arts communities all over the state, and that there are people who support the arts. The BFA in Theatre will contribute performers, designers, publicists, artists, and arts supporters to the Georgia economy.

Program Learning Outcomes*

BFA in Theatre with a Concentration in Acting

Program Learning Outcomes:
• Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
• Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
• Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
• Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
• Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
• Students will develop and administer makeup techniques for a wide range of characters.
• Students will understand the basic business procedures of the actor's profession.

BFA in Theatre with a Concentration in Design/Technology

Program Learning Outcomes:
• Students will develop the ability to understand and articulate basic elements and principles of design theory.
• Students will develop their understanding of the aesthetic use of color.
• Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
• Students will develop the ability to produce and communicate design ideas with freehand drawings.
• Students will develop a fundamental knowledge of the total design process,

including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.

• Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.

• Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Is this a School of Nursing Program?*	Yes ● No	**Is this a College of Education Program?***	Yes ● No

Program Location*   Carrollton

Desired Effective Semester*   Fall   **Desired Effective Year***   2019

Status*   ● Active-Visible   Inactive-Hidden

Assessment Plan*   ✓ Assessment Plan has been attached

Prospective Curriculum*

Attach Program Map*   ✓ Program Map has been attached.

Check all that apply to this program*   Significant departure from previously approved programs

     New instructional site at which more than 50% of program is offered

✓ None of these apply

SACSCOC Comments   We are following our discipline specific accreditation standards (National Association of Schools of Theatre) in addition to SACSCOC. Dr. Jenks called and let me know that no substantive changes for SACSCOC are being made.

Attach Program Proposal*   ● Program Proposal has been attached   N/A (embedded certificate)

NAST Plan Approval
University of West Georgia

1. **Title of Instructional Program:**   Bachelor of Fine Arts in Theatre
                                                             Concentrations: Acting
                                                                                            Design & Technology

Statements of Purpose:
BFA, Acting Concentration: The purpose of the Bachelor of Fine Arts in Theatre (Acting) is to prepare the student for the professional life in the theatre through the lens of being an actor. Through rigorous training, the BFA in Theatre (Acting) will develop students to be confident, proficient, and knowledgeable professionals who will be able to work on stage, while also introducing students to work in front of a camera. Courses in acting will primarily focus on stage work; however, there will be two acting for the camera courses in order to familiarize students with the difference between the two mediums. The faculty of the UWG Theatre Department will strive to create a nurturing, safe environment that holds the students to high standards and values.

BFA, Design & Technology Concentration: The purpose of the Bachelor of Fine Arts in Theatre (Design & Technology) is to prepare the student for the professional life in theatre through the lens of a designer in a way that allows the student to understand the connection between the various areas of design and technical theatre, and the link between theatre and film. Through rigorous training, the BFA in Theatre (Design & Technology) will develop students to be confident, proficient, and knowledgeable professionals who will be able to work in theatre. Because Georgia has become a major hub for film, the BFA with the Design and Technology concentration will also introduce design students to the film industry by touching on the design elements for that industry. It is important to note that covering film in the design courses will be about design for film rather than focusing on film production. That is, design courses will focus on the differences of designing for stage and film, and not focus on cinematography, direction, editing, or even the technical "behind the scenes" positions. The faculty of the UWG Theatre Department will strive to create a nurturing, safe environment that holds the students to high standards and values.

UWG is closer in proximity to Atlanta than any other University System of Georgia institution with a BFA in Theatre. Atlanta has an enriching theatre industry, as it is home to the "flagship theatre of the South," the Alliance Theatre Company, and many mid to small sized professional theatre companies (i.e., Aurora Theatre Company, Horizon Theatre Company, Theatrical Outfit, Atlanta Lyric, Serenbe Playhouse, to name a few). The film industry has exploded in the state. Indeed, according to the FilmLA study on 2016, Georgia outpaced all filming locations, both nationally and internationally. (FilmLA, Inc.: 2016 Feature Film Study, p. 3) The plan for courses in both concentrations, therefore, is to provide rigorous training for the stage, and assist students in applying those skills to the film industry as well. Make no mistake, we are not attempting to create cinematographers, or camera people; rather, we wish to fulfill a need for students to be as skilled as possible in the entertainment industry. For example, when teaching an aspiring designer how to formulate a concept, we wish to cover this for both the stage and for film. Where we can assist our students in the development of skills in designing for stage and film, or acting for stage and film, we will do so without hindering their training in either area.

This is the first and foremost rationale; the UWG Theatre Department wants to fulfill a strong need for artists in both the performance and design/technical fields of theatre and film in the Atlanta market. A close second in our reasoning is to recruit students to UWG and the Theatre Department. Because there

are so few options for earning a BFA in Theatre with concentrations in Acting or Design & Technology in the state, skilled students are going out of state for this degree. High School students interested in pursuing a degree in Theatre in University are being told by their guidance counselors and their Drama teachers to pursue the BFA. We want to give them what is in demand.

Lastly, there is the data: BFA enrollment in both Acting and Design/Technology in USG institutions has grown. At Columbus State University, the enrollment in the BFA is at 84, as of Fall 2016; at Valdosta State University enrollment is at 82, according to VSU's Fall 2017 census); and at University of North Georgia, which has only the BFA is with a concentration in Design and Technology, the enrollment is a very large 40 (from the Fall 2016 census). There is an obvious need for another BFA in Theatre degree in the USG.

Each BFA is a focused degree that trains each artist to be a professional actor, designer. The main objectives of the degrees are:
- Provide focused training in technical skills in each concentration;
- Examine key techniques and theories in each concentration;
- Introduce the student to the craftspeople and theorists in each concentration;
- Train students so that they may determine their own artistic vision;
- Understand the "business" of theatre and film in order to obtain work in those areas;
- Develop the tools of the actor, designer, technician in both theatre and film;
- Provide education in the traditions and innovations in theatre and film acting and design.

The learning outcomes for each concentration are as follows:

BFA in Theatre (Acting) Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.

BFA in Theatre (Design & Technology) Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings and computer aided design.

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- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.

The University of West Georgia now offers in-state tuition to students in Alabama. We must be competitive with the universities in the state that are thriving. Those universities, Auburn, the University of Alabama, the University of Alabama Birmingham, Samford University (all accredited through NAST), the University of Montevallo, and the University of South Alabama (both not accredited through NAST) offer Bachelor of Fine Arts degrees in Theatre.

Admission Criteria: List the admission criteria for the academic program.
a) Include all required minima scores on standardized tests.
b) Include the required grade point average requirement.

Auditions and evaluations associated with confirming degree candidacy for the BFA in Theatre with concentrations in Acting and Design & Technology will take place after the candidates pass 30 credit hours of course work. In order to enroll in THEA 2900A: Sophomore Assessment, the BFA candidates must have an overall grade point average of 2.5 in the 30 credit hours of course work, and a 3.0 grade point average in their major courses.

The UWG admission requirements for new students is as follows from the 2018-19 Undergraduate Catalog:

Beginning Freshmen
_____

A freshman applicant is one who has not previously attended a regionally accredited college or university and/or has not yet graduated from high school. Freshman admission is based on standardized test scores, such as the SAT or ACT, high school grade point average (HSGPA) in college preparatory subjects, College Preparatory Curriculum (CPC)/Required High School Curriculum (RHSC) courses only, and Freshman Index (FI).

Students must have completed CPC/RHSC requirements as outlined in the second item in the following list.

1. High school graduation with a college preparatory/required high school curriculum diploma is required for admission as a beginning freshman. Both completion of the University System's College Preparatory Curriculum (CPC)/Required High School Curriculum (RHSC) and graduation must be from a high school accredited by (a) a regional accrediting association such as the Southern Association of Colleges and Schools (SACS), (b) The Georgia Accrediting Commission, (c) Georgia Private School Accrediting Council, or (d) a public school regulated by a school system and state department of education. A student applying while in high school should have a transcript of work through the junior year sent to the Admissions Office at the time of application.

Course (Units)	Instructional Emphasis
English (4)	-Grammar and usage

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		-Literature (American & World)	
		-Advanced composition skills	
	Science (4)*	-Physical Science	
2. The System of requires		-At least two laboratory courses from Biology, Chemistry, or Physics	University Georgia
	Mathematics (4)	-Including Algebra I, Geometry, Algebra II, and a higher math that has Geometry/Algebra II as a prerequisite	
	Social Science (3)	-American History	
		-World History	
		-Economics and Government, or appropriate substitution	
	Foreign Language (2)	-Two skill-building courses of the same language emphasizing speaking, listening, reading, and writing.	

completion of a College Preparatory Curriculum/Required High School Curriculum for admission. Freshmen and transfer freshmen applicants must complete the following coursework to be admitted to the University:

*Students graduating earlier than 2012 only need 3 units of science. For more details regarding the Required High School Curriculum (RHSC), visit: http://www.westga.edu/rhsc

3. Each freshman applicant must submit scores earned on the SAT or ACT. Information regarding these tests may be obtained from any high school guidance office or any institution in the University System of Georgia. A freshman applicant cannot be accepted until the scores are received.

4. Minimum SAT/ACT score requirements for freshman or transfer freshman admission are:
SAT Critical Reading-430 and SAT Math-410; ACT English-17, and ACT Math-17.
It is the policy of the Office of Admissions to take a student's best Critical Reading/English and best math score should the student take the SAT or ACT more than once; however, SAT scores and ACT scores cannot be "mixed" in determining admission eligibility.

5. In addition to the minimum test score requirement, a minimum Freshman Index of 2120 is required for any level of freshman or transfer freshman admission.

6. Students whose index falls between 2050-2120 may be eligible for conditional admission and attendance in Ignite, UWG's Summer Transition Program.

7. A high school senior who is earning college credit in a joint enrollment program while completing the senior year should apply to West Georgia as a beginning freshman but should indicate enrollment in a joint enrollment program on the application for admission. West Georgia will grant transfer credit for this work under the following conditions: (1) Work must be earned through an accredited college. (2) Individual courses must meet the normal guidelines for acceptability (see Transfer Student section).

Admission of Home Schooled Students

Applicants Who Have Completed an Accredited Home School Program

Applicants completing an approved, accredited home school program need only meet traditional freshman admission requirements.

Applicants Who Have Not Completed an Accredited Home School Program

Home educated applicants who have not completed an accredited home school program must submit the following:

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- Application for Undergraduate Admission
- $40 non-refundable application processing fee
- Official SAT or ACT scores* (sent directly to UWG by the testing agency)
- Completed Home School Curriculum Evaluation Form, which provides satisfactory documentation of equivalent competence in each of the College Preparatory Curriculum (CPC)/Required High School Curriculum (RHSC) areas.
- Copy of current Declaration of Intent to Home School as filed with the state.

*University System of Georgia requires Home Schooled students who have not completed an accredited home school program to take the SAT or the ACT and to meet the minimum total score of the average combined score of the preceding year's enrolled Freshman Class.

The standard for home schooled applicants is the average combined critical reading and math scores of the preceding Fall class (minimum subsection scores are 430 Critical Reading and 410 Math) or the ACT Composite equivalent (minimum sub section scores are ACT English 17 and 17 Math).

Home Schooled Applicants Applying as Transfer Students

Transfer applicants who graduated from a non-accredited home school program, and who have earned less than 30 credit transferable, semester hours at the time of the UWG admission application, must meet Freshman admission requirements, including submission of the Declaration of Intent to Utilize a Home Study Program Form or a print out of your online submission. Transfer applicants completing an approved, accredited home school program need only meet traditional Freshman requirements.

Adult, Non-Traditional Applicants

Non-Traditional Freshmen

Non-traditional freshmen are defined as individuals who meet all of the following criteria

1. Have been out of high school at least five years and whose high school class graduated at least five years ago.
2. Hold a high school diploma from an accredited or approved high school or have satisfactorily completed the GED, and
3. Have earned fewer than 30 transferable semester credit hours.

Non-Traditional Transfer

1. Have been out of high school at least five years or whose high school class graduated at least five years ago, and
2. Have earned thirty (30) semester or more transferable hours of college credit.

All non-traditional applicants will be screened to determine their need for learning support courses. Students who require these support courses will not be admissible to UWG until they have satisfied this requirement.

Requirements for Completion: Students must satisfactorily pass juries or portfolio reviews in the following courses: THEA 2900 A & B: Sophomore Assessment, taken in two consecutive semesters after the BFA in Theatre candidate has completed 30 credit hours of course work; and THEA 4111: Senior Capstone, taken in the BFA in Theatre candidate's last semester. Students will also be required to take and pass THEA 1000: Theatre Laboratory in their first year of training. This course is an introduction to

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the major, leading students to an understanding of the BFA in Theatre and the Theatre Program Policy Handbook.

Candidates for the BFA in Theatre (Acting) will be given opportunities to perform in at least one musical and four plays per year. All candidates will be required to audition for these productions. Students may propose for faculty consideration other opportunities outside of the UWG Theatre Company season. These opportunities might be directing our annual devised production called Episodes in Sexuality, acting in a student produced play or musical, acting in a one-person show, etc.

Candidates for the BFA in Theatre (Design and Technology) will be given opportunities for design work in all five productions in the UWG Theatre Company season each year. Students may propose for faculty consideration other opportunities outside of the UWG Theatre Company season. These opportunities might be designing for a community or professional theatre, assisting a professional designer for an Atlanta theatre production (which should provide the student an opportunity to design a part of the set, or costumes, or properties, or lighting, etc. for that production design), etc.

THEA 2900 A: Sophomore Assessment will be taken in the first semester after the BFA candidate has completed her/his first 30 hours of course work. The course will introduce the student in creating an internet presence, and gathering materials for their spring semester THEA 2900 B assessment. They will be guided to create a shell of a website that will house a portfolio or repertoire of their work. Acting candidates will also be introduced in the skills of monologue and song selection, presentation of self in an audition, etc. Design & Technology candidates will be introduced in the technical skills of taking photos of design work for their portfolio, presentation of self, learning skills in software such as Photo Shop, Vector Works, etc. THEA 2900 B: Sophomore Assessment will continue the skills work introduced in THEA 2900A, and culminate in an audition or portfolio review jury with the entire faculty. The students must pass both courses (THEA 2900A and THEA 2900B) to continue with the BFA. The audition and portfolio review required in THEA 2900B will follow rubrics determined by the acting and design/technology faculty.

THEA 4111: Senior Capstone will be taken in the BFA candidate's last semester at the University. The student will be paired with a mentor in her/his area and work toward presenting her/his work at an annual Senior Showcase event. In this Senior Showcase, the BFA candidates will present their polished and current websites, portfolios, and audition material. Assessment will focus on marked improvement in all areas from the time they took THEA 2900AB. The Senior Showcase may be an event held on campus, but the goal of it will be for the candidates to show their work to industry professionals in Atlanta, and/or other entertainment industry locations.

2. Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Fine Arts in Theatre (Acting)

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing   ☐ Renewal of Plan Approval
              X Plan Approval   ☐ Final Approval for Listing   ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors:

Name of Program Supervisor(s): Shelly
Elman

Theatre Studies	Acting Concentration	General Studies	Electives	Total Number of Units
54 Credit Hours	21 Credit Hours	42 Credit Hours	3 Credit Hours	120 Total Credit Hours
45%	17.5%	35%	2.5%	100%

*Baccalaureate degrees with semester hour units should use 120 as the denominator.
*Baccalaureate degrees with quarter hour units should use 180 as the denominator.

List course numbers, titles, and unit allotments
under each applicable category.
(See example below)

Theatre Studies

THEA 1000: Theatre Laboratory	0 units
THEA 1100: Theatre Appreciation	3 units
THEA 1111: Production and Performance	1 unit
THEA 1291: Voice & Movement I	3 units
THEA 1292: Voice & Movement II	3 units
THEA 2100: Play Analysis	3 units
THEA 2290: Stage & Film Craft 1	3 units
THEA 2310: Stage Make Up	3 units

Choose one option: 3 units
THEA 1112/2111/2112: Production and Performance (1 unit each)
THEA 2550: Stage Management

Choose one option: 2 units
THEA 2380: Special Topics in Theatre Performance
THEA 2391: Ballet
THEA 2393: Jazz
THEA 2395: Musical Theatre Dance

THEA 2900: Sophomore Assessment   0 units

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THEA 3292: Speech for the Theatre	3 units
THEA 3357: Theatre History I	3 units
THEA 3394: Directing	3 units
THEA 3415: Playwriting I: Devised Theatre	3 units
THEA 4111: Production and Performance Capstone	3 units
THEA 4291: Advanced Voice	3 units
THEA 4293: Advanced Movement	3 units
THEA 4415: Playwriting II	3 units
THEA 4457: Theatre History II	3 units

Choose One: 3 units
THEA 4485: Special Topics
THEA 4486: Internship

Total Theatre   **54 units = 45%**

Acting Concentration

THEA 2291: Developing a Character	3 units
THEA 2292: Contemporary Scene Study	3 units
THEA 2491: Acting for the Camera	3 units
THEA 3391: Acting Shakespeare	3 units
THEA 3392: Period Scene Study	3 units
THEA 3491: Advanced Acting for the Camera	3 units
THEA 4412: Business of Acting	3 units

Total Acting Concentration   **21 units = 17.5%**

General Studies

ENGL 1101	3 units
ENGL 1102	3 units
MATH 1001	3 units

Choose ONE of the following: 3 units
ART 2000 Oral Communication and the Visual Arts
COMM 1110 Public Speaking
ENGL 2000 American Speech
THEA/ENGL 2050 Oral Comm. in Daily Life
Foreign Language 1001 or 1002
PHIL 2020 Critical Thinking
XIDS 1004 Oral and Technological Communication

Choose ONE of the following: 2 units
ANTH 1100 Faces of Culture
BUSA 1900 Surfing the Internet for Success
CS 1000 Practical Computing
CS 1020 Computers & Society
LIBR 1101 Academic Research & the Library
MUSC 1110 Survey of World Music
XIDS 2001 What Do You Really Know About...
XIDS 2002 What Do You Really Know About...

Choose one of the Following: 3 units
XIDS 2100 Arts and Ideas: Special Topics
ART 1201 Introduction to Art
ART 2201 History of World Art I

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ART 2202 History of World Art II
ENGL 2060 Introduction to Creative Writing
FILM 2080 Intro to the Art of Film
MUSC 1100 Music Appreciation
MUSC 1120 Survey of Jazz, Rock, and Popular Music

Choose one of the following: 3 units
XIDS 2100 Arts and Ideas: Special Topics
COMM 1154 Introduction to Mass Communication
ENGL 2110 World Literature
ENGL 2120 British Literature
ENGL 2130 American Literature
ENGL 2180 Studies in African-American Literature
ENGL 2190 Studies in Literature by Women
FORL 2200 Survey of National Literatures
FORL 2300 Topics in National Literatures
PHIL 2010 Introduction to Philosophy
PHIL 2030 Introduction to Ethics
Any 3 credits of foreign language 1001, 1002, 2001, 2002

Choose TWO from the list below, at least one of which must be a lab class: 7 units
ANTH 1105 Introduction to Physical Anthropology
ASTR 2313 Astronomy (
BIOL 1010 Fundamentals of Biology
BIOL 1011 Biology of Human Reproduction
                    Prerequisite: BIOL 1010
BIOL 1012 Ecology & Environmental Biology
                    Prerequisite: BIOL 1010
BIOL 1013 Biology of AIDS & Infectious Disease
                    Prerequisite: BIOL 1010
BIOL 1014 Nutrition
BIOL 1015 The Unseen World of Microorganisms
BIOL 1107 Principles of Biology I
BIOL 1108 Principles of Biology II
CHEM 1100 Introductory Chemistry
CHEM 1151K Survey of Chemistry I
CHEM 1152K Survey of Chemistry II
CHEM 1211 Principles of Chemistry I
CHEM 1212 Principles of Chemistry II
CHEM 1230K Accelerated Principles of Chemistry
GEOG 1111 Introduction to Physical Geography
GEOG 1112 Weather & Climate
GEOG 1113 Landform Geography
GEOG 2202 Environmental Science
GEOG 2553 Introduction to GIS and Mapping Sciences
GEOL 1121 Introductory Geosciences I: Physical Geology
GEOL 1122 Introductory Geosciences II: Historical Geology
GEOL 1123 Environmental Observations
GEOL 2503 Introduction to Oceanography
GEOL 2553 Geology of National Parks
PHYS 1111 Introductory Physics I
PHYS 1112 Introductory Physics II
PHYS 2211 Principles of Physics I
PHYS 2212 Principles of Physics II
XIDS 2201 Science Foundations
XIDS 2202 Environmental Studies

Choose ONE from BELOW OR ABOVE as long as no more than two of three   3 units

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courses in Area D are from the same discipline:
    CS 1030 Introduction to Computer Concepts
                    Prerequisite: MATH 1111
    CS 1300 Introduction to Computer Science
    CS 2290 Computer Science I
    CS 1302 Computer Science II
    MATH 1413 Survey of Calculus
    MATH 1634 Calculus I
    MATH 2063 Introductory Statistics
    MATH 2644 Calculus II

Section 1
Choose ONE of the following: 3 units
    HIST 1111 Survey of World History/Civilizations I
    HIST 1112 Survey of World History/Civilizations II

Section 2
Choose ONE of the following: 3 units
    HIST 2111* United States History I (to 1865)
    HIST 2112* United States History II (since 1865)
Section 3
    POLS 1101 American Government (3) – required for everyone   3 units
Section 4
Choose ONE of the following social science electives: 3 units
    ANTH 1102 Introduction to Anthropology
    ECON 2100 Economics for Everyone
    ECON 2105 Principles of Macroeconomics
    ECON 2106 Principles of Microeconomics
    GEOG 1013 World Geography
    GEOG 2503 Cultural Geography
    PHIL 2130 Introduction to World Religions
    POLS 2201 State and Local Government
    PSYC 1101 Introduction to General Psychology
    SOCI 1101 Introduction to Sociology
    SOCI 1160 Introduction to Social Problems
                    Prerequisite: SOCI 1101 or Departmental Consent
    XIDS 2300 Interdisciplinary Studies in the Social Sciences
    XIDS 2301 Introduction to Global Studies (3)

   Total General Studies   **42 units = 35%**

<u>**Electives**</u>

   Free Elective   3 units

   Total Electives   **3 units = 2.5%**

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Fine Arts in Theatre (Design and Technology)

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing   ☐ Renewal of Plan Approval
                X Plan Approval   ☐ Final Approval for Listing   ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Shelly Elman_____

Theatre Studies	Design Concentration	General Studies	Electives	Total Number of Units
60 Credit Hours	15 Credit Hours	42 Credit Hours	3 Credit Hours	120 Total Credit Hours
50%	12.5%	35%	2.5%	100%

*Baccalaureate degrees with semester hour units should use 120 as the denominator.
*Baccalaureate degrees with quarter hour units should use 180 as the denominator.

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Theatre Studies

THEA 1000: Theatre Laboratory	0 units
THEA 1100: Theatre Appreciation	3 units
THEA 1111: Production and Performance	1 unit
THEA 1112: Production and Performance	1 unit
THEA 2100: Play Analysis	3 units
THEA 2111: Production and Performance	1 unit
THEA 2112: Production and Performance	1 unit
THEA 2214: Concepts in Theatre and Film Design	3 units
THEA 2215: Intro to Lighting/Sound/Media Tech	3 units
THEA 2224: Drafting and Computer Aid Design	3 units
THEA 2290: Stage & Film Craft 1	3 units
THEA 2291: Developing a Character	3 units
THEA 2310: Stage Make Up	3 units
THEA 2315: Rendering Styles	3 units
THEA 2325: Costume Technology	3 units
THEA 2550: Stage Management	3 units
THEA 2900: Sophomore Assessment	0 units
THEA 3111: Production and Performance	1 unit
THEA 3112: Production and Performance	1 unit
THEA 3201: Stage & Film Craft 2	3 units
THEA 3357: Theatre History I	3 units
THEA 3394: Directing	3 units

Choose one option:	3 units
THEA 3415: Playwriting I: Devised Theatre**	
THEA 4415: Playwriting II**	
THEA 4111: Production and Performance Capstone	3 units
THEA 4457: Theatre History II	3 units
Choose one option:	3 units
THEA 4485: Special Topics	
THEA 4486: Internship	

Total Theatre Studies   **60 units = 50%**

Design Concentration

THEA 3212: Period Styles in Design	3 units
THEA 3214: Scenic Design	3 units
THEA 3215: Lighting Design	3 units
THEA 3290: Costume Design	3 units
THEA 4301: Solutions in Design & Technology	3 units
Total Design Concentration	**15 units = 12.5%**

General Studies

ENGL 1101	3 units
ENGL 1102	3 units
MATH 1001	3 units

Choose ONE of the following: 3 units
ART 2000 Oral Communication and the Visual Arts
COMM 1110 Public Speaking
ENGL 2000 American Speech
THEA/ENGL 2050 Oral Comm. in Daily Life
Foreign Language 1001 or 1002
PHIL 2020 Critical Thinking
XIDS 1004 Oral and Technological Communication

Choose ONE of the following: 2 units
ANTH 1100 Faces of Culture
BUSA 1900 Surfing the Internet for Success
CS 1000 Practical Computing
CS 1020 Computers & Society
LIBR 1101 Academic Research & the Library
MUSC 1110 Survey of World Music
XIDS 2001 What Do You Really Know About...
XIDS 2002 What Do You Really Know About...

Choose one of the Following: 3 units
XIDS 2100 Arts and Ideas: Special Topics
ART 1201 Introduction to Art
ART 2201 History of World Art I
ART 2202 History of World Art II
ENGL 2060 Introduction to Creative Writing
FILM 2080 Intro to the Art of Film
MUSC 1100 Music Appreciation
MUSC 1120 Survey of Jazz, Rock, and Popular Music

Choose one of the following: 3 units
    XIDS 2100 Arts and Ideas: Special Topics
    COMM 1154 Introduction to Mass Communication
    ENGL 2110 World Literature
    ENGL 2120 British Literature
    ENGL 2130 American Literature
    ENGL 2180 Studies in African-American Literature
    ENGL 2190 Studies in Literature by Women
    FORL 2200 Survey of National Literatures
    FORL 2300 Topics in National Literatures
    PHIL 2010 Introduction to Philosophy
    PHIL 2030 Introduction to Ethics
    Any 3 credits of foreign language 1001, 1002, 2001, 2002

Choose TWO from the list below, at least one of which must be a lab class: 7 units
    ANTH 1105 Introduction to Physical Anthropology
    ASTR 2313 Astronomy (
    BIOL 1010 Fundamentals of Biology
    BIOL 1011 Biology of Human Reproduction
            Prerequisite: BIOL 1010
    BIOL 1012 Ecology & Environmental Biology
            Prerequisite: BIOL 1010
    BIOL 1013 Biology of AIDS & Infectious Disease
            Prerequisite: BIOL 1010
    BIOL 1014 Nutrition
    BIOL 1015 The Unseen World of Microorganisms
    BIOL 1107 Principles of Biology I
    BIOL 1108 Principles of Biology II
    CHEM 1100 Introductory Chemistry
    CHEM 1151K Survey of Chemistry I
    CHEM 1152K Survey of Chemistry II
    CHEM 1211 Principles of Chemistry I
    CHEM 1212 Principles of Chemistry II
    CHEM 1230K Accelerated Principles of Chemistry
    GEOG 1111 Introduction to Physical Geography
    GEOG 1112 Weather & Climate
    GEOG 1113 Landform Geography
    GEOG 2202 Environmental Science
    GEOG 2553 Introduction to GIS and Mapping Sciences
    GEOL 1121 Introductory Geosciences I: Physical Geology
    GEOL 1122 Introductory Geosciences II: Historical Geology
    GEOL 1123 Environmental Observations
    GEOL 2503 Introduction to Oceanography
    GEOL 2553 Geology of National Parks
    PHYS 1111 Introductory Physics I
    PHYS 1112 Introductory Physics II
    PHYS 2211 Principles of Physics I
    PHYS 2212 Principles of Physics II
    XIDS 2201 Science Foundations
    XIDS 2202 Environmental Studies

Choose ONE from BELOW OR ABOVE as long as no more than two of three   3 units
courses in Area D are from the same discipline:
    CS 1030 Introduction to Computer Concepts
            Prerequisite: MATH 1111
    CS 1300 Introduction to Computer Science
    CS 2290 Computer Science I
    CS 1302 Computer Science II

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MATH 1413 Survey of Calculus
MATH 1634 Calculus I
MATH 2063 Introductory Statistics
MATH 2644 Calculus II

Section 1
Choose ONE of the following: 3 units
    HIST 1111 Survey of World History/Civilizations I
    HIST 1112 Survey of World History/Civilizations II

Section 2
Choose ONE of the following: 3 units
    HIST 2111* United States History I (to 1865)
    HIST 2112* United States History II (since 1865)
Section 3
    POLS 1101 American Government (3) – required for everyone   3 units
Section 4
Choose ONE of the following social science electives: 3 units
    ANTH 1102 Introduction to Anthropology
    ECON 2100 Economics for Everyone
    ECON 2105 Principles of Macroeconomics
    ECON 2106 Principles of Microeconomics
    GEOG 1013 World Geography
    GEOG 2503 Cultural Geography
    PHIL 2130 Introduction to World Religions
    POLS 2201 State and Local Government
    PSYC 1101 Introduction to General Psychology
    SOCI 1101 Introduction to Sociology
    SOCI 1160 Introduction to Social Problems
            Prerequisite: SOCI 1101 or Departmental Consent
    XIDS 2300 Interdisciplinary Studies in the Social Sciences
    XIDS 2301 Introduction to Global Studies (3)

   Total General Studies   **42 units = 35%**

Electives

   Free Electives   3 units

   Total Electives   **3 units = 2.5%**

3. Assessment of Compliance

Required Level of Achievement
The Bachelor of Fine Arts in Theatre with a concentration in Acting will require students take courses in Acting, Voice & Movement, Speech, and Period Styles. All of these courses will focus on technique, process, and the connection between the two. The faculty, along with the sequencing of the course work, will also highlight the connections between the actor's tools of body, voice, breath, imagination, critical thinking and analysis. The skills of improvisation and collaboration will also be utilized in each of these courses. Acting students will also be required to take one course in dance and stage make up. The BFA candidates are also required to take three semesters of the Performance and Production courses. THEA 1111/1112/2111 are one-credit practicum courses for which students earn credit for the work they do on our productions. It is in these courses specifically, as well as in the capstone course, the candidates will gain credit for the work they do on our productions.

After 30 credit hours of course work, candidates for the BFA in Theatre (Acting) will demonstrate the understanding of how their bodies and vocal instruments can be utilized in developing a character. In the first 30 credit hours of course work, the candidates will be enrolled in general studies courses like English Composition and introductory foreign language courses, while also taking Voice and Movement I and Play Analysis courses, that will familiarize them to their bodies as instruments for character development. Focus will be on the following degree learning outcomes:

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.

After 60 credit hours of course work, candidates for the BFA in Theatre (Acting) will further explore the connection of their instrument to character development, while also developing an understanding how outside circumstances can affect the development of character and values. Courses taken in this next stage of their education will be general education courses in history, science, and social science, as well as THEA 2291: Developing a Character, Voice and Movement II, Contemporary Scene Study, and the Sophomore Assessment courses that will evaluate the students' candidacy for the BFA. Each of these acting and theatre courses, along with their core curriculum, will provide the candidates with the connections of theatre to the outside world. They will assist the candidates in understanding not only their own work on self, but also how they and their characters fit into the world. Focus will be on the following degree learning outcomes:

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.

By 90 credit hours of course work, the BFA in Theatre (Acting) candidate will become more focused in their course work, taking theatre courses in more specific courses. Candidates will have the option of taking a dance course, and will be required to take courses in Speech, Acting for the Camera, Playwriting/Devising, Directing, Stage Make Up, and Theatre History. Focus will be on the following degree learning outcomes:

- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop and administer makeup techniques for a wide range of characters.

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In their last two semesters as candidates for the BFA in Theatre (Acting), students will focus on their ability to market themselves as actors in the profession. Courses will focus on their capstone experience, along with acting for the camera, auditioning technique for stage and film, movement and voice. Focus will be on the following degree learning outcomes:

- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.

The Bachelor of Fine Arts in Theatre with a concentration in Design & Technology will require students to take courses in the elements, theory, and principles of design and composition. Students will focus on color, shape, sound, lighting, and how they may be used to create or define an artistic aesthetic. Students will gain an understanding of how elements are fashioned and put together, how they are engineered, in the various areas of theatrical design. Lastly, students will understand their role in the theatrical collaboration, not only focusing on their design element, but also on how their design element supports and fits into the conceptualization of the play's or musical's world as a whole. Students will likely have a design area to which they are drawn, but they will need to have an understanding of the other areas of design in order to truly collaborate.

The BFA candidates are also required to take six semesters of the Performance and Production courses. THEA 1111/1112, 2111/2112, 3111/3112 are one-credit practicum courses for which students earn credit for the work they do on our productions. It is in these courses specifically, as well as in the capstone course, that the candidates will gain credit for the practical work of designing, producing, and/or working on a show.

After 30 credit hours of course work, candidates for the BFA in Theatre (Design and Technology) will demonstrate an understanding in Stage and Film Craft and Drafting as well as how these skills fit into the larger world by taking courses in their core curriculum (English Composition, introductory foreign language courses, Math). Students will demonstrate an understanding how the basic elements of scenery are built, while also learning to read ground plans, section drawings, etc. Focus will be on the following degree learning outcomes:

- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.

After 60 credit hours of course work, candidate for the BFA in Theatre with the Design and Technology concentration will focus on both technical and theoretical approaches to design. Courses such as Stage

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Make Up and Introduction to Lighting, Media, and Sound will focus on the practical skills of turning a design into reality. Concepts in Design and Rendering Styles will give focus more to the understanding of communicating the principles of design through the use of color, line, and aesthetic. Focus will be on the following degree learning outcomes:

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.

After 90 credit hours of course work, the BFA in Theatre with a concentration in Design and Technology concentration will expand their knowledge in the technology and theories of design by studying more complicated ways of draping and patterning in Costume Technology, rigging and advanced construction of scenery in Stage and Film Craft II, and design theory as it applies to costuming and period styles, which will cover the different costume silhouettes and scenic architecture of various periods in world history. Students will also take courses in devising a theatrical piece, directing and stage management. Focus will be on the following degree learning outcomes:

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop the ability to produce and communicate design ideas with freehand drawings and computer aided design.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.

In the final two semesters of the BFA in Theatre with a concentration in Design and Technology, candidates will focus on building and polishing their electronic portfolios, communicating their design process to other artists, or interested people outside the discipline, and designing in areas of theatre that may not be their primary focus. Students will also connect theatre history to their present work, and examine unusual design elements and how they are created and implemented in a production. Lastly, students will undertake a project that will capstone their experiences in the degree to better prepare them for their next stage: the professional or graduate experience. Focus will be on the following degree learning outcomes:

- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.

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Each level of achievement will be measured by the student's work in the classroom and their work in the Theatre Department's productions. Actors and Designers both will be afforded ample opportunities to put their classroom ep.

4. **Current Faculty**

Name	Year Hired	Rank	Tenure Status	Degrees earned	Areas of Teaching	Responsibilities
Philip Bergquist	2018	Staff (12 month); Adjunct Faculty	N/A	BFA in Theatre-UGA; MFA in Theatre Design-UGA	Stagecraft, Performance & Production Practicums	Stagecraft, Film Technology
Amy Cuomo	2000	Full Professor	Tenured	BA in Theatre-Mary Baldwin College; MA-Wayne State University; Ph.D.-LSU; MFA-Hollins	Theatre History, Dramatic Literature, Playwriting, Screenwriting	Theatre History; Dramatic Lit; Playwriting
Brad Darvas	2013	Associate Professor	Tenured	BA in Theatre-GA Southern; MFA in Scenic Design-Wayne State	Scenic Design, Special Effects, Rendering & Drawing, Scenic Painting	Scenic Design, Concepts in Design, Special Effects Make Up
Shelly Elman	1996	Full Professor & Dept. Chair	Tenured	BFA in Performance-Illinois Wesleyan Univ.; MFA in Directing-Wayne State	Acting, Directing, Stage Management	Acting, Directing, Stage Management, Devising
Name	Year Hired	Rank	Tenure Status	Degrees earned	Areas of Teaching	Responsibilities
Christine Fuchs	2016	Instructor	Non-tenure track	BFA in Performance-SUNY Fredonia; MA-NYU; MFA in Acting-	Acting, Dramatic Literature, Devising	Acting, Dramatic Lit, Devising, Acting for the Camera

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				Northern Illinois		
Pauline Gagnon	1990	Full Professor & Dean of the College of Arts and Humanities	Tenured	BS-University of Tennessee, Martin; MA & Ph.D. University of Michigan	Theatre History	Theatre History
Tangela Large	2017	Assistant Professor	Tenure-Track	BA-UWG; MFA in Acting-Brown	Acting, Voice & Movement, Dramatic Liet	Acting, Voice and Movement, Acting for the Camera
Joseph Monaghan, III	2014	Lecturer	Non-tenure track	BA-UVA; MFA in Lighting Design-University of Connecticut	Dramatic Literature, Lighting and Sound Design	Lighting Design, Sound Design, Dramatic Literature
Artemis Preeshl	2018	Instructor	Non-tenure track	BA-Bates College; MFA-Univ. AZ, MA-OSU; Ed.D. Union institute	Dramatic Literature	Dramatic Literature
Nan Stephens	2018	Staff (12 month) Costume Shop Supervisor	N/A		N/A	N/A
Alan Yeong	2003	Full Professor	Tenured	BA-Bemidji State; MFA in Scenography-Kansas; MFA in Costume Design-Wayne State	Costume Design; Concepts in Design; Stage Make Up	Costume Design; Concepts in Design; Stage Make Up; Period Styles in Design

Faculty to be Hired

Beginning in the second year of the first four-year cohort of both concentrations of the BFA, some current faculty will take on an additional course that is required of the BFA. To do this, it is the plan of the department and the College of Arts and Humanities to hire part-time faculty to take the courses in the general education curriculum that the current faculty will release to take on these major courses. This will occur again in the third and fourth years of the first four-year cohort. It is our plan to continue with this model until it becomes necessary to request a full-time faculty member (as enrollments grow).

The part-time faculty members will teach up to two courses in our general education curriculum, adding $6,000 to our personnel budget.

5. **Fiscal Resources**

Current fiscal resources for the Theatre Department are:

- **Department Operating Budget:** $14,000

   This budget is used for office supplies and anything that needs purchasing for courses or curriculum.

- **Student Activities Fee Budget Allocation:** $77,894

   The Theatre Department is allocated a certain percentage of Student Activities fees. The department is no longer required to submit a proposal each year for the theatre allocation; instead, we are given a certain percentage of the entire state allocation. This money is spent on our productions, recruitment, and marketing of the program. Maintenance budget lines for the two shops also come out of this budget. Extra money for hiring our student assistants in the shops and office is also budgeted here.

- **Student Assistant Allocation** $13,500

   This budget is strictly for hiring student assistants in our shops and the office.

- **Federal Work Study** $15,000

   This budget is strictly for hiring students who qualify for Federal Work Study.

- **Foundation** $9,---

   This budget is used to assist students to travel to conferences. It is mainly used for student travel to the Region IV Kennedy Center American College Theater Festival.

Sources of revenue are comprised of yearly Tech Fee Grants, if our proposals are approved. The amount of this revenue varies with our proposals; the Theatre Department has received upwards of $30,000 for lighting and sound equipment or classroom technology. Other revenue consists of ticket sales to our productions, which go back into the SAFBA account. This is averages to approximately $2,000 for the four productions that sell tickets (one of our five productions is free to everyone).

The Theatre Department also proposes that we will need part-time staffing assistance in the scene shop by hiring a Shop Foreperson, and piano accompaniment for acting classes. These part-time positions will cost at total of $16,175 (accompanist--$6,000; shop foreperson--$10,173).

Adding a shop foreperson will allow the technical director position to evolve into more production management responsibilities, which will be needed once enrollment increases. It will also give the faculty member who has taken on Head of Design responsibilities to focus more energy toward curriculum and maintaining best practices within the design and technology field.

The addition of an accompanist will give students more opportunities to work with a pianist on a more regular basis, not only when there are auditions for the department's musical, or when the acting course on auditioning is offered. Though the department is not offering a concentration in Musical Theatre at this time, there needs to be focus on this area in order to best train students for the profession.

6. **Available and/or projected facilities relevant to the new curriculum:**

The existing facilities will meet the needs of the new BFA:

- **Townsend Center for the Performing Arts**

- o This is the performance facility that houses the 455 seat mainstage theater, in which we produce two productions, including one musical; and the Richard L. Dangle Theater, the flexible seating, black box in which we produce three productions.
- o The TCPA also houses the scene shop, where we build scenery, properties, and where our lighting equipment is stored. The Technical Director's office is in the Scene Shop.
- o We do not control this space, though we have first priority at scheduling it for our events from year-to-year along with the Music Department and the Townsend Center itself.

- **Old Auditorium**
  - o This facility contains the rehearsal hall, which fits the size of the mainstage and has rubber flooring. Some acting, voice and movement classes are scheduled in this space as well as all rehearsals for mainstage productions.
  - o This facility also contains the Costume Shop, costume storage, and two faculty offices (the Costume Shop Supervisor and Costume Design faculty member currently occupy these offices).
  - o The Theatre Department has control over this facility in terms of scheduling classes, rehearsals, etc.

- **Martha Munro building**
  - o This facility contains the majority of the faculty and staff office space (seven), a conference/seminar room, a computer lab, a lighting lab/classroom, and an acting studio/classroom with a rubber floor.
  - o The Theatre Department has control over this facility in terms of scheduling classes, rehearsals, etc.

- **Other Facilities for Classrooms**
  - o Classroom facilities for traditional lecture courses are used throughout the campus. These classrooms are distributed to courses through a software program.

7. **Library Holdings and Resources:**
   a. The Ingram Library at the University of West Georgia (UWG) has substantial holdings pertaining to the theater arts. The library offers approximately 7,615 physical items relating to theater and 18,202 electronic items. The vast majority of these electronic items are purchased through a consortium of all University System of Georgia (USG) universities (UWG buys 361 electronic book and journal titles directly). Relevant to the Bachelor of Fine Arts in Theatre (with concentrations in Acting and Design/Technology) the library provides students access to c. 192 titles on the art of acting and c. 907 titles relating to theater design and technology (e.g., stage design, scenery, sound effects, lighting, costumes, hair, makeup, etc.). The attachment "Theater Collection Statistics" contains more specific details.
   b. The Ingram Library collects theater-related materials both as part of our institutional profile/standing order through which vendors supply books to the library and also in response to requests or queries of Department of Theater faculty. The library liaison to the theater department sends out email requests soliciting theater faculty needs, responds to *ad hoc* requests from faculty and also alerts theater faculty to items of interest (e.g., the library acquisition of a limited availability DVD about the history of "La Mama Experimental Theatre Club" - a theater group that had been the dissertation topic of the then-Chair of the Department of Theater).
   c. The Ingram Library collects theater-related materials in all formats mentioned. There is currently a multi-year "weeding project" in which the theater-related library collection is being reviewed

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in its entirety. This review will inform decisions on which items be retired from the collection (based upon usage statistics and holdings within the USG system), topic areas in which to expand collection efforts (based upon current curriculum needs), and areas in which to update library holdings with newer editions.

d.   Due to the USG-wide move to the cloud-based Alma library system in early 2016 some of the library's acquisitions data is incomplete as it was not transferred in this migration. Reconstructing expenses for preceding years show that from the years 2013-2015 the library averaged spending $712 on theater-related books per year and from the span of years 2013-2017 averaged spending $3,074 on journals purchased on an institutional basis (i.e., not as part of UWG's contribution toward the USG GALILEO consortium). A listing of the physical items and electronic materials purchased by UWG as an institution are contained in the document "Theater Collection Itemized."

NOTE: Electronic items purchased through our participation in the USG GALILEO consortium do not appear in this listing but do appear and are available through the UWG library catalog. This difference is due to the particularities of the catalog software that underlies the UWG/USG library system (i.e., the Alma library platform).

e.   The library also has extensive electronic resources and subscribes to approximately 450 databases (aside from those eBooks and eJournals referenced in Collection Standard 1). Primary databases with theater content include; International Bibliography of Theater & Dance (with Full Text), MLA International Bibliography, Arts & Humanities Database, Humanities International Index, Periodicals Archive Online, JSTOR, and Project Muse. We maintain records of the usage of these databases which had a cumulative 58,697 uses in fiscal year 2017 and 63,385 uses in fiscal year 2018. Of these seven databases the library has a GALILEO consortium cost-share arrangements for several of them while the others are purchased by UWG directly. Not including the money contributed for USG consortium purchases, the Ingram Library spent $68,281.96 on these databases in fiscal year 2017 and $89,599,75 in fiscal year 2018 (Please see attachment "Theater Databases Usage" for details). Note that most of these databases contain substantial non-theater content so these figures cover content for many other disciplines as well.

8. **Program Rationale:**
   a.   Currently, there are only three institutions within the University System of Georgia (USG) that offer a BFA in Theatre (Columbus State University, Valdosta State University, and University of North Georgia). UWG is the closest in proximity to Atlanta, a burgeoning capital in the entertainment industry. Indeed, according to the FilmLA study on 2016, Georgia outpaced all filming locations, both nationally and internationally. (FilmLA, Inc.: 2016 Feature Film Study, p. 3) UWG Theatre Department wants to fulfill a strong need for artists in both the acting and design/technical fields of theatre and film in the Atlanta market. A close second in our reasoning is to recruit students to UWG and the Theatre Department. Because there are so few options for earning a BFA in Theatre in the state, skilled students are going out of state for this degree. High School students interested in pursuing a degree in Theatre in University are being told by their guidance counselors and their Drama teachers to pursue the BFA. We want to give them what is in demand. Lastly, there is the data: CSU is busting at the seams in terms of their BFA enrollment in both Acting and Design/Technology (as of Fall 2016 they have 84 students enrolled), VSU is holding steady at 82 (also in both Acting and Design/Technology; from the Fall 2017 census) and at UNG, which has only the BFA is with a concentration in Design and Technology, the

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enrollment is a very large 40 (from the Fall 2016 census). There is an obvious need for another BFA in Theatre degree in the USG.

According to the Georgia Department of Economic Development's *Team Work: FY16 Year in Review*, Georgia is ranked first in the US and fifth in the world for film production. This resulted in an over $7 billion economic windfall for the state. There are over 159 camera-ready communities in the state (camera-ready is understood to mean that film production companies can utilize these areas without having to convert them into film sets; they are ready for use.). (p. 8) What better place to develop on camera and behind the scenes talent than in the state that boasts these numbers? Likewise, the arts community in the state is healthy and vibrant. The Georgia Council for the Arts doled out 179 grants to various state arts programs, totaling $1.2 million. (p. 10) What does this have to do with creating a new BFA degree in Theatre at UWG? It means that there are healthy, flourishing arts communities all over the state, and that there are people who support the arts. The BFA in Theatre will contribute performers, designers, publicists, artists, and arts supporters to the Georgia economy.

By offering a BFA in Theatre with concentrations in Acting and Design & Technology, the University is fulfilling its main mission to "enable students, faculty, and staff to realize their full potential..." (UWG Strategic Plan). The BFA will give students more options than just the BA in Theatre. It will give students the opportunity to understand the difference between a focused and a general degree in the liberal arts.
Adding this degree with two concentrations shows our commitment to "professional development, and a caring, student-centered community" by focusing more attention to the development of the theatre and film actor and designer. As stated above, the film industry is exploding in Georgia; it is our obligation as educators to contribute to the state by developing artists who can easily work and create in the entertainment industry of Georgia.

b. The BFA in Theatre will offer students a more focused training program than that of the current Bachelor of Arts. The number of courses in both Acting and Design & Technology will double. The number of support courses in the Acting concentration will also double. As stated in section 8.a., Georgia has become a major player in the film industry, which is making the Atlanta Theatre industry stronger and more recognized nationally. Currently, the Theatre Department has alumni working in all aspects of both industries. The Theatre faculty believe that a more focused training program will make our alumni better prepared for theatre markets across the country, and for the film market in their own backyard, so to speak. As stated earlier, the University's proximity to Atlanta makes the BFA in Theatre with concentrations in Acting and Design & Technology a necessity.

c. **Projected Enrollments:**

	First FY	Second FY	Third FY	Fourth FY
I. ENROLLMENT PROJECTIONS	2020	2021	2022	2023
Student Majors	15	20	20	20
Shifted from other programs	5	4	0	0
New to the institution	10	16	20	20
Total Majors	15	35	55	75

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The current enrollment of students majoring in the Bachelor of Arts in Theatre is 60; we expect that there will be some who will request to shift over to the BFA in Theatre, and we will use our THEA 2900 courses to determine if the shift is a suitable idea for their level of ability and knowledge.

d. **Placement of Graduates**
We expect that graduates from the UWG BFA in Theatre will immediately move to a theatre market that suits them and be well prepared to work within that market. Certainly, the Theatre Department will ensure that the students are given opportunities to make contacts within the Atlanta Theatre and Film markets; the faculty also expect alumni from the BFA to be successful in other markets in the country. Placement in graduate programs, once they've worked professionally for a year or two, will also be expected.

9. **The Relationship between the BFA in Theatre to the BA in Theatre**
The BFA in Theatre is not replacing the current BA degree. We expect to advise students carefully so that they understand the difference between the two degrees before deciding which to select. Obviously, the BFA in Theatre will be more selective and therefore competitive. It is the Theatre Faculty's desire that the BA not become the "waste basket" for students who are unable to continue in the BFA. Rather, the Theatre Faculty will work to make sure there is an understanding of what each degree has to offer and what the student wants to accomplish both in their time as a Theatre major at UWG, and after.

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ONE-STEP ACADEMIC PROGRAM PROPOSAL

Institution: University of West Georgia

Date Completed at the Institution:

Name of Proposed Program/Inscription: BFA in Theatre (with concentrations in Acting and Design/Tech)

Degree: Bachelor of Fine Arts

Major: Theatre with concentrations in Acting and Design/Tech

CIP Code:

Anticipated Implementation Date:

Delivery Mode (check the most appropriate delivery mode in the box below):

On-campus, face-to-face only	X
Off-campus location, face-to-face only (specify the location):	
Online Only	
Combination of on-campus and online (specify whether 50% or more is offered online for SACS-COC)	
Combination of off-campus and online (specify whether 50% or more is offered online for SACS-COC)	
Hybrid, combination delivery, but less than 50% of the total program is online based on SACS-COC	
Contractual Location (specify the location):	

School/Division/College: College of Arts and Humanities

Department: Theatre

Departmental Contact: Shelly Elman

Approval by President or Vice President for Academic Affairs:

_____

Approval by Vice President for Finance/Business (or designee) and contact information:

_____

Approval by Vice President for Facilities (if different from VP- Finance or designee) and contact information:

_____

One-Step Academic Program Proposal/Approval Form
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ONE-STEP ACADEMIC PROGRAM PROPOSAL

1) **Rationale:**
   Currently, there are only three institutions within the USG that offer a BFA in Theatre (Columbus State University, Valdosta State University, and University of North Georgia). UWG is the closest in proximity to Atlanta, a burgeoning capital in the entertainment industry. Indeed, according to the FilmLA study on 2016, Georgia outpaced all filming locations, both nationally and internationally. (FilmLA, Inc.: 2016 Feature Film Study, p. 3) UWG Theatre Department wants to fulfill a strong need for artists in both the acting and design/technical fields of theatre and film in the Atlanta market. A close second in our reasoning is to recruit students to UWG and the Theatre Department. Because there are so few options for earning a BFA in Theatre in the state, skilled students are going out of state for this degree. High School students interested in pursuing a degree in Theatre in University are being told by their guidance counselors and their Drama teachers to pursue the BFA. We want to give them what is in demand. Lastly, there is the data: CSU is busting at the seams in terms of their BFA enrollment in both Acting and Design/Technology (as of Fall 2016 they have 84 students enrolled), VSU is holding steady at 82 (also in both Acting and Design/Technology; from the Fall 2017 census) and at UNG, which has only the BFA is with a concentration in Design and Technology, the enrollment is a very large 40 (from the Fall 2016 census). There is an obvious need for another BFA in Theatre degree in the USG.
   According to the Georgia Department of Economic Development's *Team Work: FY16 Year in Review,* Georgia is ranked third in the US and fifth in the world for film production (as of 2017, Georgia is now ranked #1 in the world for film production). This resulted in an over $7 billion economic windfall for the state. There are over 159 camera-ready communities in the state (camera-ready is understood to mean that film production companies can utilize these areas without having to convert them into film sets; they are ready for use.). (p. 8) What better place to develop on camera and behind the scenes talent than in the state that boasts these numbers? Likewise, the arts community in the state is healthy and vibrant. The Georgia Council for the Arts doled out 179 grants to various state arts programs, totaling $1.2 million. (p. 10) What does this have to do with creating a new BFA degree in Theatre at UWG? It means that there are healthy, flourishing arts communities all over the state, and that there are people who support the arts. The BFA in Theatre will contribute performers, designers, publicists, artists, and arts supporters to the Georgia economy.

2) **Mission Fit and Disciplinary Trends:**
   By offering a BFA in Theatre with concentrations in Acting and Design and Technology, the University is fulfilling its main mission to "enable students, faculty, and staff to realize their full potential..." (UWG Strategic Plan). The BFA will give students more options than just the BA in Theatre. It will give students the opportunity to understand the difference between a focused and a general degree in the liberal arts.
   Adding this degree with two concentrations shows our commitment to "professional development, and a caring, student-centered community" by focusing more attention to the development of the theatre and film actor and designer. As stated above, the film industry is exploding in Georgia; it is our obligation as educators to contribute to the

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state by developing artists who can easily work and create in the entertainment industry of Georgia.

3) **Description and Objectives:**

The BFA in Theatre with concentrations in Acting and Design and Technology is a focused degree that trains each artist to be a professional actor, designer, or theatre/film technician. The main objectives of the degree are:

- Provide focused training in technical skills in each concentration;
- Examine key techniques and theories in each concentration;
- Introduce the student to the craftspeople and theorists in each concentration;
- Train students so that they may determine their own artistic vision;
- Understand the "business" of theatre and film in order to obtain work in those areas;
- Develop the tools of the actor, designer, technician in both theatre and film;
- Provide education in the traditions and innovations in theatre and film.

4) **Need:**

As stated in section 1) Rationale, there is a demand for this degree because there are so few offered in the state. As the #3 film producer in the country, and as a thriving theatre market in a growing major American city, the state needs to develop its own creative talent. The jobs should not just go to people who live in Los Angeles or New York. According to Broadway World, there are over 80 institutions that offer the BFA degree in Theatre. Of that, only four institutions in Georgia offer the degree (CSU, VSU, UNG, and Brenau). It can be presumed that this does not offer students in Georgia and Alabama, let alone the Southeast, enough opportunities in the state to earn a BFA in Theatre. The current enrollments of each degree in the state shows steady growth. UWG can take the pressure off the other institutions by adding the BFA in Theatre. Lastly, UWG's proximity to the growing film industry, whether studios are located in the metro-Atlanta area or in Senoia, is close and can serve both students and the industry.

5) **Demand:**

Looking at the enrollment data for CSU, VSU, UNG, and Brenau, only VSU's enrollment has declined in recent years, and that decline has been in the single digits (three students). Their enrollment increased from Fall 2016 to Fall 2017 by five students. Indeed, the decrease in enrollment was probably needed as the student to teacher ratio might have been too high when their enrollment exceeded 100 (currently, it's at 82).

Enrollment trends in the last five years for the BFA degrees in Theatre at the four institutions in the state are:

CSU grew from an enrollment of 75 students in Fall 2012 to 84 in Fall 2016*
VSU went from an enrollment of 101 students in Fall 2012 to 77 in Fall 2016*
UNG grew from 32 students enrolled in Fall 2012 to 40 in Fall 2016**
Brenau grew from 5 students enrolled in Fall 2012 to 18 in Fall 2016***

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*denotes that enrollment numbers for CSU and VSU include concentrations in
Acting and Design/Technology
**denotes that enrollment numbers for UNG includes only the design/technology
concentration (UNG does not offer a BFA with a concentration in Acting).
***denotes that enrollment numbers for Brenau, part of the Gainesville Theatre
Alliance with UNG, includes only the Acting concentration.

Nationally, non-profit arts and culture in Atlanta are booming. According to the study "Arts and Economic Propsperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations & Their Audiences in the Metro Atlanta Area (GA)," non-commercial arts and culture in metro-Atlanta is a $719.8 million industry, employing more than 23,000 people in full-time jobs and generating $65 million in local and state revenue. (Americans for the Arts, p.3) Also according to this report, 82% of Americans believe that arts & culture are important to local businesses and the economy, and 87% believe the arts & culture are important to quality of life. All of this is to say that Atlanta is a burgeoning market for not just film, but also for theatre and live productions.

Now that students in Alabama can pay in-state tuition to UWG, it is imperative that the Theatre Department is competitive with the strong institutions in Alabama. In that state, six institutions offer the Bachelor of Fine Arts in Theatre with various concentrations. Those six institutions are Auburn University, the University of Alabama, the University of Alabama Birmingham, Samford University, the University of Montevallo, the University of South Alabama; the enrollment in these degree programs is thriving. The University of West Georgia now has the opportunity to give the students of Alabama another strong choice.

6) **Duplication:**
As stated earlier, only three institutions within the USG offer the BFA in Theatre, compared with ten institutions within the USG that offer Bachelor of Arts degrees in Theatre. UWG's geographic location makes the BFA that much more important. Our 50 mile proximity to Atlanta, the center of the state's entertainment industry, should attract students as much as our top-notch faculty and staff.

7) **Collaboration:** Is the program in collaboration with another USG Institution, TCSG institution, private college or university, or other entity?
Yes ___ or No X (place an X beside one)
If yes, list the institution below and include a letter of support from the collaborating institution's leadership (i.e., President or Vice President for Academic Affairs) for the proposed academic program in the appendix.

8) **Forecast:** If this program was not listed on your academic forecast for the 2016 – 2017 academic year, provide an explanation concerning why it was not forecasted, but is submitted at this time.

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It is in the 2017-2018 forecast.

9) **Admission Criteria:** List the admission criteria for the academic program.
   a) Include all required minima scores on standardized tests.
   b) Include the required grade point average requirement.

The admission criteria for the program are the same as for the institution (below from UWG's Undergraduate Catalog):

Beginning Freshmen

A freshman applicant is one who has not previously attended a regionally accredited college or university and/or has not yet graduated from high school. Freshman admission is based on standardized test scores, such as the SAT or ACT, high school grade point average (HSGPA) in college preparatory subjects, College Preparatory Curriculum (CPC)/Required High School Curriculum (RHSC) courses only, and Freshman Index (FI).

Students must have completed CPC/RHSC requirements as outlined in the second item in the following list.

1. High school graduation with a college preparatory/required high school curriculum diploma is required for admission as a beginning freshman. Both completion of the University System's College Preparatory Curriculum (CPC)/Required High School Curriculum (RHSC) and graduation must be from a high school accredited by (a) a regional accrediting association such as the Southern Association of Colleges and Schools (SACS), (b) The Georgia Accrediting Commission, (c) Georgia Private School Accrediting Council, or (d) a public school regulated by a school system and state department of education. A student applying while in high school should have a transcript of work through the junior year sent to the Admissions Office at the time of application.

	Course (Units)	Instructional Emphasis	
	English (4)	-Grammar and usage	
		-Literature (American & World)	
		-Advanced composition skills	
2.	Science (4)*	-Physical Science	The
		-At least two laboratory courses from Biology, Chemistry, or Physics	University System of
	Mathematics (4)	-Including Algebra I, Geometry, Algebra II, and a higher math that has Geometry/Algebra II as a prerequisite	Georgia requires
	Social Science (3)	-American History	
		-World History	
		-Economics and Government, or appropriate substitution	
	Foreign Language (2)	-Two skill-building courses of the same language emphasizing speaking, listening, reading, and writing.	

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completion of a College Preparatory Curriculum/Required High School Curriculum for admission. Freshmen and transfer freshmen applicants must complete the following coursework to be admitted to the University:

*Students graduating earlier than 2012 only need 3 units of science. For more details regarding the Required High School Curriculum (RHSC), visit: http://www.westga.edu/rhsc

3. Each freshman applicant must submit scores earned on the SAT or ACT. Information regarding these tests may be obtained from any high school guidance office or any institution in the University System of Georgia. A freshman applicant cannot be accepted until the scores are received.

4. Minimum SAT/ACT score requirements for freshman or transfer freshman admission are: SAT Critical Reading-430 and SAT Math-410; ACT English-17, and ACT Math-17.
It is the policy of the Office of Admissions to take a student's best Critical Reading/English and best math score should the student take the SAT or ACT more than once; however, SAT scores and ACT scores cannot be "mixed" in determining admission eligibility.

5. In addition to the minimum test score requirement, a minimum Freshman Index of 2120 is required for any level of freshman or transfer freshman admission.

6. Students whose index falls between 2050-2120 may be eligible for conditional admission and attendance in Ignite, UWG's Summer Transition Program.

7. A high school senior who is earning college credit in a joint enrollment program while completing the senior year should apply to West Georgia as a beginning freshman but should indicate enrollment in a joint enrollment program on the application for admission. West Georgia will grant transfer credit for this work under the following conditions: (1) Work must be earned through an accredited college. (2) Individual courses must meet the normal guidelines for acceptability (see Transfer Student section).

Admission of Home Schooled Students

Applicants Who Have Completed an Accredited Home School Program
Applicants completing an approved, accredited home school program need only meet traditional freshman admission requirements.

Applicants Who Have Not Completed an Accredited Home School Program
Home educated applicants who have not completed an accredited home school program must submit the following:

- Application for Undergraduate Admission
- $40 non-refundable application processing fee
- Official SAT or ACT scores* (sent directly to UWG by the testing agency)
- Completed Home School Curriculum Evaluation Form, which provides satisfactory documentation of equivalent competence in each of the College Preparatory Curriculum (CPC)/Required High School Curriculum (RHSC) areas.
- Copy of current Declaration of Intent to Home School as filed with the state.

*University System of Georgia requires Home Schooled students who have not completed an accredited home school program to take the SAT or the ACT and to meet the minimum total score of the average combined score of the preceding year's enrolled Freshman Class.

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The standard for home schooled applicants is the average combined critical reading and math scores of the preceding Fall class (minimum subsection scores are 430 Critical Reading and 410 Math) or the ACT Composite equivalent (minimum sub section scores are ACT English 17 and 17 Math).

Home Schooled Applicants Applying as Transfer Students

Transfer applicants who graduated from a non-accredited home school program, and who have earned less than 30 credit transferable, semester hours at the time of the UWG admission application, must meet Freshman admission requirements, including submission of the Declaration of Intent to Utilize a Home Study Program Form or a print out of your online submission. Transfer applicants completing an approved, accredited home school program need only meet traditional Freshman requirements.

Adult, Non-Traditional Applicants

Non-Traditional Freshmen

Non-traditional freshmen are defined as individuals who meet all of the following criteria

1. Have been out of high school at least five years and whose high school class graduated at least five years ago.

2. Hold a high school diploma from an accredited or approved high school or have satisfactorily completed the GED, and

3. Have earned fewer than 30 transferable semester credit hours.

Non-Traditional Transfer

1. Have been out of high school at least five years or whose high school class graduated at least five years ago, and

2. Have earned thirty (30) semester or more transferable hours of college credit.

All non-traditional applicants will be screened to determine their need for learning support courses. Students who require these support courses will not be admissible to UWG until they have satisfied this requirement.

10) Curriculum (See the form below this series of questions and please complete.)

a) List the entire course of study required to complete the academic program. Include the course prefixes, course numbers, course titles, and credit hour requirement for each course. Indicate the word "new" beside new courses. **Please see Program Study Form below.**

b) Provide a sample program of study that includes the course prefixes, course numbers, and course titles and credit hour requirement for each course. Indicate the word "new" beside new courses. **Please see Program Study Form below.**

c) List and reference all course prerequisites for required and elective courses within the program. Include the course prefixes, numbers, titles, and credit hour requirements.

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Course & Title	Pre-Req & Title	Credit Hours of Pre-Req Course
THEA 1000: Theatre Laboratory	Declared major in Theatre	
THEA 1111: Prod. & Perf.	Declared major in Theatre	
THEA 1112: Prod. & Perf.	THEA 1111: Prod. & Perf.	1
THEA 1291: Voice & Movement I	THEA 1100: Theatre Appreciation or Permission of Instructor	3
THEA 1292: Voice & Movement II	THEA 1291: Voice & Movement I or Permission of Instructor	3
THEA 2100: Play Analysis	THEA 1100: Theatre Appreciation or Permission of Instructor	3
THEA 2111: Prod. & Perf.	THEA 1112: Prod. & Perf. or Permission of Instructor	1
THEA 2214: Concepts in Theatre & Film Design	THEA 1100: Theatre Appreciation or Permission of Instructor	3
THEA 2215: Intro to Lighting/Sound/Media Tech	THEA 2290: Stage & Film Craft I or Permission of Instructor	3
THEA 2224: Drafting and Computer Aid Design	THEA 2290: Stage & Film Craft I or Permission of Instructor	3
THEA 2290: Stage & Film Craft I	THEA 1100: Theatre Appreciation or Permission of Instructor	3
THEA 2291: Developing a Character	THEA 1291: Voice & Movement I or Permission of Instructor	3
THEA 2292: Contemporary Scene Study	THEA 2291: Developing a Character or Permission of Instructor	3
THEA 2310: Stage Makeup	THEA 1100: Theatre Appreciation or Permission of Instructor	3
THEA 2315: Rendering Styles	THEA 1100: Stage & Film Craft I or Permission of Instructor	3
THEA 2325: Costume Technology	THEA 2290: Stage & Film Craft I or Permission of Instructor	3
THEA 2380: Special Topics in Performance	THEA 1100: Theatre Appreciation or Permission of Instructor	2
THEA 2391: Ballet	THEA 1291: Voice & Movement I or Permission of Instructor	3
THEA 2393: Jazz	THEA 1291: Voice & Movement I or Permission of Instructor	3
THEA 2395: Musical Theatre Dance	THEA 1291: Voice & Movement I or Permission of Instructor	3
THEA 2491: Acting for the Camera	THEA 2100: Play Analysis	3
	THEA 2291: Dev. a Char.	3
	or Permission of Instructor	
THEA 2550: Stage Management	THEA 2290: Stage & Film Craft I	3
	THEA 2100: Play Analysis	3
	or Permission of Instructor	
THEA 2900: Sophomore Assessment	Completion of 30 credit hours	
THEA 3111: Prod. & Perf.	THEA 2112: Prod. & Perf. or Permission of Instructor	1
THEA 3201: Stage & Film Craft 2	THEA 2290: Stage & Film Craft 1 or Permission of Instructor	3

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Course & Title	Pre-Req & Title	Credit Hours of Pre-Req Course
THEA 3212: Period Styles in Design	THEA 2100: Play Analysis	3
	THEA 2214: Concepts in Theatre & Film Design	3
	or Permission of Instructor	
THEA 3214: Scenic Design	THEA 2214: Concepts in Design	3
	THEA 2224: Drafting and Computer Aid Design	3
	or Permission of Instructor	
THEA 3215: Lighting Design	THEA 2100: Play Analysis	3
	THEA 2214: Concepts in Theatre & Film Design	3
	THEA 2224: Drafting and Computer Aid Design	3
	or Permission of Instructor	
THEA 3290: Costume Design	THEA 2214: Concepts in Theatre & Film Design	3
	THEA 2224: Drafting and Computer Aid Design	3
	or Permission of Instructor	
THEA 3357: Theatre History I	THEA 1100: Theatre Appreciation	3
	THEA 2100: Play Analysis	3
THEA 3391: Acting Shakespeare	THEA 2292: Contemporary Scene Study or Permission of Instructor	3
THEA 3392: Period Scene Study	THEA 3391: Acting Shakespeare or Permission of Instructor	3
THEA 3394: Directing	THEA 1100: Theatre Appreciation	3
	THEA 2100: Play Analysis	3
	THEA 2214: Concepts in Design	3
	THEA 2291: Dev. a Char.	3
THEA 3415: Playwriting I: Devised Theatre	THEA 1100: Theatre Appreciation	3
	THEA 2100: Play Analysis	3
THEA 3491: Advanced Acting for the Camera	THEA 2292: Contemporary Scene Study	3
	THEA 2491: Acting for the Camera	3
	or Permission of Instructor	
THEA 4111: Senior Capstone	THEA 1111, 1112, 2111, 2112, 3111, 3112	1 CH each; total of 6 credit hours
THEA 4291: Advanced Voice	THEA 1292: Voice & Movement II	3
	or Permission of Instructor	
THEA 4293: Advanced Movement	THEA 1292: Voice & Movement II	3
	THEA 4291: Advanced Voice	3
	or Permission of Instructor	
THEA 4301: Solutions in Design & Technology	Permission of Instructor	
THEA 4412: The Business of Acting	THEA 2292: Contemporary Scene Study or Permission of Instructor	3

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Course & Title	Pre-Req & Title	Credit Hours of Pre-Req Course
THEA 4415: Playwriting II	THEA 1100: Theatre Appreciation	3
	THEA 2100: Play Analysis	3
	THEA 3415: Playwriting I: Devising Theatre	3
THEA 4457: Theatre History II	THEA 1100: Theatre Appreciation	3
	THEA 2100: Play Analysis	3
THEA 4485: Special Topics in Theatre	Permission of Instructor	
THEA 4486: Internship	Permission of Instructor	

d) State the total number of credit hours required to complete the program, but do not include orientation, freshman year experience, physical education, or health and wellness courses per the Academic and Student Affairs Handbook, Section 2.3.1. **Please see Program Study Form below. (120 Credit Hours)**

Program of Study Form

(Modify appropriately for undergraduate versus graduate programs.)

Courses *(list acronym, number, and title)*	Semester	Hours
Area A 1: Communication Skills		6
ENGL 1101	Semester 1	3
ENGL 1102	Semester 2	3
Area A 2: Quantitative Skills		3
MATH 1001	Sem. 2	3
Area B: Institutional Options		5
Choose ONE of the following:	Sem. 1	3
ART 2000 Oral Communication and the Visual Arts		
COMM 1110 Public Speaking		
ENGL 2000 American Speech		
THEA/ENGL 2050 Oral Comm. in Daily Life		
Foreign Language 1001 or 1002		
PHIL 2020 Critical Thinking		
XIDS 1004 Oral and Technological Communication		
	Sem. 3	
Choose ONE of the following:		2
ANTH 1100 Faces of Culture		
BUSA 1900 Surfing the Internet for Success		
CS 1000 Practical Computing		
CS 1020 Computers & Society		
LIBR 1101 Academic Research & the Library		
MUSC 1110 Survey of World Music		
XIDS 2001 What Do You Really Know About...		
XIDS 2002 What Do You Really Know About...		

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Area C: Humanities, Fine Arts, and Ethics		**6**
Section 1 Fine Arts	Sem. 1	3
XIDS 2100 Arts and Ideas: Special Topics		
ART 1201 Introduction to Art		
ART 2201 History of World Art I		
ART 2202 History of World Art II		
ENGL 2060 Introduction to Creative Writing		
FILM 2080 Intro to the Art of Film		
MUSC 1100 Music Appreciation		
MUSC 1120 Survey of Jazz, Rock, and Popular Music		
THEA 1100 Theater Appreciation		
Section 2 Humanities	Sem. 2	3
XIDS 2100 Arts and Ideas: Special Topics		
COMM 1154 Introduction to Mass Communication		
ENGL 2110 World Literature		
ENGL 2120 British Literature		
ENGL 2130 American Literature		
ENGL 2180 Studies in African-American Literature		
ENGL 2190 Studies in Literature by Women		
FORL 2200 Survey of National Literatures		
FORL 2300 Topics in National Literatures		
PHIL 2010 Introduction to Philosophy		
PHIL 2030 Introduction to Ethics		
Any 3 credits of foreign language 1001, 1002, 2001, 2002		
Area D: Natural Sciences, Mathematics, and Technology		**10**
NON-SCIENCE MAJORS:		
Section 1	Sem. 3	7
Choose TWO from the list below, at least one of which must be a lab class:		
ANTH 1105 Introduction to Physical Anthropology		
ASTR 2313 Astronomy (		
BIOL 1010 Fundamentals of Biology		
BIOL 1011 Biology of Human Reproduction		
Prerequisite: BIOL 1010		
BIOL 1012 Ecology & Environmental Biology		
Prerequisite: BIOL 1010		
BIOL 1013 Biology of AIDS & Infectious Disease		
Prerequisite: BIOL 1010		
BIOL 1014 Nutrition		
BIOL 1015 The Unseen World of Microorganisms		
BIOL 1107 Principles of Biology I		
BIOL 1108 Principles of Biology II		
CHEM 1100 Introductory Chemistry		

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CHEM 1151K Survey of Chemistry I CHEM 1152K Survey of Chemistry II CHEM 1211 Principles of Chemistry I CHEM 1212 Principles of Chemistry II CHEM 1230K Accelerated Principles of Chemistry GEOG 1111 Introduction to Physical Geography GEOG 1112 Weather & Climate GEOG 1113 Landform Geography GEOG 2202 Environmental Science GEOG 2553 Introduction to GIS and Mapping Sciences GEOL 1121 Introductory Geosciences I: Physical Geology GEOL 1122 Introductory Geosciences II: Historical Geology GEOL 1123 Environmental Observations GEOL 2503 Introduction to Oceanography GEOL 2553 Geology of National Parks PHYS 1111 Introductory Physics I PHYS 1112 Introductory Physics II PHYS 2211 Principles of Physics I PHYS 2212 Principles of Physics II XIDS 2201 Science Foundations XIDS 2202 Environmental Studies		
Section 2 **Choose ONE from BELOW OR ABOVE as long as no more than two of three courses in Area D are from the same discipline:** CS 1030 Introduction to Computer Concepts Prerequisite: MATH 1111 CS 1300 Introduction to Computer Science CS 2290 Computer Science I CS 1302 Computer Science II MATH 1413 Survey of Calculus MATH 1634 Calculus I MATH 2063 Introductory Statistics MATH 2644 Calculus II	Sem. 4	3
Area E: Social Sciences		**12**
Section 1 **Choose ONE of the following:** HIST 1111 Survey of World History/Civilizations I HIST 1112 Survey of World History/Civilizations II	Sem. 4	3
Section 2 **Choose ONE of the following:** HIST 2111* United States History I (to 1865) HIST 2112* United States History II (since 1865)	Sem. 3	3
Section 3 POLS 1101 American Government (3) – required for everyone	Sem. 4	3
Section 4 **Choose ONE of the following social science electives:**	Sem. 4	3

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ANTH 1102 Introduction to Anthropology
ECON 2100 Economics for Everyone
ECON 2105 Principles of Macroeconomics
ECON 2106 Principles of Microeconomics
GEOG 1013 World Geography
GEOG 2503 Cultural Geography
PHIL 2130 Introduction to World Religions
POLS 2201 State and Local Government
PSYC 1101 Introduction to General Psychology
SOCI 1101 Introduction to Sociology
SOCI 1160 Introduction to Social Problems
        Prerequisite: SOCI 1101 or Departmental Consent
XIDS 2300 Interdisciplinary Studies in the Social Sciences
XIDS 2301 Introduction to Global Studies (3)

Area F:		18
THEA 1100: Theatre Appreciation	Sem. 1	3
THEA 2290: Stage & Film Craft 1 (New)	Sem. 1	3
THEA 2100: Play Analysis	Sem. 2	3
THEA 2291: Developing a Character	Sem. 3	3
THEA 2310: Stage Make Up (New)	Sem. 5/3	3
THEA 1111: Production and Performance	Sem. 1	1
THEA 1112: Production and Performance	Sem. 2	1
THEA 2111: Production and Performance	Sem. 3	1

Major Area Courses – Common Curriculum		22/19
THEA 1000: Theatre Laboratory	Sem. 1	0
THEA 2112: Production and Performance	Sem. 5/4	1
THEA 2900: Sophomore Assessment* (New)	Sem 3 & 4	0
THEA 3357: Theatre History I	Sem. 5/7	3
THEA 3394: Directing	Sem. 6	3
THEA 3415: Playwriting I: Devised Theatre**	Sem. 6	3
THEA 4111: Production and Performance Capstone	Sem. 8	3
THEA 4415: Playwriting II**	Sem. 7	3
THEA 4457: Theatre History II	Sem. 6/8	3
Choose One:	Sem. 8	3
THEA 4485: Special Topics		
THEA 4486: Internship		
*Students must take THEA 2900 in both semesters of their sophomore year (after they've cleared 30 credit hours)		

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**In the Design & Technology concentration, students must choose between THEA 3415 or THEA 4415. They should not take both.		

Concentration: Acting		**32**
THEA 1291: Voice & Movement I	Sem. 2	3
THEA 1292: Voice & Movement II (New)	Sem. 3	3
THEA 2292: Contemporary Scene Study (New)	Sem. 4	3
Choose one:	Sem. 5	2
THEA 2380: Special Topics in Theatre Performance (New)		
THEA 2391: Ballet (New)		
THEA 2393: Jazz (New)		
THEA 2395: Musical Theatre Dance (New)		
THEA 2491: Acting for the Camera (New)	Sem. 6	3
THEA 3391: Acting Shakespeare (New)	Sem. 6	3
THEA 3392: Period Scene Study (New)	Sem. 7	3
THEA 3491: Advanced Acting for the Camera (New)	Sem. 7	3
THEA 4291: Advanced Voice (New)	Sem. 7	3
THEA 4293: Advanced Movement (New)	Sem. 8	3
THEA 4412: Business of Acting (Renamed; not new course number)	Sem. 8	3
Concentration: Design & Technology		**38**
THEA 2214: Concepts in Theatre & Film Design	Sem. 4	3
THEA 2224: Drafting and Computer Aid Design (New)	Sem. 2	3
THEA 2215: Intro to Lighting/Sound/Media Tech (New)	Sem. 4	3
THEA 2325: Costume Technology (New)	Sem. 5	3
THEA 2315: Rendering Styles (New)	Sem. 3	3
THEA 2550: Stage Management (New)	Sem. 5	3
THEA 3212: Period Styles in Design (New)	Sem. 5	3
THEA 3201: Stage & Film Craft 2 (New)	Sem. 6	3
THEA 3214: Scenic Design	Sem. 7	3
THEA 3290: Costume Design	Sem. 6	3
THEA 3215: Lighting Design (New)	Sem. 7	3
THEA 3111: Production and Performance	Sem. 5	1
THEA 3112: Production and Performance	Sem. 7	1
THEA 4301: Solutions in Design & Technology (New)	Sem. 8	3
*GFA craft courses are 6 credit each. One may be a choice for two courses listed above.		
Electives	Sem. 7	**6/3**
Free Elective***		

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***Acting Concentration requires 6 credit hours of free electives; Design/Technology Concentration requires 3 credit hours of free electives.		
Total Semester Credit Hours		**120**
List below health and physical education, basic health, orientation, etc. per Board Policy 3.8.1		

e) If this is a doctoral program, provide the names of four external reviewers of aspirational or comparative peer programs complete with name, title, institution, e-mail address, and telephone number. External reviewers must hold the rank of associate professor or higher in addition to other administrative titles. **N/A**

f) If internships, assistantships, or field experiences are required to complete the academic program, provide information documenting internship or field experience availability and how students will be assigned, supervised, and evaluated.

   An internship will be an option for students, but is not required. However, faculty will encourage students who excel to seek an internship since it is a high impact practice.

g) Within the appendix, append the course catalog descriptions for new courses. Include the course prefixes, course numbers, course titles, and credit hour requirements.

11) **Waiver to Degree-Credit Hour** (if applicable): State whether semester credit-hours exceed maximum limits for the academic program and provide a rationale.
    N/A

12) **Student Learning Outcomes:** Student Learning outcomes and other associated outcomes of the proposed program (provide a narrative explanation).

    Program Goals:
    - Provide focused training in technical skills in each concentration;
    - Examine key techniques and theories in each concentration;
    - Introduce the student to the craftspeople and theorists in each concentration;
    - Train students so that they may determine their own artistic vision;
    - Understand the "business" of theatre and film in order to obtain work in those areas;
    - Develop the tools of the actor, designer, technician in both theatre and film;
    - Provide education in the traditions and innovations in theatre and film.

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BFA in Theatre (Acting) Learning Outcomes:

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.

BFA in Theatre (Design & Technology) Learning Outcomes:

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings and computer aided design.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Because the BFA in Theatre is a professional degree, it is important that our program goals and the learning outcomes for each concentration focus on preparing the student for the professional world of Theatre. In doing so, we are creating artists who will contribute culture, knowledge, and skills to their communities. They will go into graduate programs, if they so choose, with knowledge, skills, and experiences that will place them at the same level as their peers. Lastly, they will learn to approach the profession with confidence in their skills and abilities, and understand how they can contribute to the field and to the community.

13) **Assessment and Quality:** Describe institutional assessments throughout the program to ensure academic quality, viability, and productivity as this relates to post-approval enrollment monitoring, degree productivity, and comprehensive program review.

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The annual assessment of the degree learning outcomes will be overseen by the degree program faculty, and will be reported each year through the institution's established assessment reporting process.

Training and development of skills will be monitored by faculty in all courses regardless of concentration; however, the THEA 2900: Sophomore Assessment course will be used to ensure students understand the standards of the BFA and show progress toward attaining the degree. If that progress is not up to the standard, then the student will be moved into the BA degree. In the upper level courses, students will be assessed in the THEA 4111: Senior Capstone course. In this course, students are and will continue to be required to present a Senior Showcase, which will include a public audition for students in the Acting track, and a portfolio/website review for students in the Design and Technology track. In each instance of the Senior Showcase, students will be assessed both on their presentations and on their resumes, headshots, and websites/portfolios.

In addition to the above assessment procedures, student production work will be assessed through the Kennedy Center American College Theater Festival (KCACTF). In this instance, an outside respondent attends a performance and gives a detailed oral response about all production work (acting, directing, designs, marketing, stage management, and dramaturgy). Oral assessment can result in nominations for the regional KCACTF, where students compete for scholarships. At this festival, the nominees obtain further assessment and are either moved on to the next level, or are assessed out of the competition. Winners in each area move onto the National KCACTF, where they compete with the other regional victors, and take courses with theatre professionals. Award recipients on the regional and national levels often receive scholarships for a summer seminar with reputable theatre and training companies.

Currently, UWG's Bachelor of Arts in Theatre is fully accredited through the National Association of Schools of Theatre (NAST). The BFA in Theatre will go to NAST for Plan Approval in the AY 2018-19 so that it can be offered in AY 2019-18. After three students graduate in both concentrations of the BFA, the degree must go up for accreditation through NAST (please see below for further details).

It is important to note that while the BFA in both concentrations will cover film in the course work (Design and Technology courses will focus on the difference between designing for the stage and screen; the Acting concentration will include two courses on Acting for the Camera), we are not offering a BFA with a concentration in Film Production. It is important that we cover film because it is a highly sought after field in a

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state that boasts the highest film production rates in the country. However, our assessments for the work students are required to do in film will be covered in their course work. As stated earlier, in the Senior Capstone course (THEA 4111), students will be required to give a presentation on their work. For the Acting concentration, students will be required to present an audition, their website, and a sample reel of their film work in class and outside. For the Design and Technology concentration, students will be required to present their digital portfolio, which will include their professional website and examples of their stage and film work.

Accreditation: Describe disciplinary accreditation requirements associated with the program (if applicable, otherwise indicate NA).

From the National Association of Schools of Theatre 2017-2018 Handbook, pp 54-55:

I. BASIC CRITERIA FOR MEMBERSHIP
   A. Degree-Granting Institutions
   The National Association of Schools of Theatre recognizes many types of programs in degree-granting institutions. The primary purpose for all institutions, whatever types of programs they offer, should be to provide the best possible environment for education and training in theatre. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.
   Applicants for accreditation as degree-granting members are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited institutions shall meet the following Basic Criteria for Membership:
   1. The institution shall maintain a curricular program of education and training in theatre.
   2. The institution shall offer at least one complete degree program, e.g., Bachelor of Fine Arts, Bachelor of Arts with a major in Theatre, et al., or shall provide the theatre component of a degree program offered in conjunction with an accredited degree-granting institution.
   3. The institution shall have graduated at least one class of students who have been through the institution's own program from beginning to final year, and another class shall be in readiness subject to examination.
   4. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrollment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.
   5. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.

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6. All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.

7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.

8. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.

9. The institution shall have facilities and equipment commensurate with the needs of its educational program. NAST Handbook 2017-18.

10. The institution shall have library space and resources commensurate with the needs of its educational program.

11. The institution shall demonstrate a commitment to a program of continuous self-evaluation.

12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in theatre and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.

13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

14) **Enrollment Projections:** Provide projected enrollments for the program specifically during the initial years of implementation.

    a) Will enrollments be cohort-based? Yes____ or No X (place an X beside one)

    b) Explain the rationale used to determine enrollment projections.
       We used Columbus State University as a model, primarily due to the similarity in our programs and their placement geographically as a peer/aspirant program. The last four years of their fall enrollments are larger (85, 74, 77, 84 Respectively), but we feel the need to be conservative in our estimations.

	First FY	Second FY	Third FY	Fourth FY
I. ENROLLMENT PROJECTIONS	2020	2021	2022	2023
Student Majors	15	20	20	20
Shifted from other programs	5	4	0	0
New to the institution	10	16	20	20
Total Majors	15	35	55	75
Course Sections Satisfying Program Requirements				

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Previously existing	23	27	31	37
New	4	4	6	6
Total Program Course Sections	27	31	37	43
Credit Hours Generated by Those Courses				
Existing enrollments				
New enrollments				
Total Credit Hours				

16) Faculty

a) Provide the total number of faculty members that will support this program: <u>8.25</u>

b) Provide an inventory of faculty members directly involved with the administration and instruction of the program. Annotate in parentheses the person who holds the role of department chair. For each faculty member listed, provide the information below in tabular form. Indicate whether any positions listed are projected new hires and currently vacant. (Multiple rows can be added to the table.) *Note: The table below is similar to the SACS-COC faculty roster form.*

Faculty Name	Rank	Courses Taught (including term, course number & title, credit hours (Undergraduate)	Academic Degrees & Coursework (relevant to courses taught, including institution & major; list specific graduate coursework, if needed)	Current Workload	Other Qualifications & Comments (related to courses taught)
Amy Cuomo	Professor (F)	**Fall 19:** THEA 1100: Theatre Appreciation; THEA 4415: Playwriting II; THEA 2050: Self-Staging **Spring 20:** THEA 2100: Play Analysis; THEA 4457: Theatre History; XIDS 2100: Women on Stage and Screen	Ph.D., Theatre	4/4 (one course release each semester for creative activity) THEA 1100, THEA 3357, THEA 4457, THEA 4415,	

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				XIDS 2100	
Bradley Darvas	Asst. Professor (F)	**Fall 19:** THEA 1100: Theatre Appreciation (2 sections); THEA 2050: Self Staging **Spring 20:** THEA 1100: Theatre Appreciation; Design; THEA 2214: Drafting	MFA, Scenography	4/3 (one course release each semester for creative activity) THEA 1100, THEA 2050, THEA 2214, THEA 3214, THEA 4485	Course release in Spring term for Head of Design responsibilities
Christine Fuchs	Instructor (F)	**Fall 19:** THEA 1100: Theatre Appreciation (2 sections); THEA 2050: Self-Staging (3 sections) **Spring 20:** THEA1100: Theatre Appreciation; THEA 2050: Self-Staging (3 sections)	MFA, Acting	5/4 THEA 1100, THEA 2050, THEA 2291, THEA 3415	
Philip Bergquist	Adjunct (P)	**Fall 19:** THEA 2290: Stagecraft **Spring 20:** THEA 1112/2112/3112: Perf. & Prod.	MFA	1/1 THEA 2290 (will change to 2290)	Full-time staff TD; teaches six credit hours per year
Tangela Large	Asst. Professor (F)	**Fall 19:** THEA 1100: Theatre Appreciation (2	MFA, Acting	4/4 (one course release each	

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		sections); THEA 1292: V & M II **Spring 20:** THEA 1100: Theatre Appreciation; THEA 1291: Voice & Movement I; THEA 2292: Contemporary Scene Study		semester for creative activity) THEA 1100, THEA 2050, THEA 1291, THEA 3291, THEA 3392	
Artemis Preeshl	Instructor (F)	**Fall 19:** THEA 1100: Theatre Appreciation (2 sections); THEA 2050 (3 sections) **Spring 20:** THEA 1100: Theatre Appreciation (2 sections); THEA 2050: Self-Staging; XIDS 2100: American Musical Theatre	MFA, Acting	5/4 THEA 1100, THEA 2050	
Joseph Monaghan	Lecturer (F)	**Fall 19:** THEA 1100: Theatre Appreciation (3 sections); THEA 2050: Self-Staging (2 sections) **Spring 20:** THEA 1100: Theatre Appreciation (2 sections); THEA 2050: Self-Staging: THEA 2224: Intro to Ltg	MFA, Lighting Design	4/4 THEA 1100, THEA 2050, THEA 4485	
Alan Yeong	Professor (F)	**Fall 19:** THEA 1100: Theatre Appreciation;	MFA, Scenography MFA, Costume Design	4/4 (one course release	

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		THEA 1111/2111/3111: Production and Performance; THEA 2390: Stage Makeup **Spring 20:** THEA 1100: Theatre Appreciation; THEA 3390: Costume Design THEA 2214: Concepts		each semester for creative activity) THEA 1100, THEA 2390, THEA 2214, THEA 3214, THEA 3390, THEA 4485	
(Rochelle Elman)	Professor & Chair (F)	**Fall 19:** THEA 1000: Theatre Laboratory; THEA 2291; THEA 4412 **Spring 20:** THEA 1000: Theatre Laboratory; THEA 3415: Playwriting I: Devised Theatre; THEA 3394: Directing	MFA, Directing	2/2 THEA 2050, THEA 2291, THEA 3392, THEA 3394, THEA 3415, THEA 4412, THEA 4485, THEA 4486	Chair of Dept.
Pauline Gagnon	Professor & Dean	**Spring 19:** THEA 3357: Theatre History I	Ph.D., Acting/Directing/Theory	0/1 THEA 3357	Dean of the College of Arts and Humanities

F, P: Full-time or Part-time: D, UN, UT, G: Developmental, Undergraduate Non-transferable, Undergraduate Transferable, Graduate

    c)   Explain how faculty workloads will be impacted by the proposed new program.

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Please see Faculty Teaching Loads for BFA documents. Faculty workloads will be impacted starting in the third year of offering the BFA. At that time, full-time Instructors and Lecturer will take on one or two major courses per year, decreasing their offerings in the core curriculum (THEA 1100 and THEA 2050, for example). This can be made up by adding additional seats to other core courses, and/or hiring a part-time faculty member to take on the one or two core curriculum courses.

d) Explain whether additional faculty will be needed to establish and implement the program. Describe the institutional plan for recruiting additional faculty members in terms of required qualifications, financial preparations, timetable for adding faculty, and whether resources were shifted from other academic units, programs, or derived from other sources.

Additional faculty are not needed in the first year to establish and implement the program. Part-time support will be needed beginning the second year and in the following years. Sources of revenue will be the increase in enrollment.

17) Fiscal and Estimated Budget

a) Describe the resources that will be used specifically for the program.

The existing department operational budget, SAFBA, and all other budgets (FWSP, Student Assistant monies, and foundation account) will be used as they have been in the past. Studio classroom and rehearsal facilities, located in the Martha Munro and Old Auditorium buildings meet the standards as defined by the National Association of Schools of Theatre, as do the two performance facilities in the Townsend Center for the Performing Arts. No additional facilities are needed for either concentration in the BFA Program.

b) Budget Instructions: Complete the form further below and **provide a narrative to address each of the following**:

c) For Expenditures:

    i. Provide a description of institutional resources that will be required for the program (e.g., personnel, library, equipment, laboratories, supplies, and capital expenditures at program start-up and recurring).

- In the second fiscal year of the BFA Program, we foresee hiring a piano accompanist on a more consistent basis. Presently, we hire someone for this position to assist us with workshops, auditions, and to play for rehearsals for our annual musical. With the addition of the BFA program, we anticipate that this need will increase as student enrollment increases.
- Additionally, because the BFA with a concentration in Design and Technology will require the Technical Director to cover more classes, we believe this position will need more support in terms

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of the build of scenery and props for our productions. Thus, we have included the addition of a part-time production manager and or Shop Foreperson who can assist the Technical Director in supervising and planning each of the builds for our five productions.

    ii. If the program involves reassigning existing faculty and/or staff, include the specific costs/expenses associated with reassigning faculty and staff to support the program (e.g., cost of part-time faculty to cover courses currently being taught by faculty being reassigned to the new program, or portion of full-time faculty workload and salary allocated to the program).

- Beginning in the second year of the BFA, selected current faculty will take on new courses in the program; therefore, we anticipate adding part-time faculty to teach the core courses the faculty will give up in order to teach the major courses required in both concentrations of the BFA.

d) For Revenue:

    i. If using existing funds, provide a specific and detailed plan indicating the following three items: source of existing funds being reallocated; how the existing resources will be reallocated to specific costs for the new program; and the impact the redirection will have on units that lose funding.

- N/A

    ii. Explain how the new tuition amounts are calculated.

- New tuition was calculated by taking the current tuition amount for 15 credit hours and multiplying it by the projected number of new students to the BFA program in the first cohort (four years).

    iii. Explain the nature of any student fees listed (course fees, lab fees, program fees, etc.). Exclude student mandatory fees (i.e., activity, health, athletic, etc.).

- No new student fees will be added for this program.

    iv. If revenues from Other Grants are included, please identify each grant and indicate if it has been awarded.

- N/A

    v. If Other Revenue is included, identify the source(s) of this revenue and the amount of each source.

- N/A

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e) When Grand Total Revenue is not equal to Grand Total Costs:
- i. Explain how the institution will make up the shortfall. If reallocated funds are the primary tools being used to cover deficits, what is the plan to reduce the need for the program to rely on these funds to sustain the program?
  - N/A
- ii. If the projected enrollment is not realized, provide an explanation for how the institution will cover the shortfall.
  - N/A

I. EXPENDITURES	First FY Dollars	Second FY Dollars	Third FY Dollars	Fourth FY Dollars
Personnel – reassigned or existing positions	0	0	0	0
Faculty **(see 15.a.ii)**				
Part-time Faculty **(see 15 a.ii)**				
Graduate Assistants **(see 15 a.ii)**				
Administrators**(see 15 a.ii)**				
Support Staff **(see 15 a.ii)**				
Fringe Benefits				
Other Personnel Costs				
Total Existing Personnel Costs				

EXPENDITURES (Continued)				
Personnel – new positions (see 15 a.i)			89% of CUPA	
Faculty				
Part-time Faculty		3,000	6,000	6,000
Graduate Assistants				
Administrators				
Support Staff—**piano accompanist**		6,000	6,000	6,000
Fringe Benefits				
Other personnel costs—**Production Mgr/Shop Foreperson/Master Electrician**		10,173	10,173	10,173
Total New Personnel Costs		**19,173**	**19,173**	**19,173**
Start-up Costs (one-time expenses) (see 15 a.i)				
Library/learning resources				
Equipment-**Camera, lighting/Marley floor**			1,500	6,000
Other: Portable marley flooring				

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Physical Facilities: construction or renovation (see section on Facilities)				
Total One-time Costs			1,500	6,000
Operating Costs (recurring costs – base budget) (see 15 a.i)				
Supplies/Expenses				
Travel				
Equipment				
Library/learning resources				
Other-**Maintenance for Marley floor, piano**		500	750	1,000
Total Recurring Costs		500	750	1,000
GRAND TOTAL COSTS		19,673	21,423	26,173
Annual tuition off of Bursar's website X new students				
III. REVENUE SOURCES				
Source of Funds				
Reallocation of existing funds **(see 15 b.i)**				
New student workload				
New Tuition **(see 15 b.ii)**	39,975	93,275	146,575	199,875
Federal funds				
Other grants **(see 15 b.iv)**				
Student fees **(see 15 b.iii)** Exclude mandatory fees (i.e., activity, health, athletic, etc.).				
Other **(see 15 b.v)**				
New state allocation requested for budget hearing				
GRAND TOTAL REVENUES	39,975	93,275	146,575	199,875
Nature of Revenues				
Recurring/Permanent Funds				
One-time funds				
Projected Surplus/Deficit (Grand Total Revenue – Grand Total Costs) (see 15 c.i. & c.ii).	39,975	73,602	125,152	173,702

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18) Facilities/Space Utilization for New Academic Program Information
Facilities Information — Please Complete the table below.

				Total GSF
a.	Indicate the floor area required for the program in gross square feet (gsf). When addressing space needs, please take into account the projected enrollment growth in the program over the next 10 years.			
b.	Indicate if the new program will require new space or use existing space. (Place an "x" beside the appropriate selection.)			
	Type of Space		**Comments**	
i.	Construction of new space is required (x).-→			
ii.	Existing space will require modification (x). →			
iii.	If new construction or renovation of existing space is anticipated, provide the justification for the need.			
iv.	Are there any accreditation standards or guidelines that will impact facilities/space needs in the future? If so, please describe the projected impact.			
v.	Will this program cause any impact on the campus infrastructure, such as parking, power, HVAC, other? If yes, indicate the nature of the impact, estimated cost, and source of funding.		No	
vi.	Indicate whether existing space will be used.	X		
c.	If new space is anticipated, provide information in the spaces below for each category listed:			
i.	Provide the estimated construction cost.			
ii.	Provide the estimated total project budget cost.			
iii.	Specify the proposed funding source.			
iv.	What is the availability of funds?			
v.	When will the construction be completed and ready for occupancy? (Indicate semester and year).			

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vi.	How will the construction be funded for the new space/facility?	
vii.	Indicate the status of the Project Concept Proposal submitted for consideration of project authorization to the Office of Facilities at the BOR. Has the project been authorized by the BOR or appropriate approving authority?	

d.	If existing space will be used, provide information in the space below.
	Provide the building name(s) and floor(s) that will house or support the program. Indicate the campus, if this is part of a multi-campus institution and not physically located on the main campus. Please do not simply list all possible space that could be used for the program. We are interested in the actual space that will be used for the program and its availability for use.
	No new space will be required to deliver this program. Current classroom utilization statistics indicate that space is primarily available throughout the week with the exception of Monday—Thursday from 10:00am—2:00pm. Maximizing utilization through the incorporation of a scheduling system that emphasizes offerings late in the afternoon, evenings, and on Friday will both benefit adult and experiential learners and increase utilization of current space. Martha Munro, 1st floor: Rm 105: Acting Studio; Rm 111: Drafting Lab; Rm 102: Computer Aided Design Lab; 2nd floor: Seminar Rm; faculty offices Old Auditorium: 1st floor: Rehearsal Hall; Costume Shop, Make Up Lab; Offices Townsend Center: 1st floor: Mainstage Theatre, Scene Shop, Richard L. Dangle Theatre, Dressing Rooms, Rehearsal Room, Lobby.

e.	List the specific type(s) and number of spaces that will be utilized (e.g. classrooms, labs, offices, etc.)			
i.	**No. of Spaces**	**Type of Space**	**Number of Seats**	**Assignable Square Feet (ASF)**
	28	Classrooms	40-60/class	
	4	Labs (dry)	16/class	
		Labs (wet)		
	1	Meeting/Seminar Rooms	12	
		Offices		

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APPENDIX

Use this section to include letters of support, curriculum course descriptions, and recent rulings by accrediting bodies attesting to degree level changes for specific disciplines, and other information.

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Academic Year
Program Map
Bachelor of Fine Arts (BFA) in Theatre
Concentration: Acting

YEAR 1				

TERM 1			TERM 2	
Course	**Credits**		**Course**	**Credits**
XIDS 2100/ ENGL 1101 Block (Areas C1,A)	6		ENGL 1102 (Area A)	3
FL1001 (Area B1)	3		FL1002 (Area C2)	3
THEA 2290: Stage & Film Craft 1 (Area F)	3		MATH 1001 (Area A)	3
THEA 1100: Theatre Appreciation (Area F)	3		THEA 2100 (Area F)	3
THEA 1111: Performance & Production (Area F)	1		THEA 1291: Voice & Movement I	3
THEA 1000: Theatre Laboratory	0		THEA 1112 (Area F)	1
			THEA 1000	0
SEMESTER TOTAL	16		SEMESTER TOTAL	16

Milestones		Milestones
• Complete ENGL 1101; Required to earn C or higher.		• Complete ENGL 1102; Required to earn C or higher. • FL complete

YEAR 2				

TERM 1			TERM 2	
Course	**Credits**		**Course**	**Credits**
Area B2 Class	2		HIST 1111 or 1112 (E1)	3
Area D1 + Lab	4		Area D class (no lab)	3
THEA 2291: Dev. a Character (Area F)	3		POLS 1101 (E3)	3
THEA 1292: V & M II	3		THEA 2112 (Area F)	1
THEA 2111 (Area F)	1		THEA 2292: Contemporary Sc. Study	3
HIST 2111/2112 (Area E2)	3		Area E4	3
THEA 2900: Sophomore Assessment	0		THEA 2900: Sophomore Assessment	0
SEMESTER TOTAL	16		SEMESTER TOTAL	15

Milestones		Milestones
• 1st semester of THEA 2900; must pass to continue in BFA.		• Must pass THEA 2900 to continue in the BFA.

This program map is intended ONLY as a guide for students to plan their course of study. It does NOT replace any information in the Undergraduate Catalog, which is the official guide for completing degree requirements.

YEAR 3

TERM 1

Course	Credits
Area D Class (no lab)	3
THEA 2380: Special Topics or THEA 2391: Ballet or THEA 2393: Jazz or THEA 2395: Musical Theatre Dance	2
Free Elective	3
THEA 3357: Theatre History I	3
THEA 2310: Stage Make Up	3
SEMESTER TOTAL	14

Milestones

- Core Curriculum complete

TERM 2

Course	Credits
THEA 2491: Acting for the Camera	3
THEA 3415: Playwriting I	3
THEA 3394: Directing	3
THEA 3391: Acting Shakespeare	3
THEA 2112: P & P	1
THEA 4457: Theatre History II	3
SEMESTER TOTAL	16

Milestones

YEAR 4

TERM 1

Course	Credits
THEA 3392: Period Scene Study	3
THEA 4291: Adv. Voice	3
THEA 4415: Playwriting II	3
THEA 3491: Adv. Acting for the Camera	3
Free Elective	3
SEMESTER TOTAL	15

Milestones

TERM 2

Course	Credits
THEA 4111: Senior Capstone	3
THEA 4293: Adv. Mov.	3
THEA 4485: Special Topics OR THEA 4486: Internship	3
THEA 4412: Business of Acting	3
SEMESTER TOTAL	12

Milestones

This program map is intended ONLY as a guide for students to plan their course of study. It does NOT replace any information in the Undergraduate Catalog, which is the official guide for completing degree requirements.

CURRICULUM MAPPING TEMPLATE

INSTRUCTIONS

1. Insert your Department (Ex: English, Education, Biology, Criminology, etc.)
2. Insert your specific Degree Program (Ex: BA English, BS Biology, MA Education, MED Special Education, Criminology, etc)
3. Under the "Courses" Column, list out the individual courses for your specific degree program. (Ex: ENGL 1101, SPED 3701, BIOL 2107, CRIM 6010, etc.)
4. Under each "PL-SLO" list out your specific program level student learning outcomes. (Ex: Student demonstrates competence in critical thinking.)
5. In the remainder of the spreadsheet, align where your Student Learning Outcomes (SLO's) are taught throughout your offered courses. In the corresponding aligned box, mark the level of instruction for a SLO. Introduced "I", Reinforced "R", or Mastered "M" within the course.
6. Go through and mark with an "X" which courses you will be collecting Assessment Data.

DEPARTMENT: Theatre
PROGRAM: BFA in Theatre, Acting

INTRODUCED: Students are not expected to be familiar with the content or skill at the collegiate level. Instruction and learning activities focus on basic knowledge, skills, and/or competencies and entry-level complexity.

REINFORCED: Students are expected to possess a basic level of knowledge and familiarity with the content or skills at the collegiate level. Instruction and learning activities concentrate on reinforcing and strengthen knowledge, skills, and expanding competency.

MASTERED: Students are expected to possess and advanced level of knowledge, skill, or competency at the collegiate level. Instructional and learning activities focus on the use of the content or skills in multiple contexts and at multiple level of competency.

Please note: All assessment data may not be collected directly within a course. This step is only to highlight any courses that directly collect data. Other data may come from other sources such as surveys.

#	COURSES	PL-SLO 1 — Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.	PL-SLO 2 — Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.	PL-SLO 3 — Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.	PL-SLO 4 — Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively to characterizations, and have the ability to project these characterizations in varying performance spaces.	PL-SLO 5 — Students will develop and administer makeup techniques for a wide range of characters.	PL-SLO 6 — Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.	PL-SLO 7 — Students will understand the basic business procedures of the actor's profession.
1	THEA 1000: Lab							
2	THEA 1100: TA						I	I
3	THEA 1111: P & P	I		I	I		I	I
4	THEA 1112: P & P	I	I	I	I	I	I	I
5	THEA 1291: V & M I	I	I		I	I		
6	THEA 1292: V & M II	I	I		I			
7	THEA 2100: PA							
8	THEA 2111: P & P	R	R	R	R	R	R	
9	THEA 2112: P & P	R	R	R	R	R	R	
10	THEA 2290: St & F C I							
11	THEA 2291: Dev. Char.	I	I		R		I	I
12	THEA 2292: Adv. Sc. Stu.	R	R		R		I	I
13	THEA 2310: St MUP	I			I	I	I	
14	THEA 2380/2391/2393/2395	I			I			
15	THEA 2491: Act Cam	I	I	I	I	I	I	R
16	THEA 2900A/B: SA	R	R	R	R	R	R	R
17	THEA 3357: TH I							
18	THEA 3391: Shakes.	R	R	R	R			
19	THEA 3392: Period St. Stu.	R	R	R	R			
20	THEA 3336: Dir.	M	M		M		M	
21	THEA 3415: PV I	I	I		I		M	
22	THEA 3491: Adv. Cam	R	R	R	R	R	M	M
23	THEA 4111: P & P Cap.	M	M	M	M	M	M	
24	THEA 4291: Adv. Voice	M	M	M	M		M	M
25	THEA 4293: Adv. Move	M	M	M	M			
26	THEA 4412: Bus. Of Act.	M	M	M	M		M	M
27	THEA 4415: PV II	R	R		R		M	
28	THEA 4452: TH II						M	
29	THEA 4452/4485	M	M	M	M	M	M	M

Academic Year
Program Map
Bachelor of Fine Arts (BFA) in Theatre
Concentration: Design/Technology

YEAR 1				

TERM 1

Course	Credits
XIDS 2100/ ENGL 1101 Block (Areas C1,A)	6
FL1001 (Area B1)	3
THEA 2290: Stage & Film Craft 1 (Area F)	3
THEA 1100: Theatre Appreciation (Area F)	3
THEA 1111: Performance & Production (Area F)	1
THEA 1000: Theatre Laboratory	0
SEMESTER TOTAL	16

Milestones

- Complete ENGL 1101; Required to earn C or higher.

TERM 2

Course	Credits
ENGL 1102 (Area A)	3
FL1002 (Area C2)	3
MATH 1001 (Area A)	3
THEA 2100 (Area F)	3
THEA 2224: Drafting	3
THEA 1112 (Area F)	1
THEA 1000	0
SEMESTER TOTAL	16

Milestones

- Complete ENGL 1102; Required to earn C or higher.
- FL complete

YEAR 2				

TERM 1

Course	Credits
Area B2 Class	2
THEA 2315: Rendering Styles or FILM 2XXX	3
THEA 2291: Dev. a Character (Area F)	3
THEA 2310: Stage Makeup	3
THEA 2111 (Area F)	1
HIST 1111/1112 (Area E1)	3
THEA 2900: Sophomore Assessment	0
SEMESTER TOTAL	15

Milestones

- 1st semester of THEA 2900; must pass to continue in BFA.

TERM 2

Course	Credits
HIST 2111 or 2112 (E2)	3
Area D class (no lab)	3
POLS 1101 (E3)	3
THEA 2112 (Area F)	1
THEA 2214: Concepts in Stage & Film Design	3
THEA 2215: Intro Light/Sound/Media	3
THEA 2900: Sophomore Assessment	0
SEMESTER TOTAL	16

Milestones

- Must pass THEA 2900 to continue in the BFA.

This program map is intended ONLY as a guide for students to plan their course of study. It does NOT replace any information in the Undergraduate Catalog, which is the official guide for completing degree requirements.

YEAR 3				

YEAR 3

TERM 1		TERM 2	
Course	**Credits**	**Course**	**Credits**
Area D Class (no lab)	3	Area D1 + Lab	4
THEA 2325: Costume Technology	3	THEA 3415: Playwriting1 or free elective	3
THEA 2550: Stage Management	3	THEA 3394: Directing	3
Area E4	3	THEA 3290: Costume	3
THEA 3111	1	THEA 3201: Stage & Film Craft 2	3
THEA 3212: Period Styles in Design	3		
SEMESTER TOTAL	16	SEMESTER TOTAL	16
Milestones		**Milestones**	
		• Core Curriculum complete	

YEAR 4

TERM 1		TERM 2	
Course	**Credits**	**Course**	**Credits**
THEA 3112	1	THEA 4111: Senior Capstone	3
THEA 3357: Theatre History I	3	THEA 4457: Theatre History II	3
THEA 4415: Playwriting II or Free Elective	3	THEA 4485: Special Topics OR THEA 4486: Internship	3
THEA 3214: Scenic Design	3	THEA 4301: Solutions in D&T	3
THEA 3215: Lighting Design	3		
SEMESTER TOTAL	13	SEMESTER TOTAL	12
Milestones		**Milestones**	

This program map is intended ONLY as a guide for students to plan their course of study. It does NOT replace any information in the Undergraduate Catalog, which is the official guide for completing degree requirements.

INSTRUCTIONS

1. Insert your Department (Ex: English, Education, Biology, Criminology, etc.)

2. Insert your specific Degree Program (Ex: BA English, MED Special Education, its Biology, MA Criminology, etc.)

3. Under the "Courses" Column, list out the individual courses for your specific degree program. (Ex: ENGL 1101, SPED 3701, BIOL 2107, CRIM 6010, etc.)

4. Under each "PL-SLO", list out your specific program level student learning outcomes. (Ex: Student knowledge, skills, and/or competencies and equip level.)

INTRODUCED: Students are not expected to be familiar with the content or skill at the collegiate level. Instruction and learning activities focus on basic knowledge, skills, and/or competencies and equip level.

REINFORCED: Students are expected to possess a basic level of knowledge and familiarity with the content or skills at the collegiate level. Instruction and learning activities concentrate on reinforcing and strengthening knowledge, skills, and expanding competency.

5. In the remainder of the spreadsheet, align where your Student Learning Outcomes (SLOs) are taught throughout your offered courses.

MASTERED: Students are expected to possess and advanced level of knowledge, skill, or competency at the collegiate level. Instructional and learning activities focus on the use of the content or skills in multiple contexts and at multiple level of competency.

"R" or Mastered "M" within the course.

6. Go through and mark with an "I", which courses you will be collecting Assessment Data in.

**Please note: All assessment data may not be collected directly within a course. This step is only to highlight any courses that directly collect data. Other data may come from other sources such as surveys.

DEPARTMENT: Theatre

PROGRAM: BFA in Theatre, Design/Technology

COURSES	PL-SLO 1 Students will develop the ability to understand and articulate basic elements and principles of design theory.	PL-SLO 2 Students will develop their understanding of the aesthetic use of color.	PL-SLO 3 Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.	PL-SLO 4 Students will develop the ability to produce and communicate design ideas with freehand drawings.	PL-SLO 5 Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.	PL-SLO 6 Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.	PL-SLO 7 Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.
1 THEA 1000: Lab							
2 THEA 1100: TA							I
3 THEA 1111: P & P	I	I	I	I	I	I	I
4 THEA 1112: P & P	I	I	I	I	I	I	I
5 THEA 2100: PA							
6 THEA 2111: P & P	R	R	R	R	R	R	I
7 THEA 2112: P & P	R	R	R	R	R	R	R
8 THEA 2214: Con. Des.	I	I	I	I			I
9 THEA 2215: Int. L/S/M	I	I	I		I		I
10 THEA 2224: Drafting							
11 THEA 2290: SL & F C1	I		I		I	I	I
12 THEA 2291: Dev. a Char.			I		I		
13 THEA 2310: St MUP	I	I	I	I	I		I
14 THEA 2315: Rendering	I	I	I	I			I
15 THEA 2325: Cost. Tech	R	R	R	R	R	R	R
16 THEA 2550: SM			R		R	R	R
17 THEA 2900 A/B: SA	R	R	R	R	R	R	R
18 THEA 3111: P & P	R	R	R	R	R	R	R
19 THEA 3112: P & P	R	R	R	R	R	R	R
20 THEA 3201: S & F C II	R		R		R	R	R
21 THEA 3214: Sc Des	M	M	M	M	M	M	M
22 THEA 3215: Ltg Des	M	M	M	M	M		
23 THEA 3290: Cost. Des.	M	M	M	M	M		
24 THEA 3357: TH I			R		R		
25 THEA 3394: Dir.			M				
26 THEA 4111: P & P Cap.	M	M	M	M	M	M	M
27 THEA 4301: Des. Sol.	M	M	M	M	M	M	M
28 THEA 3415/4415			R				
29 THEA 4457: TH II			R				
30 THEA 4485/4486	M	M	M	M	M	M	M

THEA - 1292 - Voice and Movement II
2018-2019 Undergraduate New Course Request

Introduction

Welcome to the University of West Georgia's curriculum management system.

Please TURN ON the help text before starting this proposal by clicking 🛈 next to the print icon directly above this message.

Your PIN is required to complete this process. For help on accessing your PIN, please visit here.

The link to the shared governance procedures provides updates on how things are routed through the committees. Please visit UWG Shared Governance Procedures for Modifications to Academic Degrees and Programs for more information.

If you have any questions, please email curriculog@westga.edu.

Curriculum Proposal

FILL IN all fields required marked with an *. You will not be able to launch the proposal without completing required fields.

Course Prefix* THEA   Course Number* 1292

Course Title* Voice and Movement II

Long Course Title Voice and Movement II

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course will continue to lay the foundation of voice and movement training for the actor. Students will explore how the actor's body and voice serve as a vehicle for the actor's artistry. The class will focus on self-discovery, increasing sensitivity and awareness, and finding release.

Is this a General Education course?* ○ Yes ⊙ No

If yes, which area(s) (check all that apply):
▢ Area A
▢ Area B
▢ Area C
▢ Area D
▢ Area E

Is this a School of Nursing course?* ○ Yes ⊙ No

Is this a College of Education course?* ○ Yes ⊙ No

Status* ⊙ Active-Visible ○ Inactive-Hidden

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes Over the course of the semester, successful students will:
• Develop physical and vocal tools for creative expression in performance.
• Understand basic mechanics of the voice as well as anatomy of movement.
• Learn tools to reduce tension and habitual ways of moving and speaking that impede expression of inner impulses in performance.
• Practice and employ movement skills of flexibility, strength, shape, gesture, rhythm, physical articulation and grounding to create performance both individually and as a member of an ensemble.
• Practice and employ vocal skills of breath, resonance, and vocal articulation
• Practice and employ vocal skills of connecting to imagery and text to create performance both individually as a member of an ensemble.
• Develop and strengthen connections between the voice, body, mind, and feeling.
• Establish a personal practice for continued vocal and physical warm-up and training.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. It is a course that continues the vital work an actor must do on her/his body and vocal instrument.

Prerequisites THEA 1291 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ⦿ Library Resources are Adequate

                ◯ Library Resources Need Enhancement

Present or 16
Projected Annual
Enrollment*

ATTACH any required files (e.g. syllabi, other supporting documentation) by navigating to the Proposal Toolbox and clicking 🗋 in the top right corner.

Attach syllabus* ⦿ Syllabus has been attached - This is required

LAUNCH proposal by clicking ▶ in the top left corner. DO NOT implement proposed changes before the proposal has been completely approved through the faculty governance process.

FINAL TASK: After launching the proposal, you must make a decision on your proposal. Select the ⊘ icon in the Proposal Toolbox to make your decision.

THEA 1292 Voice and Movement II

Prerequisite: THEA 1291 or Permission of instructor

Course Description: This course will continue to lay the foundation of voice and movement training for the actor. Students will explore how the actor's body and voice serve as a vehicle for the actor's artistry. The class will focus on self-discovery, increasing sensitivity and awareness, and finding release.

Credit Hours: 3

Program Learning Outcomes:
The Bachelor of Fine Arts in Theatre will:
- Provide focused training in technical skills in each concentration
- Examine key techniques and theories in each concentration
- Introduce students to the craftspeople and theorists in each concentration
- Train students so that they may determine their own artistic vision
- Understand the "business" of theatre and film in order to obtain work in those areas
- Develop the tools of the actor, designer, technician in both theatre and film
- Provide education in the traditions and innovations in theatre and film

Course Learning Outcomes:
Over the course of the semester, successful students will:
- Develop physical and vocal tools for creative expression in performance.
- Understand basic mechanics of the voice as well as anatomy of movement.
- Learn tools to reduce tension and habitual ways of moving and speaking that impede expression of inner impulses in performance.
- Practice and employ movement skills of flexibility, strength, shape, gesture, rhythm, physical articulation and grounding to create performance both individually and as a member of an ensemble.
- Practice and employ vocal skills of breath, resonance, and vocal articulation
- Practice and employ vocal skills of connecting to imagery and text to create performance both individually as a member of an ensemble.
- Develop and strengthen connections between the voice, body, mind, and feeling.
- Establish a personal practice for continued vocal and physical warm-up and training.

Instructional Methods:
This is a studio course in which there will be demands on the actor to move and work physically. Various techniques of voice and movement may be introduced and explored.

Required Reading:
Suggested Texts:
Callery, D. *Through the Body: A Practical Guide to Physical Theatre*
Chekhov, M. *To The Actor*
DeVore, K. & Cookman, S. *The Voice Book*
Farhi, Donna, *The Breathing Book*
Linklater, K. *Freeing the Natural Voice*

1

Required Materials:
Clothing allowing adequate movement (no jeans, no logos or writing on clothing)
A notebook
Water in a non-spillable container

Grading
ANALYSIS and REFLECTION - 20%
Written assignments include:
- A Journal that examines the student's body and vocal awareness by connecting exercises and lectures from class to their actual instrument.
- Performance Responses that will examine the use of body and voice in the productions presented in the semester this course is offered.
- In class exercises that will again connect the exercises to the actor's technique in creating a character physically and vocally, and connecting the physical and vocal to the emotional.

Measure of success: student will complete all research and written projects on time; use examples from class, performance and readings to back up arguments and point of view; arrive to class ready to engage in discussion with classmates.

PRACTICE - 30%
A fundamental component of the actor's craft is process; we often spend more time in rehearsal and training than in performance. Therefore, your engagement with exercises, training, personal practice and rehearsal is fundamental to your success in this class. This part of your grade also includes your participation in the journey of your fellow students – how you listen, respond to and support their growth.

Measure of success: student arrives ready to work in appropriate attire, student engages in training and exercises with an open heart, student uses critical thinking and observation to give helpful feedback to fellow students, student challenges herself to push through boundaries and take risks.

PERFORMANCE - 50%
Performance assignments will include:
- A solo physical movement piece
- A solo vocal piece
- A group physical and vocal piece
- A solo physical and vocal piece

Measure of success: student arrives to class ready to perform – off-book, rehearsed, bold choices; student applies work from practice into performance; is open and responsive to feedback from instructor and fellow students; employs tools of listening and compromise in collaborative work with the ensemble.

Grading Scale
100% - 90% = A

89% – 80% = B
79% - 70% = C
69% - 60% = D
59% - 00% = F

Attendance

Performance is a craft that requires extreme discipline and rigor, and part of training to be an actor is the development of skills such as punctuality, perfect attendance and preparation. There are NO unexcused absences in this class. Each unexcused absence will result in a lowered grade point.

There is no lateness. The doors will close at the start of class, and tardy students will have to take an unexcused absence.

Excused absences are for illness or family emergencies. To excuse an absence, students must email me (at least) 24 hours in advance, or call the department secretary at 678 _____. Students will only receive 2 excused absences over the course of the semester, after that each additional absence will be counted as unexcused.

Course Schedule

Weeks 1 - 5

The first five weeks will introduce students to the anatomy of the voice and mechanics of movement focusing on the concept of maximum affect with minimum effort. We will also be working on strengthening and toning the body.

Topics covered include:
- reduction of habitual tension
- natural breath
- physical grounding
- alignment
- spinal and skeletal awareness

These five weeks of work will culminate in a performance of e.e. cummings poem, i carry your heart with me

Weeks 6 - 10

These five weeks are focused on cultivating transparency in the body and voice to imagery and text.

Topics covered include:
- freeing the vocal channel (jaw, tongue, soft palate, throat)
- resonance in the body (chest, mouth, teeth, nasal, sinus, dome)
- connection of voice to text/image
- increased kinesthetic flexibility and awareness
- shape
- gesture
- spatial awareness
- connection of the body to text/image

These five weeks of work will culminate in a performance of Sonnet 30 by Shakespeare.

3

Weeks 10-16
These five weeks are focused on increased vocal and physical range, flexibility and dynamic.

Topics covered include:
- Breath capacity
- Increased range through practice of triads and arpeggios
- Singing to increase range
- Articulation
- Text moving the body
- Extended voice practice (lamentation/calling)
- Rhythm
- Tempo
- Ensemble movement
- Choral vocal work

These five weeks of work will culminate in a performance of the Chorus from *The Orestia*.

4

THEA - 2215 - Introduction to Lighting, Sound and Media Technology

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA   **Course Number*** 2215

Course Title* Introduction to Lighting, Sound and Media Technology

Long Course Title Introduction to Lighting, Sound and Media Technology

Lec Hrs* 2

Credit Hrs* 3

Lab Hrs* 1

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* The purpose of this course is to introduce the student to the basics Lighting, Sound and Media technology for the entertainment industry. Study topics will include identification of equipment; it's name, basic functions, and common uses, developing familiarity with procedures and safe working practices for installing equipment in a variety of situations, and the various roles and responsibilities of team members in the various areas discussed in theatrical productions and companies. There will also be a practical element to this course, to familiarize students with proper procedures and techniques for use of all equipment relevant to this course.

Is this a General Education course?* ◯ Yes ⦿ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?*	Yes ● No	**Is this a College of Education course?***	Yes ● No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes
Course Learning Outcomes:
● Students will gain a solid basic understanding of lighting, sound and video technology for the entertainment industry.
● Students will develop knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
● Students will understand the aesthetic use of sound.
● Students will demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to lighting, sound and video technology for the entertainment industry.
● Students will understand various technical drawings including; light plots and paperwork, Sound Plots and Cue Sheets, Media System diagrams and other applicable drawings and paperwork.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is a vital, introductory course for students who desire to go into the design and technology fields of theatre and film. This course is standard in a BFA in Theatre degree with a concentration in Design/Technology.

Prerequisites THEA 2290 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ● Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ● Syllabus has been attached - This is required

Prerequisite: THEA 2290 or Permission of Instructor

Course Description:

The purpose of this course is to introduce the student to the basics Lighting, Sound and Media technology for the entertainment industry. Study topics will include identification of equipment; it's name, basic functions, and common uses, developing familiarity with procedures and safe working practices for installing equipment in a variety of situations, and the various roles and responsibilities of team members in the various areas discussed in theatrical productions and companies. There will also be a practical element to this course, to familiarize students with proper procedures and techniques for use of all equipment relevant to this course.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
- Students will gain a solid basic understanding of lighting, sound and video technology for the entertainment industry.
- Students will develop knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will understand the aesthetic use of sound.
- Students will demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to lighting, sound and video technology for the entertainment industry.
- Students will understand various technical drawings including; light plots and paperwork, Sound Plots and Cue Sheets, Media System diagrams and other applicable drawings and paperwork.

Instructional Methods:

This course will combine lecture, lab, and hands-on work in the theatre. Students will read from the required text and connect that knowledge to what they are learning and doing in the hands-on portions of the course both in the lab setting and while working on Theatre Company productions.

Required Reading:

Theatrical Design and Production, 7th Edition, by J. Michael Gilette.

Grading:

Hang and Focus Calls (5 points each)

Hang Calls: Students will help hang, cable, and otherwise install lighting, sound and media equipment for the Theatre Company's productions during the semester. These calls will occur as scheduled below during regular class meetings. Students will be assessed on their attitude, ability to take direction, and the development of their skills and understanding of the equipment and procedures for safely installing the equipment under the direction of a Master Electrician. Students will also participate in at least one of the Focus Calls for the semester and assist in focusing the lights for that production. Those calls will fall outside the normally scheduled class time, and are usually on Sundays.

Students may NOT count for this class any call they are required to attend as part of a Production and Performance assignment, nor may those students who are Student Assistants be "on the clock" for their call for this class.

Hoemwork/Projects (10 points each) For each section, students will be assigned a project to work on outside of class. These projects will vary, but will always require students to apply their knowledge of course concepts to theoretical situations based on real-world productions.

Tests- (20 points each) Students will take a test for each section of the course. Tests may include both written and practical portions, examining the student's grasp of concepts, knowledge of equipment, and skills development for safe use of equipment.

Grading Scale:
A=100 to 90 points
B= 89 to 80 points
C= 79 to 70 points
D= 69 to 60 points
F=50 or fewer points

Schedule

Week 1
Course Introduction and Syllabus Review

Week 2
Reading/discussion- basics of Lighting

Week 3
Continue Basics of Lighting, Lighting Homework assigned

Week 4
Reading/discussion- More Lighting Technology

Week 5
Master Electrician work and 1st Hang Call

Week 6
1st Focus Call, Lighting Test, Lighting Homework reviewed.

Week 7
Basics of Sound and Sound Systems, Sound paperwork

Week 8
Gain Structure, Sound Boards and Microphones

Week 9
Sound Playback; Amps, Speakers, Qlab; Assign Sound Homework

Week 10
Sound Test, work on Sound Homework

Week 11
Review Sound Homework, Second Hang Call

Week 12
Second Focus Call, Intro to Media and Media Paperwork, Projectors and Surfaces

Week 13
Basics of Content Creation; Finding Content, Photo Shop basics

Week 14
More Content Creation and Playback; Video Editing, Qlab for Video, Isadora, Assign Video Homework

Week 15
In class work on Video Projects

Final Exams
Video test and review Video Homework

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THEA - 2224 - Drafting and Computer Aided Design

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2224

Course Title* Drafting and Computer Aided Design

Long Course Title Drafting and Computer Aided Design

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course is an introduction to working knowledge of theatrical drafting conventions and techniques. The use of design software (Vectorworks) will be used to create various 2-D plans, including light plots, set designs and technical shop drawings. This class will also explore basic use of Photoshop.

Is this a General Education course?* ○ Yes ◉ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?* ○ Yes ◉ No

Is this a College of Education course?* ○ Yes ◉ No

Desired Effective Semester*

Desired Effective Year*

Fall	2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes Course Learning Outcomes:
1. Ability to provide formalized, accurate production models and drawings by hand and/or through the use of current industry standard software programs.
2. Demonstrate basic concepts of Vectorworks software
3. Understand and communicate through USITT standards for drafting
4. Apply basic concepts to develop construction (drawing) techniques
5. Ability to manipulate drawings through editing and plotting techniques
6. Produce a variety of common required scenic drawings (floor plan, section, elevations)
7. Produce 2D orthographic projections
8. Understand and demonstrate dimensioning concepts and techniques
9. Understand and demonstrate proper layering and viewport layouts.
10. Understand basic 3D modeling techniques

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is a vital course for students who wish to enter the field of design and technology for theatre and film. Students must know how to use industry standard software that create the images of scenery, locations, and properties of theatrical productions and film/television shows. This course is standard in a BFA in Theatre degree with a concentration in Design/Technology.

Prerequisites THEA 2290 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ⦿ Library Resources are Adequate

◯ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ⦿ Syllabus has been attached - This is required

THEA 2224: Drafting and Computer Aided Design

Prerequisites: THEA 2290 or permission of instructor

Course Description:
This course is an introduction to working knowledge of theatrical drafting conventions and techniques. The use of design software (Vectorworks) will be used to create various 2-D plans, including light plots, set designs and technical shop drawings. This class will also explore basic use of Photoshop.

Credit Hours: 3

Program Learning Outcomes:
The Bachelor of Fine Arts in Design will:
Provide focused training in technical skills in each concentration;
Examine key techniques and theories in each concentration;
Introduce the student to the craftspeople and theorists in each concentration;
Train students so that they may determine their own artistic vision;
Understand the "business" of theatre and film in order to obtain work in those areas;
Develop the tools of the actor, designer, technician in both theatre and film;
Provide education in the traditions and innovations in theatre and film.

Course Objectives:
Through the use of Vectorworks, students will gain skills to create computer-generated drafting for use in the professional world of theatre design and technology. Students will learn how to create ground plans, elevations, working drawings, and other pertinent draftings to communicate their ideas and designs.

Course Learning Outcomes:

1. Ability to provide formalized, accurate production models and drawings by hand and/or through the use of current industry standard software programs.

2. Demonstrate basic concepts of Vectorworks software

3. Understand and communicate through USITT standards for drafting
4. Apply basic concepts to develop construction (drawing) techniques
5. Ability to manipulate drawings through editing and plotting techniques
6. Produce a variety of common required scenic drawings (floor plan, section, elevations)
7. Produce 2D orthographic projections
8. Understand and demonstrate dimensioning concepts and techniques
9. Understand and demonstrate proper layering and viewport layouts.
10. Understand basic 3D modeling techniques

Required Texts:
Drafting for the Theatre by Dennis Dorn and Mark Shanda

Suggested Text for further reading (not required):
Designing and Drawing for the Theatre by Lynn Pecktal
The Complete Book of Drawing for the Theatre by Harvey Sweet

Course Requirements/Expectations:

1. **You are allowed two excused absences. You are required to support your third or future unexcused absences with valid documentation or with the consent of the instructor. However, the third and future absences will result in grade reduction, 10% of the attendance points per absences and 20% reduction on any assignment due that day.**

2. All class projects must be turned in on the agreed deadline. All late projects will be reduced one letter grade per day after the assigned deadline.

3. You <u>MUST</u> attend class on the assigned final examination day for this course. Failing to do so will result in a letter grade reduction.

Grading:

Attendance/Participation/Assigned Readings	50 pts	
Vector works project 1- Duplication	50 pts	<u>Grading Scale</u>
USITT standards quiz	100 pts	
Floor plan project	100 pts	A 1000-900
Working Drawings/elevations	100 pts	B 899-800
Orthography project	150 pts	C 799-700
Drafting solution quiz	100 pts	D 699-600
Class exercises	100 pts	F 599-0
Architectural Drafting Project	250 pts	
Total points	**1000 points**	

Course Calendar

****<u>Note</u>: Syllabus schedule is subject to change. It is the student's responsibility to get the changes.

Date	Topic/ Assignment
Week 1	First day of class – review objectives, syllabus, intro to USITT Standards
Week 2	Navigating through Vectorworks
Week 3	Vectorworks duplication project; USITT standards test
Week 4	Understanding plans: Floor plans. Duplicate project due
Week 5	Understanding plans: Sections and Elevations
Week 6	In class Vectorwoks work (floor plans and elevations), class exercise
Week 7	In class Vectorwoks work (floor plans and elevations), floor plan project due
Week 8	Drafting solutions Working drawings
Week 9	Working drawings; drafting solutions quiz
Week 10	Orthographic views
Week 11	Orthographic views class project, Class exercise, Working drawings and elevations proj. due
Week 12	Drafting in 3D Orthographic projects due
Week 13	Drafting in 3D, class exercise
Week 14	Architectural drawing

Week 15	Architectural drawing project due
	Architectural drawing project due

THEA - 2292 - THEA 2292: Contemporary Scene Study

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2292

Course Title* THEA 2292: Contemporary Scene Study

Long Course Title THEA 2292: Contemporary Scene Study

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/Department* Department of Theatre

Catalog Course Description* This course continues examining the process toward developing a character started in THEA 2291, focusing on different techniques and approaches. Content will include plays from the 20th century and beyond.

Is this a General Education course?* ○ Yes ◉ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?* ○ Yes ◉ No

Is this a College of Education course?* ○ Yes ◉ No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes
Course Learning Outcomes:
In this course, the student will:
- Continue to develop and hone their process toward creating a character;
- Develop the skills needed to analyze a play and the character;
- Read important plays written in the present era of theatre;
- Demonstrate the ability to collaborate with others to rehearse and present a scene;
- Use improvisation as a means to develop a character.

Rationale*
This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. It is a vital course for students who desire to be actors on stage and in film. Courses in acting must be ongoing for all serious actors. This course continues the work introduced in THEA 2291.

Prerequisites THEA 2291 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info*
◉ Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ○ Syllabus has been attached - This is required

THEA 2292: Acting II: Contemporary Scene Study

Prerequisite: THEA 2291 or Permission of instructor

Course Description: This course continues examining the process toward developing a character, focusing on different techniques and approaches. Content will include plays from the 20th century and beyond.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Course Learning Outcomes:
In this course, the student will:
- Continue to develop and hone their process toward creating a character;
- Develop the skills needed to analyze a play and the character;
- Read important plays written in the present era of theatre;
- Demonstrate the ability to collaborate with others to rehearse and present a scene;
- Use improvisation as a means to develop a character.

Instructional Methods:
This is a scene study course; students will read contemporary plays and learn to break them down in order to act in them. Other methods covered in class will be discussions, writing, self-assessment and critical assessment in journals and in class meetings.

Required Reading:
Suggested texts:
- Stanislavski, Constantin. *An Actor Prepares*, 1989. Routledge. 978-0878309832
- Cohen, Robert. *Acting One*, 2007. McGraw-Hill Education. 5th Edition. 978-0073514161
- Benedetti, Robert. *The Actor in You: Twelve Simple Steps to Understanding the Art of Acting*. 2014. Pearson. 6th Edition. 978-0205914906
- Silverberg, Larry. *The Sanford Meisner Approach: Workbook One: An Actor's Workbook*. 1994. Smith and Kraus. 978-1880399774
- Wegener, Amy and Page-White, Amy. *Humana Festival 2017: The Complete Plays*. 2018. Playscripts. 978-0981909950.

- Calderone, Marina and Lloyd-Williams, Maggie. *Actions: The Actors' Thesaurus*. 2004. Drama Publishers. 978-0896762527

Grading:

Class attendance and participation   **40 points**
(includes oral scene evaluations, conscientiousness in participating in exercises, etc.)
You are allowed two absences in the semester; however, these absences may NOT occur on scene presentation days. Any absence after the two will result in a 2 point deduction of the attendance and participation grade.

Four One-page Journal Essays   **60 points**
(worth 15 points each.)
Essays must cover the contemplation on the assigned reading and in class exercises. Contemplation means how the reading connects to acting. What spoke to you? What was difficult to understand? These journal essays should NOT be a report on the reading. Please assume and know that the instructor has read the material. Rather, it should be a discussion of what the reading and the in class exercises mean to you.

Scene Work   **150 points**
Three different scenes worked on throughout the semester from the plays in the Humana text. Scenes selected should contain characters in the appropriate age range and type for each actor. Each scene, as we progress, should become more complex in terms of character and size and scope of the scene. Scenes may be re-done after the initial presentations.

Scene breakdowns   **45 points**
When presenting each scene, each actor will hand in a breakdown of each scene, labeling beats, intentions, and any other character discoveries.

Character Analyses   **75 points**
When presenting each scene, each actor will hand in a detailed character analysis as outlined in this syllabus and discussed at length in class. The analysis is connected to the character work done in the scene; this research is vital to the scene work.

Play Reviews   **30 points**
These reviews are based on the two UWG Theatre productions. Select a character/actor in each play and write a 2-3 page essay about the acting and character development. How does the character change throughout the entire play (what is the character's arch, throughline?)? How does the character use her/his clothes, props, etc.? Formatting of the essays should be as follows: no larger than one-inch margins on all sides, double-spaced, five space indent for new paragraphs. Each review should have an introductory paragraph, followed by at least three paragraphs that make up the body of the paper, and the paper should end with a concluding paragraph.

Grading Scale

358-400pts	A		238-277	D
318-357	B		237-Below	F
278-317	C			

Course Schedule:

WEEK 1

    Warm-ups and exercises

WEEK 2

    Warm-ups and exercises
    Scene 1 partner selection

WEEK 3

    Warm-ups and exercises
    Scene 1 scene selection

WEEK 4

    Warm-ups and exercises

WEEK 5

    Warm-ups and exercises

WEEK 6

    Warm-ups and exercises
    Scene 1 Presentations

WEEK 7

    Warm-ups and exercises
    Scene 2 partner selection

WEEK 8

    Warm-ups and exercises
    Scene 2 scene selection

WEEK 9

    Warm-ups and exercises

WEEK 10

    Warm-ups and exercises

WEEK 11

    Warm-ups and exercises
    Scene 2 Presentations

WEEK 12

    Warm-ups and exercises
    Scene 3 Partner selection

WEEK 13

    Warm-ups and exercises
    Scene 3 scene selection

WEEK 14

Warm-ups and exercises

WEEK 15

Scene 3 Presentations

THEA - 2310 - Stage Makeup

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2310

Course Title* Stage Makeup

Long Course Title Stage Makeup

Lec Hrs* 2

Credit Hrs* 3

Lab Hrs* 1

Course Type* Theatre

College - School/Department* Department of Theatre

Catalog Course Description* This course introduces students to the theories and principles of stage corrective makeup. Students will be introduced to various stage makeup techniques through class projects and introduction to three dimensional stage makeup.

Is this a General Education course?* ◌ Yes ⊙ No

If yes, which area(s) (check all that apply):
◌ Area A
◌ Area B
◌ Area C
◌ Area D
◌ Area E

Is this a School of Nursing course?* ◌ Yes ⊙ No

Is this a College of Education course?* ◌ Yes ⊙ No

Desired Effective Semester*

Desired Effective Year*

Fall   2019

Frequency 1   **Grading***
                                                    Undergraduate
                                                    Standard Letter

Student Learning Course Learning Outcomes:
Outcomes • Students will recognize the importance of character analysis in stage
makeup.
• Students will identify the fundamental principles of stage makeup.
• Students will recognize the role of the stage makeup designer.
• Students will develop and apply various makeup design skills in other
theatrical areas such as
costume design, acting, directing, and other performance areas.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre. It is a vital course
for both concentrations (Acting and Design/Technology) because both the
actor and the designer need to understand how lighting affects how the actor
looks. It is a course in which students from both concentrations will be a part
of. This course is currently offered as THEA 2390; it is the same course, we
just want to change the course number to better reflect our concentrations.
This course is standard in a BFA in Theatre degree with concentrations in
Acting and Design/Technology.

Prerequisites THEA 1100 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ◉ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or 16
Projected Annual
Enrollment*

Attach syllabus* ◉ Syllabus has been attached - This is required

Fall	2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes Course Learning Outcomes:
- Students will recognize the importance of character analysis in stage makeup.
- Students will identify the fundamental principles of stage makeup.
- Students will recognize the role of the stage makeup designer.
- Students will develop and apply various makeup design skills in other theatrical areas such as costume design, acting, directing, and other performance areas.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre. It is a vital course for both concentrations (Acting and Design/Technology) because both the actor and the designer need to understand how lighting affects how the actor looks. It is a course in which students from both concentrations will be a part of. This course is currently offered as THEA 2390; it is the same course, we just want to change the course number to better reflect our concentrations. This course is standard in a BFA in Theatre degree with concentrations in Acting and Design/Technology.

Prerequisites THEA 1100 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ◉ Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ◉ Syllabus has been attached - This is required

THEA 2310 Stage Makeup

Pre-requisites: THEA 1100 or Permission of Instructor

Course Description: This course introduces students to the theories and principles of stage corrective make up. Students will be introduced to various stage make up techniques through class projects and introduction to three dimensional stage make up.

Credit Hours: 3

Program Learning Outcomes:
The Bachelor of Fine Arts in Acting will:
- Provide focused training in technical skills in each concentration;
- Examine key techniques and theories in each concentration;
- Introduce the student to the craftspeople and theorists in each concentration;
- Train students so that they may determine their own artistic vision;
- Understand the "business" of theatre and film in order to obtain work in those areas;
- Develop the tools of the actor, designer, technician in both theatre and film;
- Provide education in the traditions and innovations in theatre and film.

Course Learning Outcomes:
- Students will recognize the importance of character analysis in stage makeup.
- Students will identify the fundamental principles of stage makeup.
- Students will recognize the role of the stage makeup designer.
- Students will develop and apply various makeup design skills in other theatrical areas such as costume design, acting, directing, and other performance areas.

Instructional Methods:
Students will learn the techniques of designing and applying stage make up through discussion of required readings and application of stage make up to their own faces.

Required Reading:
Suggested texts:
- Thudium, Laura, *Stage Makeup: The Actor's Complete Step-by-Step Guide to Today's Techniques Materials*. New York, NY: Back Stage Books, 1999.
- Baygan, Lee, *Makeup For Theatre, Film & Television: A step-by-Step Photographic Guide*. London:Adam & Charles Black, 1984

Required Course Supplies:
- Mehron *Celebre* Professional Makeup Kit or an approved makeup kit
- Makeup remover supplies, moisturizer
- Makeup smock, i.e. V-neck t-shirt
- Towel (s)
- Mascara
- Eye liner pencil sharpener
- Other personal supplies

Course Requirements:
- You MUST attend all classes. There will be no absences allowed in this class. A letter grade will be dropped per absence.
- You are to supply all makeup materials for class projects unless otherwise stated by the instructor.
- You are responsible for all assigned class readings before the day of the lecture.

- You will not be allowed to make up any missed class projects without the consent of the instructor.
- You are NOT allowed to share any makeup supplies with your peers.

- You are NOT allowed to have street makeup in the class. All personal street/fashion makeup must be removed before the start of the class.
- You are NOT allowed to keep facial hair throughout the duration of this course. If this is a problem, you need to consult your instructor as soon as possible. If you are cast in a show and require facial hair, then this rule will be exempted but you still need to consult your instructor as soon as possible.
- You are expected to arrive to every class at least 15 minutes early. This is especially important if you need extra time to prep your face for class project.
- You MUST select each character from a list of plays provided below for all class assignments.

Students, please carefully review the following information at this link, http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf. It contains important material pertaining to your rights and responsibilities in this class. Because these statements are updated as federal, state, university, and accreditation standards change, you should review the information each semester.

Grading:

Facial symmetry	10 points	
Highlight and Shadow Project	10 points	
Makeup Sheet	20 points	
Character Analysis – The Tempest	20 points	Grading Scale:
Asian Theatre Makeup	50 points	
Corrective Makeup 1	50 points	1210 – 1111 A
Corrective Makeup 2	50 points	1110 – 1011 B 1010 – 911 C
Middle Age	50 points	910 – 811 D
Old Age	50 points	810 – 000 F
Stout/Slim	50 points	
Gender Reversal	50 points	
Period Makeup	50 points	
Scars and Prosthetics	50 points	
Accident Waiting To happen	50 points	
Facial Hair	50 points	
Fantasy Makeup	50 points	
Animal Makeup	50 points	
Movie Makeup/Hair Design Report	100 points	
Makeup Designer Profile Paper	50 points	

Final Project	100 points
Makeup Morgue	150 points
Midterm	100 points

Grading Rubric:

50 – 40 points	40-30 points	30-20 points	20 – 0 points
1. Completed makeup design work sheet 2. Completed character analysis worksheet 3. More than 5 inspirational and or historical design research 4. Successful execution of design 5. Complete project on time 6. Character selection is from a play	1. Completed makeup design work sheet 2. Partially completed character analysis worksheet 3. Provided at least 5 inspirational and or historical design research 4. Good execution of design 5. Complete project on time 6. Character selection is from a play	1. Completed makeup design work sheet 2. No character analysis worksheet 3. Provided less than 5 acceptable inspirational and or historical design research 4. Decent execution of design 5. Complete project on time 6. Character selection is from a play	1. Incomplete makeup design worksheet 2. No character analysis worksheet 3. No evidence of any research materials or sloppy research choices 4. Poor execution of design 5. Incompletion of project in the allotted class time 6. Character selection is not from a play

The Electronic Makeup Morgue

Observation and visual communication skills are valuable tools to theatre designers. This is no exemption to the makeup artist. A good designer should have his or her own personal visual library. For a makeup artist, a makeup morgue is an indispensable personal source. In this course, you will have to create your personal makeup morgue for class projects and future design references.

Criteria:

1. The Makeup Morgue MUST have the following categories:

- Age, Male (infant/youth/adult/old)
- Age, Female (infant/youth/adult/old)
- Anatomy
- Animals
- Bald Heads
- Beards & Mustaches
- Cheeks
- Chins
- Color
- Corrective Makeup
- Disfigurements
- Ears
- Eyes & eyebrows
- Fashions
- Fictional, Male
- Fictional, Female
- Foreheads
- Hair, Male
- Hair, Female
- Hands
- Historical, Male
- Historical, Female
- Latex
- Makeup techniques
- Mouths & Chins
- Nasolabial folds
- Necks & Jawlines
- Nonrealistic
- Noses
- Paintings
- Prosthesis
- Races & Nationalities
- Sculpture
- Skin texture
- Teeth
- Wigs, Male
- Wigs, Female

The Electronic Makeup Morgue (cont'd.)

2. You must have a minimal of 5 unretouched photographs for each category.
3. All images must be compiled, stored, and organized on google drive folder.
4. Please avoid small blurry photographs.
5. This project will be graded base on – method of organization, amount & quality of materials, ease of use and expandability, and tardiness.

Makeup Designer Profile Presentation

1. Select a prolific film, stage, or fashion makeup designer
2. Write a paper about the artist –3 pages, typed. Please highlight the artist's contribution to the art of makeup.
3. Please prepare a PowerPoint presentation at least 10 pages in which include pictorial samples of the artist's work.
4. All materials MUST be cited.

Movie Makeup/Hair Design Report

1. Pick one of the following movie to watch:
   - *An American Werewolf in London* (1981)
   - *Elizabeth* (1998)
   - *Topsy-Turvy* (1999)
   - *The Grand Budapest Hotel* (2014)
2. Write a makeup/hair design critique paper, typed minimum 5 pages double-spaced.
3. All work must be cited with a bibliography page.

Final Project

1. Character list will be provided in class on **March 7, 2018**.
2. The instructor will randomly assign a character to the student.
3. The student will have to read the entire play before starting the play/character/design research.
4. The student MUST consult with the instructor about final design choices/execution of techniques by April 16, 2018. *The student's final grade will be reduced 10% if the student failed to get final approval from the instructor before the mentioned deadline.*

List of Plays

1. *The Tempest*
2. *Fences*
3. *Tartuffe*
4. *The Adding Machine*
5. *The Importance of Being Earnest*
6. *The Crucible*
7. *Hamlet*
8. *Mother Hicks*
9. *Sweeney Todd*
10. *King Lear*

Date	Lecture	Assign	Due
Week 1	NO CLASS DUE TO WEATHER		
	Course introduction Chapter 1: getting to know your face -- black & white neutral headshot	Facial symmetry Facial analysis	Facial symmetry Facial analysis
Week 2	Chapter 1: getting to know your face Chapter 2: your face shape schematic	Makeup sheet Highlight and shadow	
	Effect of light and shadow Lighting and color in theatre ** bring sketching supplies	*The Tempest*	Highlight and shadow Prelim makeup sheet
Week 3	Makeup character analysis How to prepare a makeup worksheet and character analysis worksheet -- read Thudium pg 8 ** bring drawing supplies		Makeup sheet
	Makeup character analysis How to prepare a makeup worksheet and character analysis worksheet -- read Thudium pg 8 ** bring drawing supplies		
Week 4	Chapter 3: Supplies and makeup morgue Chapter 4: Caring for your skin Makeup supplies intro	Makeup Morgue	
	Critique *The Tempest* Design		*The Tempest* design sheet, worksheet, character analysis, research
Week 5	Chapter 5: Highlight and Shadow Chapter 6: corrective makeup 1 Baygan: 2-11		Corrective makeup 1 **Makeup kit**
Week 6	Chapter 6: corrective makeup 2-- straight makeup Baygan: 12-30		Corrective makeup 2
	Chapter 7: Age makeup-- middle age Baygan: 31-36		Middle age
Week 7	Chapter 7: Age Makeup-- old age Baygan: 37-44		Old age

	Chapter 8: Facial stoutness and slimness	Makeup Designer Profile	Stout or slim
Week 8	Nose and chin Baygan: 119-130		
	Covering eyebrows with wax and latex Baygan: 151 - 155		
	Non-realistic Makeup: Asian Theatre		Asian Theatre
Week 9	Chapter 10: Period makeup		Period makeup
	Makeup Designer Profile Presentation Discuss final project/assignment	Final project assignme nt	Makeup Designer Profile
Week 10	TBA		
Week 11	MIDTERM		
	Chapter 9: wounds, scars, burn Baygan: 131-138,160-175		
Week 12	Chapter 9: wounds, scars, burn Baygan: 131-138,160-175		Movie Makeup Report
	Accident waiting to happen		
Week 13	Chapter 14: Facial Hair Intro Baygan: 74 – 103		Accident waiting to happen
	Chapter 14: Facial Hair Baygan: 74 - 103		Facial hair
Week 14	Aging face and hands with liquid latex Baygan: 45 - 55		Final Project Character/Design Approval
	Aging face and hands with Kleenex, liquid latex Baygan: 44-55, 64-69		
Week 15	Chapter 13: Gender Reversal		Gender Reversal
	Chapter 11: Stylization—Animal		Animal
	Chapter 11: Stylization—Fantasy		Fantasy

THEA - 2315 - Rendering Styles

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix*   THEA   **Course Number***   2315

Course Title*   Rendering Styles

Long Course Title   Rendering Styles

Lec Hrs*   3

Credit Hrs*   3

Lab Hrs*   0

Course Type*   Theatre

College - School/ Department*   Department of Theatre

Catalog Course Description*   This course is an introduction to theatrical sketching and rendering techniques. Various mediums will be explored (Pencil, paint, marker, digital media). Emphasis is on clear communication and presenting ideas through various mediums.

Is this a General Education course?*   ○ Yes ◉ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?*   ○ Yes ◉ No   **Is this a College of Education course?***   ○ Yes ◉ No

Desired Effective Semester*   **Desired Effective Year***

Fall		2019	

| Frequency | 1 | Grading* | Undergraduate Standard Letter |

Student Learning Outcomes Course Learning Outcomes:
After successfully completing this course, students will:
1. gain an understanding of various hand and software sketching and rendering techniques.
2. demonstrate the ability to sketch and render using the various mediums listed in the course description.
3. demonstrate ways to communicate and present design ideas through sketching and rendering.
4. distinguish design ideas by using sketches and renderings.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is important for students who wish to be theatrical or film designers to be able to sketch their ideas on paper and in software in order to communicate with their collaborators. This course is standard in a BFA in Theatre degree with a concentration in Design/Technology.

Prerequisites THEA 1100 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ⊙ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ⊙ Syllabus has been attached - This is required

THEA 2315: Rendering Styles

Prerequisites: THEA 1100 or Permission of Instructor

Course Description:
This course is an introduction to theatrical sketching and rendering techniques. Various mediums will be explored (Pencil, paint, marker, digital media). Emphasis is on how to clearly communicate and present your ideas through various mediums.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
After successfully completing this course, students will:
1. gain an understanding of various hand and software sketching and rendering techniques.
2. demonstrate the ability to sketch and render using the various mediums listed in the course description.
3. demonstrate ways to communicate and present design ideas through sketching and rendering.
4. distinguish design ideas by using sketches and renderings.

Required Reading
Suggested Texts:
Perspective Rendering for the Theatre by William H. Pinnell
Designing and Drawing for the Theatre by Lynn Pecktal
The Complete Book of Drawing for the Theatre by Harvey Sweet
Design Basic Index by Jim Krause
Photoshop CS4 the Missing Manuel by Lesa Snider
The Styles of Ornament by Alexander Speltz
Sketching and Rendering Interior Spaces by Ivo D. Drpic
Course Requirements/Expectations:
1. The student is expected to attend all class periods. Since this class only twice a week, it is essential that the student show up to class on time and for every class period. For every class missed, a <u>deduction of 5%</u> of your grade will result.

2. **Students must be prepared to work everyday in class, this means having appropriate media to work with and draw on..**

Grading:

Color pencil on black project	50 points	**Grading Scale**
Marker Rendering Project	50 points	
Water color Project	50 points	
Figure Drawing	50 points	A 1000 -- 900
Famous Artist work/reproduction Project	150 points	B 899 -- 800
Rendering a Theatrical Drop or Elevations	150 points	C 799 -- 700
Digital Rendering-Photoshop and Procreate	150 points	D 699 -- 600
Final Project – select medium and subject	300 points	F 599 -- 000
Total points	1000 points	

Course Requirements/Expectations:
1. **You are allowed two excused absences. You are required to support your third or future unexcused absences with valid documentation or with the consent of the instructor. However, the third and future absences will result in grade reduction, 5% of the attendance points per absences.** All class projects must be turned in on the agreed deadline. All late projects will be reduced one letter grade per day after the assigned deadline.
2. You MUST attend class on the assigned final examination day for this course. Failing to do so will result in a letter grade reduction.

Class Projects:

Mini/intro projects – color pencil, marker, watercolor, and Figure drawing projects are all meant to introduce the student to the medium.

Famous Artist Reproduction – Students will choose a famous piece of artwork and reproduce it using a medium of their choice

Rendering a Theatrical Drop – Students will choose a play, and create a scaled, colored, front elevation using a watercolor paint

Digital Rendering – Students will create either a scenic elevation, costume rendering, or marketing poster using photoshop.

Final Project - Students will create a rendering of their choice using any of the techniques learned in class.

Course Calendar
****Note: Syllabus schedule is subject to change. It is the student's responsibility to get the changes.

Date	Topic/ Assignment

Week 1	First day of class – review objectives, syllabus, Exploration of different rendering styles
Week 2	Rendering in color pencil on Black
Week 3	Rendering in color pencil on Black
Week 4	In class work day Color Pencil Rendering Presentations/critiques
Week 5	Marker Rendering
Week 6	Marker Rendering In class work day
Week 7	Marker Rendering Presentations and Critiques Painting in Water color and gouache
Week 8	Painting in Water color and gouache In class work day
Week 9	Water Color Presentations and critiques Drawing/shading in Ebony/ Figure Drawing
Week 10	Drawing/shading in Ebony/ Figure Drawing
Week 11	Figure Drawing Presentations and Critiques In class work day
Week 12	Digital Rendering
Week 13	Digital Rendering
Week 14	In class work day Digital Rendering Presentations and Critiques
Week 15	In class work
Week 16	Final projects presentations

THEA - 2325 - Costume Technology

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2325

Course Title* Costume Technology

Long Course Title Costume Technology

Lec Hrs* 2

Credit Hrs* 3

Lab Hrs* 1

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course introduces students to the methods, materials, equipment, and processes of costume construction for the theatre. Students will have the opportunity to participate in the construction and overall production of the wardrobe for each of the shows in this semester as well as individual skill-building projects. The course involves class lectures and studio/lab projects.

Is this a General Education course?* ○ Yes ● No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?* ○ Yes ● No

Is this a College of Education course?* ○ Yes ● No

Desired Effective

Desired Effective

Semester*
Fall

Year*
2019

Frequency
1

Grading*
Undergraduate
Standard Letter

Student Learning Outcomes
Course Learning Outcomes:
- Students will understand and demonstrate the use of the various machines used to build costumes.
- Students will construct costumes and/or costume accessories.
- Students will illustrate the various techniques in building costumes from scratch.

Rationale*
This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is important for students who desire to work in the costume design field to understand how a costume is built. It is also important for other design students to understand the different textures of fabric. This course is standard in a BFA in Theatre degree with a concentration in Design/Technology.

Prerequisites
THEA 2290 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee*
0

Fee Justification

Planning Info*
⊙ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment*
16

Attach syllabus*
⊙ Syllabus has been attached - This is required

THEA 2325 Costume Technology

Prerequisite: THEA 2290 or Permission of Instructor

Course Description:
This course introduces students to the methods, materials, equipment, and processes of costume construction for the theatre. Students will have the opportunity to participate in the construction and overall production of the wardrobe for each of the shows in this semester as well as individual skill-building projects. The course involves class lectures and studio/lab projects.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
- Students will understand and demonstrate the use of the various machines used to build costumes.
- Students will construct costumes and/or costume accessories.
- Students will illustrate the various techniques in building costumes from scratch.

Required Reading
- Suggested Texts
1. Ingham, Rosemary and Liz Covey. *The Costume Technician's Handbook*. 3rd edition. Heinemann Drama, 2003. 978-0325004778
2. Cunningham, Rebecca. Basic Sewing for Costume Construction: A Handbook. 2nd edition. Waveland Pr Inc., 2011. 978-1577667551

Class Projects
- Sewing Sampler – Hand and machine sewing
- Sloper/Mock-up Project
- Millinery Project
- Midterm – identify basic costume shop instruments, fabrics, vocabulary

- Final Project – Build a vest

Class Supplies
- Sewing Box
- Fabric Shears
- Seam ripper
- 2x18" c-thru gridded ruler
- Pin cushion
- Long pins with heads
- Sewing needles
- Tracing wheel
- Measuring tape
- Additional supplies will be required for class projects

Grading

Sewing Sampler	100 points	Grading Scale
Sloper/Mock-up	50 points	
Millinery	50 points	A 700 – 601
Midterm	100 points	B 600 – 501
Finals	100 points	C 500 – 401
Attendance	100 points	D 400 – 301
Shop Hours (20 hours)	200 points	F 300 -- 000

Course Schedule

Week 1
Course Introduction
Costume shop orientation
Chapter 1

Week 2
Chapter 2
Chapter 3

Week 3
Chapter 4
Sloper/Mock-up Project

Week 4
Chapter 4
Sloper drafting

Week 5
Dart Manipulation – Pivot Method

Week 6
Dart Manipulation – Pivot Method

Week 7
Dart Manipulation – Slash and Spread Method

Week 8
Dart Manipulation – Slash and Spread Method
Midterm

Week 9
Dart Manipulation – Slash and Spread Method

Week 10
Chapter 5

Week 11
Millinery Project

Week 12
Millinery Project

Week 13
Sloper Presentation
Millinery Presentation

Week 14
Begin Final Project

Week 15
Final Project Work Session

Week 16
Final Project Due
Sewing Sampler Due
Complete Shop Hours

THEA - 2380 - Special Topics in Performance

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA	**Course Number*** 2380

Course Title* Special Topics in Performance

Long Course Title Special Topics in Performance

Lec Hrs* 2

Credit Hrs* 2

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course is offered on a one-time basis to cover different areas of performance in Theatre and Dance.

Is this a General Education course?* ○ Yes ◉ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?* ○ Yes ◉ No	**Is this a College of Education course?*** ○ Yes ◉ No

Desired Effective Semester* Fall	**Desired Effective Year*** 2019

Frequency	1	Grading*	Undergraduate Standard Letter

Student Learning Outcomes
Course Learning Outcomes:
In this course, the student will:
- Explore performance techniques or methods that have not been covered in other theatre courses;
- Recognize techniques/methods, or parts thereof, that the actor can use to improve their;
- Demonstrate how the technique or method can be utilized within the student's work ;
- Collaborate with other students to implement the technique or method;
- Understand the differences between various performance techniques and/or methods.

Rationale*
This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. It is a course that allows the students and instructor to explore various techniques and types of acting or dance that are not explored in current courses. Examples include but are not limited to: acting techniques such as that of Michael Chekhov, or Viewpoints, or movement techniques such as Alexander, or Feldencreis.

Prerequisites THEA 1100 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ◉ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ○ Syllabus has been attached - This is required

THEA 2380: Special Topics in Performance

Prerequisite: THEA 1100, or Permission of instructor

Course Description: This course is offered on a one-time basis to cover different areas of performance in Theatre and Dance.

Credit Hours: 2

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Course Learning Outcomes:
In this course, the student will:
- Explore performance techniques or methods that have not been covered in other theatre courses;
- Recognize techniques/methods, or parts thereof, that the actor can use to improve their;
- Demonstrate how the technique or method can be utilized within the student's work ;
- Collaborate with other students to implement the technique or method;
- Understand the differences between various performance techniques and/or methods.

Instructional Methods:
This is a laboratory course in which students will practice the theories, methods, and techniques explored in class. If this course studies a certain area of dance (tap, for example), then the students will physically put tap steps to practice. If this course examines a different acting technique (Chekhov, for example), then the students will implement the different aspects of the Chekhov technique in the scene and/or monologue work.

Required Reading:
This will be dependent on what is covered in the course.

Grading:

Class attendance & participation   15pts
Participation in discussions, homework and in-class exercises, attitude toward content, fellow students, and instructor. Attendance requirements: allowed two absences in the semester (not on presentation days). Any absence thereafter will result in points deduction from this grade each time.

Presentations: **130pts total**
Various presentations based on the material covered in the course will total the above points.

Production responses   **20pts**
Responses to the UWG Theatre Company productions for the semester. Dependent on what is covered in the special topics course, students will write a 2-3 page response to the play based on the material covered in the course.

<u>Grading Scale</u>
148-165   A
131-147   B
115-130   C
98-114   D
97 or below F

<u>Course Schedule</u>

<u>Week 1</u>
Go over syllabus
Warm Ups and exercises

<u>Week 2</u>
Warm ups and exercises

<u>Week 3</u>
Warm ups and exercises

<u>Week 4</u>
Warm ups and exercises
Presentation #1

<u>Week 5</u>
Warm ups and exercises

<u>Week 6</u>
Warm ups and exercises

<u>Week 7</u>
Warm ups and exercises

<u>Week 8</u>
Warm ups and exercises
Presentation #2

<u>Week 9</u>
Warm ups and exercises

<u>Week 10</u>

Warm ups and exercises

Week 11
Warm ups and exercises
Presentation #3

Week 12
Warm ups and exercises
Week 13
Warm ups and exercises

Week 14
Warm ups and exercises

Week 15
Warm ups and exercises
Final Presentation

THEA - 2391 - Fund. of Ballet

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix*	THEA	**Course Number***	2391

Course Title* Fund. of Ballet

Long Course Title Fundamentals of Ballet

Lec Hrs* 2

Credit Hrs* 2

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course introduces the fundamentals of ballet technique to the student actor/dancer.

Is this a General Education course?* ◯ Yes ◉ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?* ◯ Yes ◉ No   **Is this a College of Education course?*** ◯ Yes ◉ No

Desired Effective Semester* Fall   **Desired Effective Year*** 2019

| Frequency | 1 | Grading* | Undergraduate Standard Letter |

Student Learning Outcomes

Course Learning Outcomes:
In this course, the student will:
- Identify and perform the basic technical elements of ballet;
- Demonstrate proper studio etiquette;
- Develop the ability to analyze form and technique in other dancers and in oneself;
- Develop body awareness through movement;
- Increase flexibility, strength, and endurance;
- Develop an awareness of music and rhythm in dance.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. It's an important course for any actor because dance training is body training. It's another way for actors to be self-reflective of their of their bodies. All dance training is on the introductory level for this degree program.

Prerequisites THEA 1291 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ◉ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

.

Attach syllabus* ◉ Syllabus has been attached - This is required

THEA 2391: Fundamentals of Ballet

Prerequisite: THEA 1291 or Permission of Instructor

Course Description: This course introduces the fundamentals of ballet technique to the student actor/dancer.

Credit Hours: 2

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Course Learning Outcomes:
In this course, the student will:
- Identify and perform the basic technical elements of ballet;
- Demonstrate proper studio etiquette;
- Develop the ability to analyze form and technique in other dancers and in oneself;
- Develop body awareness through movement;
- Increase flexibility, strength, and endurance;
- Develop an awareness of music and rhythm in dance.

Instructional Methods:
Because this course will contains students of various skill levels, from no dance training to some years of it, the class will use lecture, discussion, and studio work to introduce the students to ballet and its history. Studio work will include barre exercises, traveling sequences, and group performances.

Dress Code:
The student is responsible for arriving to class dressed in appropriate dance clothes. This is both for movement and safety sake. These clothes are:
- Women: Leotard, tights/leggings, ballet slippers
- Men: Tank top, dance belt, tights/leggings, ballet slippers
- No jewelry with the exception of small post earrings

Required Reading:
Suggested texts:
- Hammond, Sandra. *Ballet Basics*. McGraw-Hill, 5th edition. 978-0072557145

- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet.* Dover Publications, 3rd Revised edition. 978-0486218434
- Minden, Eliza Gaynor. *The Ballet Companion: A Dancer's Guide to the Technique, Traditions, and Joys of Ballet.* Simon & Schuster. 978-141659717
- Richards, Charlotte R. *Classical Ballet Fundamentals: A Visual Guide.* Independently published. 978-1973188087

Grading:

Class attendance and participation   **40 points**

(includes barre exercises, traveling sequences, participating in physical work as well as discussions and readings. Also means adherence to dress code as described above)

You are allowed two absences in the semester; however, these absences may NOT occur on dance presentation days. Any absence after the two will result in a 2 point deduction of the attendance and participation grade.

Four One-page Journal Essays   **60 points**

(worth 15 points each.)

Essays must cover the contemplation on the assigned reading and in class exercises. Contemplation means how the reading connects to the work you're doing in class. What spoke to you? What was difficult to understand? These journal essays should NOT be a report on the reading. Please assume and know that the instructor has read the material. Rather, it should be a discussion of what the reading and the in class exercises/work mean to you.

Dance Exercises/Sequences   **150 points**

Three different scenes worked on throughout the semester from the plays in the Humana text. Scenes selected should contain characters in the appropriate age range and type for each actor. Each scene, as we progress, should become more complex in terms of character and size and scope of the scene. Scenes may be re-done after the initial presentations.

Self-evaluations   **45 points**

Using the criteria established in class, students will evaluate their physical work in class, noting their progress and frustrations.

Reading Roundtables   **75 points**

Students will be assigned chapters to read and lead discussions in class. A chapter outline of what is discussed will be handed in to the instructor. These should be discussion, not lectures. Grading will also be applied to how students get their peers to discuss the reading.

Critical Respons paper   **30 points**

Students will choose one live performance of a ballet to write about. The performance may be a recorded version of a live performance.

Grading Scale

358-400pts	A	238-277	D
318-357	B	237-Below	F
278-317	C		

Course Schedule:

WEEK 1

    Warm-ups and exercises

WEEK 2

    Discuss Reading

    Warm Ups and exercises

WEEK 3

    Discuss Reading

    Warm Ups and exercises

WEEK 4

    Discuss Reading

    Warm Ups and exercises

WEEK 5

    Discuss Reading

    Warm Ups and exercises

WEEK 6

    Warm-ups and exercises

    Positions presentation

WEEK 7

    Discuss Reading

    Warm Ups and exercises

WEEK 8

    Discuss Reading

    Warm Ups and exercises

WEEK 9

    Warm-ups and exercises

    Sequence presentation

WEEK 10

    Discuss Reading

    Warm Ups and exercises

WEEK 11

    Discuss Reading

    Warm Ups and exercises

WEEK 12

    Warm Ups and exercises

    Sequence presentation

WEEK 13

Discuss Reading

Warm Ups and exercises

WEEK 14

Discuss Reading

Warm Ups and exercises

WEEK 15

Final Presentations

THEA - 2393 - Beg. Jazz

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2393

Course Title* Beg. Jazz

Long Course Title Beginning Jazz

Lec Hrs* 2

Credit Hrs* 2

Lab Hrs* 0

Course Type* Theatre

College – School/ Department* Department of Theatre

Catalog Course Description* This course introduces the fundamentals of Jazz to the student actor/dancer.

Is this a General Education course?* ◯ Yes ⦿ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?* ◯ Yes ⦿ No

Is this a College of Education course?* ◯ Yes ⦿ No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes
In this course, the student will:
- Identify and perform beginning jazz dance combinations;
- Demonstrate proper studio etiquette;
- Understand jazz terminology;
- Develop body awareness through movement;
- Increase flexibility, strength, and endurance;
- Develop an awareness of music and rhythm in dance.

Rationale*
This is an optional course in the Bachelor of Fine Arts in Theatre with a concentration in Acting. Students may select this course or a course in Ballet, or a course in Musical Theatre Dance, or a 2000 level special topics course. It's important that the actor has an introduction to dance in order for them to understand how to control their bodies.

Prerequisites THEA 1291 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info*
- Library Resources are Adequate
- Library Resources Need Enhancement

Present or Projected Annual Enrollment*
16

Attach syllabus*
- Syllabus has been attached - This is required

THEA 2393: Beginning Jazz

Prerequisite: THEA 1291 or Permission of Instructor

Course Description: This course introduces the fundamentals of Jazz to the student dancer.

Credit Hours: 2

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Course Learning Outcomes:
In this course, the student will:
- Identify and perform beginning jazz dance combinations;
- Demonstrate proper studio etiquette;
- Understand jazz terminology;
- Develop body awareness through movement;
- Increase flexibility, strength, and endurance;
- Develop an awareness of music and rhythm in dance.

Instructional Methods:
Because this course will contains students of various skill levels, from no dance training to some years of it, the class will use lecture, discussion, and studio work to introduce the students to jazz and its history. Studio work will include warm-ups, learning dance combinations, and solo and group performances.

Dress Code:
The student is responsible for arriving to class dressed in appropriate dance clothes. This is both for movement and safety sake. These clothes are:
- Women: Leotard, tights/leggings/jazz pants, jazz shoes
- Men: Tank top, dance belt, tights/leggings/jazz pants, jazz shoes
- No jewelry with the exception of small post earrings
- Gum chewing is not allowed in this class

Required Reading:
Suggested texts:
- Giordano, Gus. *Jazz Dance Class: Beginning thru Advanced*. Princeton Book Company. 978-

0871271822.
- Luigi. *Luigi's Jazz Warm Up: An Introduction to Jazz Style and Technique.* Princeton Book Company. 978-0871272027.
- Robey, James. *Beginning Jazz Dance with Web Resource.* Human Kinetics, 1 edition. 978-1450468947.

Grading:
Class attendance and participation   **40 points**
(includes warm-ups, combination sequences, participating in physical work as well as discussions and readings. Also means adherence to dress code as described above)
You are allowed two absences in the semester; however, these absences may NOT occur on dance presentation days. Any absence after the two will result in a 2 point deduction of the attendance and participation grade.

Four One-page Journal Essays   **60 points**
(worth 15 points each.)
Essays must cover the contemplation on the assigned reading and in class exercises. Contemplation means how the reading connects to the work you're doing in class. What spoke to you? What was difficult to understand? These journal essays should NOT be a report on the reading. Please assume and know that the instructor has read the material. Rather, it should be a discussion of what the reading and the in class exercises/work mean to you.

Dance Exercises/Sequences   **150 points**
Three different scenes worked on throughout the semester from the plays in the Humana text. Scenes selected should contain characters in the appropriate age range and type for each actor. Each scene, as we progress, should become more complex in terms of character and size and scope of the scene. Scenes may be re-done after the initial presentations.

Self-evaluations   **45 points**
Using the criteria established in class, students will evaluate their physical work in class, noting their progress and frustrations.

Reading Roundtables   **75 points**
Students will be assigned chapters to read and lead discussions in class. A chapter outline of what is discussed will be handed in to the instructor. These should be discussion, not lectures. Grading will also be applied to how students get their peers to discuss the reading.

Critical Response paper   **30 points**
Students will choose one live performance of a jazz dance concert, or musical to write about. The performance may be a recorded version of a live performance.

Grading Scale
358-400pts	A		238-277	D
318-357	B		237-Below	F
278-317	C			

Course Schedule:

WEEK 1
Warm-ups and exercises

WEEK 2
Discuss Reading
Warm Ups and exercises

WEEK 3
Discuss Reading
Warm Ups and exercises

WEEK 4
Discuss Reading
Warm Ups and exercises

WEEK 5
Discuss Reading
Warm Ups and exercises

WEEK 6
Warm-ups and exercises
Style presentations

WEEK 7
Discuss Reading
Warm Ups and exercises

WEEK 8
Discuss Reading
Warm Ups and exercises

WEEK 9
Warm-ups and exercises
Sequence presentation

WEEK 10
Discuss Reading
Warm Ups and exercises

WEEK 11
Discuss Reading
Warm Ups and exercises

WEEK 12
Warm Ups and exercises
Sequence presentation

WEEK 13

Discuss Reading
Warm Ups and exercises

WEEK 14

Discuss Reading
Warm Ups and exercises

WEEK 15

Final Presentations

THEA - 2395 - Musical Theatre Dance

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2395

Course Title* Musical Theatre Dance

Long Course Title Musical Theatre Dance

Lec Hrs* 2

Credit Hrs* 2

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* The study of choreography in musical theatre works. Emphasis is placed on style, vocabulary, history, and technique.

Is this a General Education course?* ⚪ Yes ⦿ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?* ⚪ Yes ⦿ No

Is this a College of Education course?* ⚪ Yes ⦿ No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency
1

Grading*
Undergraduate
Standard Letter

Student Learning Outcomes
In this course, the student will:
- Identify and implement the basic styles of musical theatre choreography;
- Demonstrate proper studio etiquette;
- Understand musical theatre dance terminology and techniques;
- Develop body awareness through movement;
- Increase flexibility, strength, and endurance;
- Develop an awareness of music and rhythm in dance.

Rationale*
This is one of three dance courses for students in the Bachelor of Fine Arts in Theatre with a concentration in Acting to choose from. It's important in their training that they are introduced to dance in one form or another in order to understand body control, and to develop another necessary skill for the professional world they will embark upon.

Prerequisites
THEA 1291 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee*
0

Fee Justification

Planning Info*
◉ Library Resources are Adequate

◯ Library Resources Need Enhancement

Present or Projected Annual Enrollment*
16

Attach syllabus*
◉ Syllabus has been attached - This is required

THEA 2395: Musical Theatre Dance

Prerequisite: THEA 1291, or Permission of instructor

Course Description: The study of choreography in musical theatre works. Emphasis is placed on style, vocabulary, history, and technique.

Credit Hours: 2

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Course Learning Outcomes:
In this course, the student will:
- Identify and implement the basic styles of musical theatre choreography;
- Demonstrate proper studio etiquette;
- Understand musical theatre dance terminology and techniques;
- Develop body awareness through movement;
- Increase flexibility, strength, and endurance;
- Develop an awareness of music and rhythm in dance.

Instructional Methods:
Because this course will contains students of various skill levels, from no dance training to some years of it, the class will use lecture, discussion, and studio work to introduce the students to jazz and its history. Studio work will include warm-ups, learning dance combinations, and solo and group performances.

Dress Code:
The student is responsible for arriving to class dressed in appropriate clothes for this class. In general, this means to please wear dance attire that promotes body-line, decency, and safety. Please refrain from layered dress and baggy clothing. Wear only dance shoes that are NOT worn outside of the studio. Students are encouraged to wear character shoes.

Required Reading:
This course may or may not use a text.
Suggested text:
- Harris, Diana. *Beginning Musical Theatre Dance*. Human Kinetics. 978-1492520740.

Grading:

Class attendance and participation   **40 points**
(includes warm-ups, combination sequences, participating in physical work as well as discussions and readings. Also means adherence to dress code as described above)
You are allowed two absences in the semester; however, these absences may NOT occur on dance presentation days. Any absence after the two will result in a 2 point deduction of the attendance and participation grade.

Audition sequence   **60 points**
Auditions for musical theatre require actors to participate in a dance call. Students will learn how to approach such a dance call and will be graded on their ability to learn a dance sequence quickly while putting their own stamp on the sequence.

Dance Combinations   **150 points**
Students will learn 3-5 dance combinations from known choreographers such as Bob Fosse, Michael Bennett, Susan Stroman, Casey Nicholaw, Savion Glover, Shane Sparks, for example.

Self-evaluations   **45 points**
Using the criteria established in class, students will evaluate their physical work in class, noting their progress and frustrations.

Critical Response paper   **30 points**
Students will choose one live performance of a musical to write about. The performance may be a recorded version of a live performance.

Grading Scale
291-325pts   A   193-224   D
258-290   B   192-Below   F
225-259   C

Course Schedule:

WEEK 1
     Warm-ups and exercises

WEEK 2
     Warm Ups and exercises
     How to approach a dance audition

WEEK 3
     Warm Ups and exercises
     How to approach a dance audition

WEEK 4
     Warm Ups and exercises

WEEK 5

Warm Ups and exercises
Audition Sequence due

WEEK 6
Warm-ups and exercises
Style presentations

WEEK 7
Warm-ups and exercises
Styles of choreography

WEEK 8
Warm-ups and exercises
Styles of choreography presentation (*Chicago?*)

WEEK 9
Warm-ups and exercises
Styles of choreography

WEEK 10
Warm-ups and exercises
Styles of choreography

WEEK 11
Warm-ups and exercises
Styles of choreography

WEEK 12
Warm-ups and exercises
Styles of choreography presentation (*West Side Story?*)

WEEK 13
Warm-ups and exercises
Styles of choreography

WEEK 14
Warm-ups and exercises
Styles of choreography

WEEK 15
Warm-ups and exercises
Styles of choreography presentation (*Bring in Da Noise, Bring in Da Funk?*)

THEA - 2491 - Acting for the Camera

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix*	THEA
Course Number*	2491

Course Title* Acting for the Camera

Long Course Title Acting for the Camera

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course introduces students to the technique of acting for television and film. Through scene study and text analysis, students will develop techniques for acting in front of the camera.

Is this a General Education course?* ○ Yes ◉ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?* ○ Yes ◉ No

Is this a College of Education course?* ○ Yes ◉ No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency   1   **Grading***   Undergraduate
                                                                                          Standard Letter

Student Learning   In this course, the student will:
Outcomes   • Develop on-camera acting techniques, especially for specific shots for film
                       and television;
                       • Discover blocking for the camera;
                       • Identify the vocabulary of film and television production;
                       • Be exposed to single-camera acting techniques for film and television;
                       • Demonstrate the differences between acting for film and acting for the
                       stage.

Rationale*   This course is part of the Bachelor of Fine Arts in Theatre with a concentration
                 in Acting. It's a vital course for training the actor in film and television. It is
                 an important requirement for the BFA, and because Georgia is now the #1
                 location for film and television, it's imperative this course be part of the new
                 degree program.

Prerequisites   THEA 2100; THEA 2291, or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee*   0

Fee Justification

Planning Info*   ◯ Library Resources are Adequate

                     ◉ Library Resources Need Enhancement

Present or   16
Projected Annual
Enrollment*

Attach syllabus*   ◉ Syllabus has been attached - This is required

THEA 2491: Acting for the Camera

Course Description: This course introduces students to the technique of acting for television and film. Through scene study and text analysis, students will develop techniques for acting in front of the camera.

Credit Hours: 3

Program Learning Outcomes:
The Bachelor of Fine Arts in Acting will:
- Provide focused training in technical skills in each concentration;
- Examine key techniques and theories in each concentration;
- Introduce the student to the craftspeople and theorists in each concentration;
- Train students so that they may determine their own artistic vision;
- Understand the "business" of theatre and film in order to obtain work in those areas;
- Develop the tools of the actor, designer, technician in both theatre and film;
- Provide education in the traditions and innovations in theatre and film.

Course Learning Outcomes:
In this course, the student will:
- Develop on-camera acting techniques, especially for specific shots for film and television;
- Discover blocking for the camera;
- Identify the vocabulary of film and television production;
- Be exposed to single-camera acting techniques for film and television;
- Demonstrate the differences between acting for film and acting for the stage.

Instructional Methods:
This is a scene study course; students will learn how to act for the camera by actually doing it. Students will also read from the required text and connect what they read to what they do in front of the camera. Scenes will be shot outside of class and reviewed in class. Other methods covered in class will be discussions, writing, self-assessment and critical assessment in journals and in class meetings.

Required Reading:
Suggested texts:
Barr, Tony. *Acting for the Camera,* 1997. Revised edition. William Morrow Paperbacks. 978-0060928193
Benedetti, Robert. *Action! Professional Acting for Film and Television,* 2006. Pearson. 1st Edition. 978-0321418258
Caine, Michael. *Acting in Film: An Actor's Take on Movie Making,* 2000. Revised edition. Applause Theatre & Cinema books. 978-1557832771.

Grading:
Class attendance & participation   **15pts**
Participation in discussions, homework and in-class exercises, attitude toward content, fellow students, and instructor. Attendance requirements: allowed two absences in the semester (not on presentation days). Any absence thereafter will result in points deduction from this grade each time.
Presentations: **130pts total**
- On-Camera monologue/commercial   20pts
- On-Camera scene work (two different scenes for film and television)   60pts
- On-camera blocking exercise   20pts
- Final Reel of course work   30pts

Film Acting Critique   **20pts**

You will be assigned a film to watch in order to write a paper on the acting technique. Students will select one character/actor to study throughout the film, and then they will write a 2-3 page review of the actor's work.

Grading Scale
148-165   A
131-147   B
115-130   C
98-114   D
97 or below F

Course Schedule:

Week 1
Course syllabus
On camera technique

Week 2
On Camera technique
Commercial technique

Week 3
Reading roundtable
Commercial technique

Week 4
Monologue/Commerical work
Reading roundtable

Week 5
On-camera blocking
Monologue/Commercial review

Week 6
Reading roundtable
TV Scene work & blocking

Week 7
TV scene work & blocking
Film review due

Week 8
TV scene work & blocking
Reading Roundtable

Week 9
TV scene work review

Week 10
On Camera exercises
Reading roundtable

Week 11
On Camera exercises
Reading roundtable

Week 12
Film scene work
Reading roundtable

Week 13
Film scene work
Reading Roundtable

Week 14
Film scene review
Reading Roundtable

Week 15
Reel review

THEA - 2550 - Stage Management

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2550

Course Title* Stage Management

Long Course Title Stage Management

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* The stage manager is the glue that binds all production elements together. This course will examine the many dimensions and duties of the stage manager for live productions. It will focus on the important skills such as: communication, organization, and focus of the stage manager in the different phases of producing a play or musical (pre-production, rehearsals, performances, and post-production). Students will learn ways to create blocking notation, taping out floor plans from the simple to the complex, and different processes in running rehearsals and performances. Participation in classroom discussions and stage management simulations is required.

Is this a General Education course?* ○ Yes ◉ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of ○ Yes ◉ No

Is this a College ○ Yes ◉ No

Nursing course?*		**of Education course?***	
Desired Effective Semester*	Fall	**Desired Effective Year***	2019
Frequency	1	**Grading***	Undergraduate Standard Letter

Student Learning Outcomes At successful completion of this course, the student will:
• Identify and demonstrate professional stage management procedures;
• Develop and demonstrate organizational skills needed to be a strong stage manager;
• Develop and demonstrate the leadership and diplomatic skills of a stage manager;
• Understand and demonstrate how to tape out a floor;
• Develop forms for rehearsal, performance, production meeting reports, production calendars, sign in sheets, props tracking sheets, scene/character breakdowns, etc.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. The stage manager must know all areas of design and design students must understand the responsibilities of the stage manager. It is a vital course for training the technician, designer, and stage manager in theatrical productions. Organizational skills will be developed in this course; these are skills the student will be able to employ in any number of jobs or career paths.

Prerequisites THEA 2100; THEA 2290; or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ● Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ● Syllabus has been attached - This is required

THEA 2550: Stage Management

Prerequisites: THEA 2290; THEA 2100; or Permission of instructor

Course Description: The stage manager is the glue that binds all production elements together. This course will examine the many dimensions and duties of the stage manager for live productions. It will focus on the important skills such as: communication, organization, and focus of the stage manager in the different phases of producing a play or musical (pre-production, rehearsals, performances, and post-production). Students will learn ways to create blocking notation, taping out floor plans from the simple to the complex, and different processes in running rehearsals and performances. Participation in classroom discussions and stage management simulations is required.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
At successful completion of this course, the student will:
- Identify and demonstrate professional stage management procedures;
- Develop and demonstrate organizational skills needed to be a strong stage manager;
- Develop and demonstrate the leadership and diplomatic skills of a stage manager;
- Understand and demonstrate how to tape out a floor;
- Develop forms for rehearsal, performance, production meeting reports, production calendars, sign in sheets, props tracking sheets, scene/character breakdowns, etc.

Instructional Methods:
Students will learn the role and responsibilities of the stage manager by discussing required readings, putting together individual templates for forms, taking quizzes and/or exams, and participating in stage management simulations, and real experiences.

Required Reading:
Suggested texts:
- Carter, Paul. *Backstage Forms.* Broadway Press. 978-0911747355
- Dilker, Barbara. *Stage Management Forms and Formats.* Quite Specific Media Group. 978-0896762282

- Kelly, Thomas A. *The Back Stage Guide to Stage Management: Traditional and New Methods for Running a Show from First Rehearsal to Last Performance.* Back Stage Books, 3rd Edition. 978-0823098026
- Kincman, Lori. *The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production from First Meeting to Final Performance.* Focal Press. 2nd Edition. 978-1138183773
- Stern, Lawrence & Gold, Jill. *Stage Management.* 11th edition. Routledge. 978-1138124462

Grading:

Class attendance & participation   **10pts**
Participation in discussions, homework and in-class exercises, attitude toward content, fellow students, and instructor. Attendance requirements: allowed two absences in the semester (not on presentation days). Any absence thereafter will result in points deduction from this grade each time.

Reading Roundtables   **50 points**
Students will be assigned chapters to read and lead discussions in class. A chapter outline of what is discussed will be handed in to the instructor. These should be discussion, not lectures. Grading will also be applied to how students get their peers to discuss the reading.

Forms   **20pts**
Students will create assigned forms for their promptbook.

Taping out a Floor   **40pts**
Students will be given a floorplan from a previous UWG production and will tape out a section of that floorplan on the Old Auditorium floor.

Simulations   **40pts**
Students will participate in 2-3 rehearsal and cue calling simulations. More discussion about these simulations will occur in class.

Production work   **100pts**
Students will participate in a UWG production in some way.

Grading Scale

233-260	A
207-232	B
181-206	C
155-180	D
154 or below	F

Course Schedule:

Week 1
Course syllabus
What is an SM?

Week 2
Reading Roundtable
Production assignments

Week 3
Reading roundtable
Quiz

Week 4
Reading Roundtable

Week 5
Reading Roundtable
Paperwork

Week 6
Reading roundtable
Forms due

Week 7
Reading Roundtable
Simulation

Week 8
Reading Roundtable
Reading a floorplan

Week 9
Reading Roundtable
Drafting on the floor

Week 10
Reading Roundtable
Rehearsal simulation

Week 11
Reading Roundtable

Week 12
Reading Roundtable

Week 13
Reading Roundtable
Calling cues simulation

Week 14
Reading Roundtable

Week 15
Prompt books due

THEA - 2900 - Soph. Assess.

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 2900

Course Title* Soph. Assess.

Long Course Title Sophomore Assessment

Lec Hrs* 0

Credit Hrs* 0

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course is comprised of a series of interviews, auditions (juries), and other projects/assignments geared toward determining the student's knowledge, skills, and abilities to continue in the BFA program. This is a pass/fail course. A student must earn a minimum score of 75% to continue in the BFA program. Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their auditions/juries, which will take place in the second semester.

Is this a General Education course?* ⭘ Yes ⦿ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of ⭘ Yes ⦿ No

Is this a College ⭘ Yes ⦿ No

Nursing course?*

of Education course?*

Desired Effective Semester* Fall

Desired Effective Year* 2020 2019

Frequency 2

Grading* Undergraduate Standard Letter

Student Learning Outcomes Upon successful completion of this course, students will:
• Demonstrate problem-solving and evaluative skills in the practice of collaboration with their peers on a theatrical or film production;
• Develop professional standards for the work they do in the performing and/or entertainment industry;
• Identify and employ these professional standards into their artistic practice, understanding industry protocols and conventions that include personal responsibility, contractual obligations, and ethical standards;
• Understand historical and current industry practices and approaches;
• Apply skills relevant to performance and/or technical/design production.

Rationale* This course is the means of assessment for the Bachelor of Fine Arts in Theatre for both concentrations (Acting and Design/Technology). It is required of the discipline's accreditation body, the National Association of Schools of Theatre. Successful completion of the course in both semesters of their sophomore year means the student will be able to continue in the BFA program. Unsuccessful completion of the course in either of the semesters means that the student will need to reassess their academic path.

Prerequisites For the first semester: Completion of 30 credit hours of course work. For the second semester: Completion of THEA 2900A with a grade of Satisfactory

Corequisites

Cross-listing

Restrictions

May be repeated Yes. It must first be taken after completing the first 30 credit hours in the BFA program, and pass with a Satisfactory. Must take again to pass juries.

Fee* 0

Fee Justification

Planning Info* 　⦿ Library Resources are Adequate
　　　　　　　　　○ Library Resources Need Enhancement

Present or 10
Projected Annual
Enrollment*

Attach syllabus* ⦿ Syllabus has been attached - This is required

THEA 2900A: Sophomore Assessment
Course Syllabus

Prerequisite: Completion of 30 credit hours of course work.

Course Description: This course is comprised of a series of interviews, auditions (juries), and other projects/assignments geared toward determining the student's knowledge, skills, and abilities to continue in the BFA program. This is a pass/fail course. A student must earn a minimum score of 75% to continue in the BFA program. Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their auditions/juries, which will take place in the second semester.

Credit Hours: 0

Program Learning Outcomes:
The Bachelor of Fine Arts in Theatre (Acting):
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

The Bachelor of Fine Arts in Theatre (Design & Technology):
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:

Upon successful completion of this course, students will:

- Demonstrate problem-solving and evaluative skills in the practice of collaboration with their peers on a theatrical or film production;
- Develop professional standards for the work they do in the performing and/or entertainment industry;
- Identify and employ these professional standards into their artistic practice, understanding industry protocols and conventions that include personal responsibility, contractual obligations, and ethical standards;
- Understand historical and current industry practices and approaches;
- Apply skills relevant to performance and/or technical/design production.

Instructional Methods:

Discussions of process, the approaches and skills acquired in courses taken prior to this one (as well as those in progress) will culminate in a juried interview that will be scored with a common rubric for actors, and another common rubric for designers/technicians. Reading materials will consist of articles, papers, chapters that will assist the student in preparation for their juried presentations in the second semester taking this course. Discussion of these articles will take place in class.

Required Reading:

This is largely dependent upon the instructor of record for the course. Readings should cover resume building, an understanding of the difference and qualities that make for strong commercial (film/television) and theatrical headshots, industry standards in terms professional behavior in theatre and film, etc.

Grading: Grading for this course will be pass/fail (satisfactory/unsatisfactory). A student must earn a minimum score of 75% to continue in the BFA program. Failure to pass with a satisfactory will result in the student not continuing on in the BFA program.

• **Class Attendance and Participation**	5%
• **Professional Resume**	25%

Multiple drafts of the resume will be included in this grade. There must be a polished resume by the time of the juried interview.

• **Headshots**	20%

Students will sign up for a headshot photo shoot with UCM. Sign up sheet will provided in class. Headshots for actors will be for both the web and hard copy replication; headshots for designers/technicians will be for the web only.

• **Letter of Intent**	20%

Multiple drafts of the Letter of Intent will be included in this grade. The letter is to be detailed and articulate in explaining the student's intention of being an Actor, designer, technician, etc. More discussion of this letter will occur in class.

• **Juried Interview**	30%

The juried interview will take place at the end of the semester with relevant theatre faculty. The purpose of the juried interview is for the student to develop communication skills that will allow her/him to articulate clearly and succinctly their artistic aesthetic. The interview will also be comprised of discussion of the artist's skills and goals for the following semester's juried audition/portfolio review.

Grading Points:

Class Attendance and Participation	5pts	
Resume	25pts	
Headshots	20pts	
Letter of Intent		20pts
Juried Interview	30pts	
Total Points	100	

Students must earn 75 points to Pass this course and continue on to THEA 2900B.

Course Schedule

Week 1
Go over syllabus, introduce course, discuss criteria, rubrics, standards

Week 2
Discuss development of process toward work

Week 3
Continue to discuss development of process toward work

Week 4
Discuss headshots as a tool of the trade

Week 5
Headshot photo shoot

Week 6
Professional resumes

Week 7
Professional resumes

Week 8
Discuss letter of intent (connection to grad school applications, etc.)
Week 9
Continue discussion of Letter of Intent

Week 10
How to interview

Week 11
Continue to discuss interviewing as a skill

Week 12
Mock Interviews

Week 13

Goal setting

Week 14
Goal setting, scheduling interviews

Week 15
Juried Interviews

THEA 2900B: Sophomore Assessment
Course Syllabus

Prerequisite: Completion of THEA 2900A with a grade of Satisfactory

Course Description: This course is comprised of a series of interviews, auditions (juries), and other projects/assignments geared toward determining the student's knowledge, skills, and abilities to continue in the BFA program. This is a pass/fail course. A student must earn a minimum score of 75% to continue in the BFA program. Students will take this course twice once they have completed 30 credit hours of course work with an overall GPA of 2.5, and an average GPA of 3.0 on their major courses. The first semester of this course will be a preparation for their auditions/juries, which will take place in the second semester.

Credit Hours: 0

Program Learning Outcomes:
The Bachelor of Fine Arts in Theatre (Acting):
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

The Bachelor of Fine Arts in Theatre (Design & Technology):
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
Upon successful completion of this course, students will:
- Demonstrate problem-solving and evaluative skills in the practice of collaboration with their peers on a theatrical or film production;
- Develop professional standards for the work they do in the performing and/or entertainment industry;
- Identify and employ these professional standards into their artistic practice, understanding industry protocols and conventions that include personal responsibility, contractual obligations, and ethical standards;
- Understand historical and current industry practices and approaches;
- Apply skills relevant to performance and/or technical/design production.

Instructional Methods:
Discussions of process, the approaches and skills acquired in courses taken prior to this one (as well as those in progress) will culminate in a juried audition or portfolio review and development of website that will be scored with a common rubric for actors, and another common rubric for designers/technicians. Reading materials will consist of articles, papers, chapters that will assist the student in preparation for their juried presentations in the second semester taking this course. Discussion of these articles will take place in class.

Required Reading:
This is largely dependent upon the instructor of record for the course. Readings should cover resume building, an understanding of the difference and qualities that make for strong commercial (film/television) and theatrical headshots, industry standards in terms professional behavior in theatre and film, etc.

Grading: Grading for this course will be pass/fail (satisfactory/unsatisfactory). A student must earn a minimum score of 75% to continue in the BFA program. Failure to pass with a satisfactory will result in the student not continuing on in the BFA program.

- **Class Attendance and Participation**   **5%**
- **Website**   **35%**

For the designer, the website is an important portfolio tool. Students will develop
  the shell of their website that will be utilized throughout their career at UWG
  as they update the website once design work is completed. For actors, the same
  will hold true: they will create a "shell" of a website to be utilized as a way to show
  their work, range, and experience.

- **Juried Audition or Portfolio Presentation**   **60%**

The course will culminate in the presentation of work. Students will incorporate
The work they did in the previous semester: actors will present their headshots
and resumes at the audition, and will discuss, if requested, their intentions and goals
(Letter of Intent) for the remainder of their time at UWG, if they continue in the BFA.
Designers will incorporate their headshots and resumes in their websites, and discuss,
if requested, their intentions and goals (Letter of Intent) for the remainder of their time
at UWG, if they continue in the BFA.

Grading:

Class Attendance and Participation	**5pts.**
Website	**35pts.**

Jury (Audition or Portfolio Participation)	60pts.
Total Points	**100**

Students must earn 75 points to continue in the BFA program.

Course Schedule

Week 1
Go over syllabus, introduce course, discuss criteria, rubrics, standards

Week 2
Discuss building a website as a marketing tool

Week 3
Discuss building a website as a marketing tool

Week 4
Discuss building a website as a marketing tool

Week 5
Homepage of website review

Week 6
Continue with website
Discuss selection of audition material
Discuss theatrical photography (for portfolio)

Week 7
Continue with website
Discuss selection of audition material
Discuss theatrical photography (for portfolio)

Week 8
Continue with website
Discuss selection of audition material
Discuss theatrical photography (for portfolio)

Week 9
Work on Auditions
Work on Portfolios

Week 10
Work on Auditions
Work on Portfolios

Week 11
Work on Auditions
Work on Portfolios

Week 12
Work on Auditions
Work on Portfolios

Week 13
Work on Auditions
Work on Portfolios

Week 14
Jury rehearsals

Week 15
Jury presentations

THEA - 3201 - Stage & Film Craft II

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix*   THEA   **Course Number***   3201

Course Title*   Stage & Film Craft II

Long Course Title   Stage & Film Craft II

Lec Hrs*   3

Credit Hrs*   2

Lab Hrs*   1

Course Type*   Theatre

College - School/ Department*   Department of Theatre

Catalog Course Description*   Through lecture and hands on projects, students will learn woodworking, welding, sculpting, and painting techniques for advanced construction of scenery for theatre, TV, and film. In addition, students will be oriented with advanced rigging for the theatre, and introduced to rigging and grip work and equipment for film.

Is this a General Education course?*   ◯ Yes   ⦿ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?*   ◯ Yes   ⦿ No   **Is this a College of Education course?***   ◯ Yes   ⦿ No

Desired Effective   **Desired Effective**

Semester*
Fall

Year*
2020

Frequency
1

Grading*
Undergraduate
Standard Letter

Student Learning Outcomes
This course is meant to equip the student with the ability to make the best choices for different construction needs. We will strive to enhance the student's communication and critical thinking skills through projects and assignments. Likewise, the student will develop practical skills and techniques by working on in class and individual assignments.

Upon the successful completion of this course, the student will be able to:
1. gain and apply skills in woodworking, welding, sculpting, and painting techniques for stage and film.
2. understand and implement advanced construction techniques and basic structural design.
3. understand and apply industry standards for health and safety when building, welding, rigging, or painting.
4. show competency in MIG welding.
5. understand the procedures for safe rigging for the stage and film.
6. demonstrate the skills needed for grip work in film.

Rationale*
This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is a vital portion of the concentration, focusing on teaching skills in scenery and properties construction as well as sculpting and painting techniques for theatre and film.

Prerequisites
THEA 2290 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee*
0

Fee Justification

Planning Info*
○ Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment*
16

Attach syllabus*
○ Syllabus has been attached - This is required

THEA 3201: Stage and Film Craft II

Prerequisite: THEA 2290, or Permission of instructor

Course Description: Through lecture and hands on projects, students will learn woodworking, welding, sculpting, and painting techniques for advanced construction of scenery for theatre, TV, and film. In addition, students will be oriented with advanced rigging for the theatre, and introduced to rigging and grip work and equipment for film.

Credit Hours: 3

Program Learning Outcomes:

- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Objectives:

This course is meant to equip the student with the ability to make the best choices for different construction needs. We will strive to enhance the student's communication and critical thinking skills through projects and assignments. Likewise, the student will develop practical skills and techniques by working on in class and individual assignments.

Upon the successful completion of this course, the student will be able to:
1. gain and apply skills in woodworking, welding, sculpting, and painting techniques for stage and film.
2. understand and implement advanced construction techniques and basic structural design.
3. understand and apply industry standards for health and safety when building, welding, rigging, or painting.
4. show competency in MIG welding.
5. understand the procedures for safe rigging for the stage and film.
6. demonstrate the skills needed for grip work in film.

Required Text:

Suggested texts:

The Back Stage Handbook, Paul Carter
The Grip Book: The Studio Grip's Essential Guide, Michael G. Uva

Assignments and attendance

The student will be evaluated for a final grade based on the following criteria:

Shop Hours (10hr) 100pts
These hours will be spent working on the build for either the current show or for current shop needs. You will need to schedule those hours at the beginning of
the second week of classes. *If you miss a scheduled work call without rescheduling with me at least two work days in advance you will owe double those hours missed to receive full credit.*

Assessment of this grade will be based on your attitude and willingness to work.

The student will be evaluated for a final grade based on the following criteria:

Scene Shop Projects:
Foam sculpting project: Students will sculpt, coat, and paint a prop or scenic element of their choice
Rigging project 1: Properly install rigging hardware to fly three different types of scenery.
Rigging project 2: Properly install a rig as a part of a mechanical system (a drop box, snow effect, moving scenery, flying scenery in 2d)
Platform/Leg Design: Using their knowledge of structural design; Teams will design and build a platform to scale. Weights of equal measure will be placed upon the platforms until only one is left standing.
Welding Project: Students will be given a set of drawings for metal projects which they must interpret and weld
Advanced scenic project for film – Students will construct a piece of scenery that involves at least 2 different woodworking techniques, 2 different finishing techniques, a at least one advanced scenic painting techniques. The project details must hold up to the scrutiny of up close filming.

Grading:

		Grading Scale
Shop Hours	100 points	
Foam sculpting project	200 points	Grading Scale
Platform/leg design	200points	A 1000-900
Rigging project 1 and 2 (50 points each)	100 points	B 890 – 800
Welding project	150points	C 790 – 700
Advanced scenic project	250points	D 690 – 600
Total points	1000 points	F 590 – 000

Course Calendar

****Note: Syllabus schedule is subject to change. It is the student's responsibility to get the changes.

Date	Topic/ Assignment
Week 1	Introduction Advanced construction techniques
Week 2	Advanced construction techniques and finishing tools
Week 3	Working with Foam
Week 4	Working with Foam cont.
Week 5	Turn in Foam projects Intro to metal work
Week 6	MIG welding
Week 7	Mig welding
Week 8	Rigging for theatre
Week 9	Rigging for theatre Rigging for film
Week 10	Working on set/Grips
Week 11	Rigging projects Structural Design
Week 12	Structural Design Project Advanced Scene painting
Week 13	Advanced Scene painting
Week 14	Work on Advanced Scenic Projects
Week 15	Work on Advanced Scenic projects
Week 16	Shop table/cabinet design projects due

THEA - 3212 - Period Styles in Design

2018-2019 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA   **Course Number*** 3212

Course Title* Period Styles in Design

Long Course Title Period Styles in Design

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course is designed for students to obtain an introductory familiarity with historical progression, social and cultural background through architecture, furniture, decorative motifs and fashion history. The students will gain an appreciation and deeper understanding of the use of historical research in implementing into theatrical and film design.

Is this a General Education course?* ○ Yes ⦿ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?* ○ Yes ⦿ No   **Is this a College of Education course?*** ○ Yes ⦿ No

Desired Effective   **Desired Effective**

Semester*
Fall

Year*
2020

Frequency
1

Grading*
Undergraduate
Standard Letter

Student Learning Outcomes
• Students will distinguish between the different styles of the major eras in fashion history.
• Students will gain an understanding of fashion and costume history and how they connect to costume design for film and stage.
• Students will develop the ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production.
• Students will develop the ability to understand and articulate basic elements and principles of design theory.
• Students will develop the ability to understand and articulate basic elements and principles of composition related to line, shape, color, texture, and sound.
• Students will develop their understanding of the aesthetic use of color.

Rationale*
This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is a vital part of the concentration because it delves into historic and modern periods of style, something all designers need to know. It's an important part of the program learning outcomes for the Design/Technology concentration.

Prerequisites
THEA 2100, THEA 2214, or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee*
0

Fee Justification

Planning Info*
◉ Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment*
12

Attach syllabus*
◉ Syllabus has been attached - This is required

THEA 3212 Period Styles in Design

Prerequisite: THEA 2100, THEA 2214, or Permission of instructor

Course Description:
This course is designed for students to obtain an introductory familiarity with historical progression, social and cultural background through architecture, furniture, decorative motifs and fashion history. The students will gain an appreciation and deeper understanding of the use of historical research in implementing into theatrical and film design.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
- Students will distinguish between the different styles of the major eras in fashion history.
- Students will gain an understanding of fashion and costume history and how they connect to costume design for film and stage.
- Students will develop the ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production.
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop the ability to understand and articulate basic elements and principles of composition related to line, shape, color, texture, and sound.
- Students will develop their understanding of the aesthetic use of color.

Required Reading/Script/Film
- Suggested Texts
1. Tine, Hal. *Essentials of Period Styles: A Sourcebook for Stage and Production Designer*, 2015. 1st edition. Routledge Publisher. 978-0415710053
2. Russell, Douglas A. *Period Style for the Theatre*, 1987. Subsequent edition. Allyn & Bacon Publisher. 978-0205104888

3. Blakemore, Robbie G. *History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe*, 2005. 2nd edition. Wiley Publisher. 978-0471464334
4. DK. *Fashion: The Definitive History of Costume and Style*, 2012. 1st Edition. DK Publisher. 978-0756698355
5. Harris, Cyril M. *Illustrated Dictionary of Historic Architecture*, 1983. Revised ed. Edition. Dover Publications. 978-0486244440
6. Tortora, Phyllis G. *Survey of Historic Costume: A History of Western Dress*, 2009. 5th edition. Fairchild Books. 978-0761478829
7. McIver, Gillian. *Art History for Filmmakers: The Art of Visual Storytelling*, 2016. Fairchild Books. Publisher. 978-1472580658
8. Ireland, Jeannie. *History of Interior Design*, 2018. 2nd edition. Fairchild Books. 978-1501319884
9. Fleming, William. Arts and Ideas, 1994. 9th edition. Wadsworth Publishing. 978-0155011045

- Suggested Scripts
    1. Sophocles, *Oedipus The King*
    2. Shakespeare, *Julius Caesar*
    3. Shakespeare, *King Lear*
    4. Shakespeare, *Romeo and Juliet*
    5. Beaumarchais, *The Marriage of Figaro*
    6. Moliere, *Tartuffe*
    7. Wilde, *The Importance of Being Earnest*
    8. Coward, *Private Lives*
- Suggested Musicals
    1. Schwartz/ Lapine/ Hardy, *The Hunchback of Notre Dame*
    2. Brecht/Weill, *The Threepenny Opera*
    3. Sondheim/Wheeler, *A Little Night Music*
    4. Tesori/Scanlan, *Thoroughly Modern Millie*
- Suggested Films
    1. *Girl with a Pearl Earring*, 2003
    2. *Dangerous Liaisons*, 1988
    3. *Gosford Park*, 2001
    4. *Orlando*, 1992
    5. *Barry Lyndon*, 1975
    6. *The Madness of King George*, 1994

Class Projects
1. Research Notebook/Visual Dictionary
2. Team projects – Teams of 3 to 4 students will be formed at the beginning of the semester.
   - Project 1 Ancient Greece/Rome
   - Project 2 Romanesque/Gothic
   - Project 3 Renaissance/Baroque/Rococo/Empire
   - Project 4 Victorian/Art Nouveau/Art Deco

Grading

Research Notebook/Visual Dictionary	50 points	
Project 1 Ancient Greece/Rome	100 points	**Grading Scale**
Project 2 Romanesque/Gothic	100 points	A 700 – 601

		B 600 – 501
Project 3 Renaissance/Baroque/Rococo/Empire	100 points	C 500 – 401
		D 400 – 301
Project 4 Victorian/Art Nouveau/Art Deco	100 points	F 300 -- 000
Midterm – Take home film analysis	50 points	
Finals – Historical reproduction	100 points	
Class Participation	100 points	

Course Schedule

Week 1
Course Introduction, expectations, goals
Ancient Egypt

Week 2
Ancient Greece

Week 3
Rome Architecture

Week 4
Byzantine and Romanesque

Week 5
Classical fashion styles

Week 6
Project 1 Presentation
Gothic

Week 7
Renaissance
Midterm due

Week 8
Baroque/Rococo

Week 9
Medieval/Elizabethan fashion styles

Week 10
Project 2 Presentation

Week 11
19th century: Neo-classicism
Colonial
Victorian

Week 12
19th century: Neo-classicism
Colonial
Victorian

Week 13
Art Nouveau
Art Deco

Week 14
Project 3 Presentation
20th century Architecture

Week 15
20th century fashion styles

Week 16
Project 4 Presentation
Final due
Visual Dictionary due

Week 11
19th century: Neo-classicism
Colonial
Victorian

Week 12
19th century: Neo-classicism
Colonial
Victorian

Week 13
Art Nouveau
Art Deco

Week 14
Project 3 Presentation
20th century Architecture

Week 15
20th century fashion styles

Week 16
Project 4 Presentation
Final due
Visual Dictionary due

THEA - 3215 - Lighting Design

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA   **Course Number*** 3215

Course Title* Lighting Design

Long Course Title Lighting Design

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* The purpose of this course is to introduce the student to the basics of Lighting Design for live entertainment, with some exploration of lighting for Film and Television. Study topics will include script analysis for lighting design, design development and execution, drafting for lighting design, and work on composition with lights. There will also be a practical element to this course, allowing students to explore lighting technology and composition in a hands-on settings.

Is the addition/change related to core, honors, or XIDS courses?* ◯ Yes ☑ No

Is this a General Education course?* ◯ Yes ◉ No

If yes, which area(s) (check all that apply): ◯ Area A
◯ Area B
◯ Area C
◯ Area D

○ Area E

Is this a School of Nursing course?* ○ Yes ◉ No

Is this a College of Education course?* ○ Yes ◉ No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes

Course Learning Outcomes:
• Students will develop the ability to conceptualize and realize a lighting design aesthetic consistent with the overall artistic concepts of a production.
• Students will develop the ability to understand and articulate basic elements and principles of composition related to line, shape, color, and texture.
• Students will develop an understanding of the aesthetic use of color and how it pertains to lighting.
• Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
• Students will develop the ability to provide formalized, accurate light plots through the use of current industry standard software programs.

Rationale*

This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. It is an important part of the Design/Technology curriculum as it explores theatrical and film design from a lighting prospective. This course is a must in the curriculum.

Prerequisites THEA 2100; THEA 2214; THEA 2224; or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ◉ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ◉ Syllabus has been attached - This is required

Prerequisites: THEA 2100; THEA 2214; THEA 2224; or Permission of Instructor

Course Description:

The purpose of this course is to introduce the student to the basics of Lighting Design for live entertainment, with some exploration of lighting for Film and Television. Study topics will include script analysis for lighting design, design development and execution, drafting for lighting design, and work on composition with lights. There will also be a practical element to this course, allowing students to explore lighting technology and composition in a hands-on settings.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
- Students will develop the ability to conceptualize and realize a lighting design aesthetic consistent with the overall artistic concepts of a production.
- Students will develop the ability to understand and articulate basic elements and principles of composition related to line, shape, color, and texture.
- Students will develop an understanding of the aesthetic use of color and how it pertains to lighting.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to provide formalized, accurate light plots through the use of current industry standard software programs.

Instructional Methods:

This course will combine lecture, lab and hands-on work in the theatre. Students will be expected to read form the required text and to apply the concepts and standards articulated in the readings to their work for the class, both written work and hands-on applications in the lab and while working on Theatre Company productions.

Required Reading:

Designing with Light by J. Micheal Gilette and Micahel McNamara, current edition.

Grading:

The Journal (10 points)-Students must keep a lighting journal for the semester. By the end of the semester, journal should have no fewer than 10 entries of the student's observations of lighting. Journal entries are specific observations of light from life. Journals will be reviewed at Mid-term, at which point they must have at least 5 entries. Journals will be collected when final projects are presented, and must be complete at that time.

Hang and Focus calls (5 Points each): Students will help hang, cable, and otherwise install lighting equipment for the Theatre Company's productions during the semester. These calls will occur as scheduled below during regular class meetings. Students will be assessed on their attitude, ability to take direction, and the development of their skills and understanding of the equipment and procedures for safely installing the equipment under the direction of a Master Electrician.

Students will also participate in at least one of the Focus Calls for the semester and assist in focusing the lights for that production. Note that these calls occur outside of regular class time.

Students may NOT count for this class any call they are required to attend as part of a Production and Performance assignment, nor may those students who are Student Assistants be "on the clock" for their call for this class.

Text Analysis Project (5 Points) Students will be assigned a play to read and given a list of questions to address regarding that script.

The Picture Project (10 Points)- Students will be given a painting to work from. The assignment is to analyze the lighting rendered in the painting, draw a System Color Key, and use that as a guide to hang, focus, and color the lights necessary to stage the picture and create a lighting look that re-creates the lighting in the picture.

Script 2 Project (20 Points) Students will be assigned a script and required to work through the early steps of a design process. Work submitted will include text analysis, Visual Research, a System Color Key and breakdown of the scenic ground plan for focus areas.

The Fairytale Project (20 Points)- Students will choose a Fairy Tale. They will execute a text analysis of that tale, select three moments from the fairytale to re-create with light, show research on the looks for those moments, develop a system color Key for those moments, and then hang, focus, and cue lights to create those moments. Students will also draft a light plot for their Fairy Tale Project, and create LightWright paperwork to accompany that plot.

Final Project (20 points) Final project will either be a complete design process from Text Analysis through Plot, Paperwork and showing of ideas in the lab OR a project on Film/TV lighting TBA.

Grading Scale:
A=100 to 90 points
B= 89 to 80 points
C= 79 to 70 points
D= 69 to 60 points
F=50 or fewer points

Schedule:

Week 1
Course Introduction and Syllabus

Week 2
Lighting Design Theory; Goals, Controllable Qualities of Light, Responsibilities of various Lighting Team members

Week 3
Text Analysis lesson and Text Analysis Project assigned and reviewed

Week 4
Color Theory, Design Process and the Lighting Key; Assign Picture Project

Week 5
Review System Color Key for Picture Project, Hang Call 1, Intro to Light Board

Week 6
Focus Call 1, Picture Project review, Assign Script 2, Script 2 Text Analysis review

Week 7
Script 2 research, discuss Focus Areas, Script 2 focus areas review

Week 8
Plots and Paperwork, Complete Script 2 Project, Start Fairytale Project, possible Hang/Focus Call (Spring Semester)

Week 9
Continue Fairytale Project; Text Analysis, System Color Key, Start work on Vectorworks and Lightwright

Week 10
Continue Fairytale Project; In class work days on looks, drafting

Week 11
Hang Call 2, Review finished Fairytale Projects

Week 12
Focus Call 2, Begin Final Project, Basics of Lighting for the Camera

Week 13-Week 15
Continue and Complete Final Project

THEA - 3391 - Acting Shakespeare

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 3391

Course Title* Acting Shakespeare

Long Course Title Acting Shakespeare

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/Department* Department of Theatre

Catalog Course Description* This course explores Shakespeare's plays and poetry from a performance perspective. Students will utilize text analysis, including scansion, monologue work, and scene study in order to truthfully perform Shakespeare's work.

Is the addition/change related to core, honors, or XIDS courses?*
- [ ] Yes
- [x] No

Is this a General Education course?* ( ) Yes (•) No

If yes, which area(s) (check all that apply):
- [ ] Area A
- [ ] Area B
- [ ] Area C
- [ ] Area D
- [ ] Area E

Is this a School of ( ) Yes (•) No

Is this a College ( ) Yes (•) No

Nursing course?*	**of Education course?***

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes In this course, the student will:
1. Develop a technique for analyzing the specific tasks required in performing varied characters from written plays.
2. Explain and utilize the tools to analyze the language and therefore develop a character in Shakespeare's plays.
3. Articulate and demonstrate the ability to understand the language of Shakespeare in both verse and prose.
4. Demonstrated ability to act (i.e., to project one's self believably in word and
action into imaginary circumstances, evoked through improvisation or text).

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. Shakespeare, and the ability to play Shakespeare by understanding the language, is a vital part of actor training. This is an essential course in the curriculum.

Prerequisites THEA 2292 or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ⦿ Library Resources are Adequate

⦾ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ⦿ Syllabus has been attached - This is required

THEA 3391: Acting III: Shakespeare

Prerequisites: THEA 2292 or Permission of Instructor

Course Description: This course explores Shakespeare's plays and poetry from a performance perspective. Students will utilize text analysis, including scansion, monologue work, and scene study in order to truthfully perform Shakespeare's work.

Credit Hours: 3

Program Learning Outcomes:
The Bachelor of Fine Arts in Theatre will:
- Provide focused training in technical skills in each concentration
- Examine key techniques and theories in each concentration
- Introduce students to the craftspeople and theorists in each concentration
- Train students so that they may determine their own artistic vision
- Understand the "business" of theatre and film in order to obtain work in those areas
- Develop the tools of the actor, designer, technician in both theatre and fil
- Provide education in the traditions and innovations in theatre and film

Course Objectives and Learning Outcomes:
In this course, the student will:
1. Develop a technique for analyzing the specific tasks required in performing varied characters from written plays.
2. Explain and utilize the tools to analyze the language and therefore develop a character in Shakespeare's plays.
3. Articulate and demonstrate the ability to understand the language of Shakespeare in both verse and prose.
4. Demonstrated ability to act (i.e., to project one's self believably in word and action into imaginary circumstances, evoked through improvisation or text).

Instructional Methods
The course will utilize all methods of teaching, lecture, scene study, exercises, so the student can learn the tools to break down Shakespeare's language in order to understand it and develop a complex character. Some of this will include learning iambic pentameter.

Required Text(s)	*Complete Works of William Shakespeare*
Suggested Text(s)	*"Playing Shakespeare", John Barton, 2nd edition* *"Will Power: How to Act Shakespeare in 21 Days", John Basil & Stephanie Gunning* *"The Actor and the Text", Cecily Berry* *"Shakespeare's Words: A Glossary and Language Companion", David Crystal and Ben Crystal* *"Thinking Shakespeare", Berry Edelstein*

Grading Information and Policy

Class attendance and Participation   **30%**

You are allowed two absences in the semester; however, these absences may NOT occur on presentation days. Any absence after the two will result in a 2 point deduction of the attendance and participation grade.

Sonnet Performance   **15%**

Students will apply text analysis and technique to a Shakespeare sonnet of their choosing. Sonnets will be performed in class. Students will turn in a detailed score of their text before the performance.

Monologue Performance   **20%**

Students will choose a monologue from a Shakespeare play (all monologues must be in verse). Monologues will be performed in class. Students will turn in a detailed score of their text before the performance.

Scene Performance   **25%**

Students will perform a scene from either play chosen by instructor to focus on in the semester (Generally, the two plays chosen will be either a Tragedy and a Comedy, a History and a Comedy, etc.). Scenes and partners will be chosen by the instructor in order to achieve student learning goals. Scenes will be performed in class, and students will turn in a detailed scene breakdown and character analysis at the time of performance.

Play Analysis   **10%**

Students will complete a thorough script analysis of the Shakespeare play that their scene is from. Students will analysis their characters' journey throughout the entire play, not just their scene. Students will turn the analysis in before their scene performance.

Grading structure and point scale
90% - 100%   A
80% - 89%   B
70% - 79%   C
60% - 69%   D
< 60%   F

THEA - 3491 - Advanced Acting for the Camera

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA   **Course Number*** 3491

Course Title* Advanced Acting for the Camera

Long Course Title Advanced Acting for the Camera

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course will be a continued exploration of acting for film and television. Through scene study and text analysis, students will expand their range of emotional, intellectual, physical and vocal expressiveness for the camera. Students will have a completed demo reel by the end of the course.

Is the addition/change related to core, honors, or XIDS courses?*
- ○ Yes
- ☑ No

Is this a General Education course?* ○ Yes ⊙ No

If yes, which area(s) (check all that apply):
- ○ Area A
- ○ Area B
- ○ Area C
- ○ Area D
- ○ Area E

Is this a School of Nursing course?* ○ Yes ⦿ No

Is this a College of Education course?* ○ Yes ⦿ No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes Over the course of the semester, successful students will:
- Learn the difference between stage acting and film/TV acting
- Learn how to act in a close-up and master shot.
- Learn how to react for the camera
- Learn how to evaluate (their) performance
- Demonstrate competency with film, television, & new media terminology.
- Demonstrate an understanding of, appreciation for, and basic competency of the "tools" required of an actor in recorded media. (truth, imagination, moment-to-moment, commitment, presence, working with the voice & body, and vulnerability.
- Demonstrate a basic understanding of auditioning for various forms of recorded media.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. Training actors must cover all areas of the profession, it is therefore imperative that there are courses that cover acting for film exclusively from acting for the stage. The difference in technique and style is vast. Offering this course, and its 2000 level partner, is important for the BFA.

Prerequisites THEA 2292, THEA 2491, or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ⦿ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ⦿ Syllabus has been attached - This is required

THEA 3491 Advanced Acting for the Camera

Prerequisites: THEA 2292, THEA 2491, or Permission of instructor

Course Overview
This course will be a continued exploration of acting for film and television. Through scene study and text analysis, students will expand their range of emotional, intellectual, physical and vocal expressiveness for the camera. Students will have a completed demo reel by the end of the course.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Student Learning Objectives
Over the course of the semester, successful students will:
- Learn the difference between stage acting and film/TV acting
- Learn how to act in a close-up and master shot.
- Learn how to react for the camera
- Learn how to evaluate (their) performance
- Demonstrate competency with film, television, & new media terminology.
- Demonstrate an understanding of, appreciation for, and basic competency of the "tools" required of an actor in recorded media. (truth, imagination, moment-to-moment, commitment, presence, working with the voice & body, and vulnerability.
- Demonstrate a basic understanding of auditioning for various forms of recorded media.

Required Reading:
Suggested Texts
Bialy, S. *How To Audition On Camera: A Hollywood Insider's Guide for Actors*
Blumenfeld, R, Spivak A. *How to Rehearse When There Is No Rehearsal: Acting and the Media*

** As well as any scripts for film or TV that we are working from and will be emailed out or handed out in class.**

Recommended Reading:
Barr, T. *Acting for the Camera*

1

Caine, M. *Acting in Film*
Cohen, R. *Acting Professionally: Raw Facts About Careers in Acting*
Shurtleff, M. *Audition*

Required Materials
Wardrobe choices for scenes and reel

Grading
CLASS PARTICIPATION – 10%
Your level of participation, enthusiasm, energy, and willingness to work in this class is of the utmost importance. Extensive memorization and preparation outside of class is expected. Watching others shoot a scene can be tremendously beneficial to your own acting. Also, you will participate as technical crew support when you are not shooting. Students are expected to have a positive and supportive attitude, especially when your classmates are shooting. Students are also expected to actively engage in class discussions about the reading and scene work. You are graded each class for participation as well as attitude (professionalism).

MEMORIZATION, PREPARATION & PERFORMANCE OF MATERIAL - 60%
Exercise and Scene Work:
Each time you shoot an exercise, monologue, or scene in class, you need to come
in with the material FULLY OFF-BOOK. Thorough memorization and preparation of this material is imperative. Your in-class rehearsal is essentially a blocking rehearsal on the day of the shoot. This is a typical film/TV process...VERY different from a stage-acting process. All your memorization, character choices, and business choices must be done *before* class.

Some Notes:
• Warm-ups: It is your responsibility to physically and vocally warm-up before each class. We will not be doing group warm-ups. You will find relaxation is very important for camera acting, so I encourage you to do thorough warm-ups prior to class (stretch, range & resonance, articulation & tongue twisters).
• Shut off cell phones.
• Please do not eat in class or near any of the video equipment. Water is the only drink allowed in the studio but please keep it away from equipment and don't spill it.

MIDTERM PAPER - 10% points
Students will write a three-page double-spaced (MLA format) self-assessment of the on-camera acting work based on the first 6 weeks of camera technique and performance of exercises. In this self-assessment, students will articulate their on-camera strengths and weaknesses, reflect on process when approaching on-camera scene work, track acting development and the differences between stage acting and camera acting, respond to the readings in Blumenfeld & Spivak book, and set goals for the remainder of the semester. Due:
FILM CRITIQUE - 10%
Three double spaced typed pages. Students will write one film acting critique this semester on the film_____, which is available on reserve in the library. Your observations and writing will be based on your readings and the on-camera acting techniques that we will learn in the first half of the semester. Even if you have already seen the film, see it again. Critique Guidelines will be handed out later in the semester. Due:

FINAL PAPER - 10%

2

The final three page double-spaced self-assessment will be based on the second half of the semester and your work in the film and television scenes. In this self-assessment, students should articulate on-camera strengths and weaknesses, reflect on process when approaching on-camera scene work, track acting development, discuss the differences between stage acting and camera acting, respond to the readings, and track (your own) progress.

Attendance
Performance is a craft that requires extreme discipline and rigor, and part of training to be an actor is the development of skills such as punctuality, perfect attendance and preparation. There are NO unexcused absences in this class. Each unexcused absence will result in a lowered grade point.

There is no lateness. The doors will close at the start of class, and tardy students will have to take an unexcused absence.

Excused absences are for illness or family emergencies. To excuse an absence, students must email me (at least) 24 hours in advance, or call our office manager, Christina Bearden, at 678-839-4700. Students will only receive 2 excused absences over the course of the semester, after that, each additional absence will be counted as unexcused.

Grading Scale
100% - 90% = A
89% – 80% = B
79% - 70% = C
69% - 60% = D
59% - 00% = F

Tentative Course Schedule

Week 1:
Enrollment, Syllabus
Assign: Monologue and Blocking scene

Week 2:
Prepare contemporary on-camera monologue: 30 seconds

Week 3:
Shoot: monologues, reactions shots, blocking exercise

Week 4:
Watch monologues/Discussion
Week 5:
Prepare & film solo flirtation scene

Week 6:
Watch Flirtation scenes
Discussion: Continuity, Choices, Chemistry.
Assign TV scenes

3

Homework: Memorize & prepare TV scenes

Week 7:
Rehearse & Shoot TV Scenes

Week 8
Watch TV Scenes
Discussion
Self-Assessment Paper due - Monologue, Reactions, Blocking,
Flirtation, TV audition & reading assignments.
Assign film scenes
Homework: Memorize & prepare film scenes

Week 9:
Rehearse & Prepare Film scenes

Week 10:
Shoot Film Scenes on location

Week 11:
Shoot Film Scenes on location

Week 12:
Shoot Film Scenes on location

Week 13:
TBD extra filming day if needed

Week 14:
Commercial workshop
Voiceover Workshop

Week 15:
Watch Film Scenes
Final Discussion
Final Self-Assessment Paper due

Do not make travel plans or medical plans until after our final exam time. No excuses, no exceptions. You must plan to be here.

4

THEA - 4291 - Advanced Voice

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix*	THEA

Course Number* 4291

Course Title* Advanced Voice

Long Course Title Advanced Voice

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* This course continues to address articulation difficulties and unwanted regionalisms that impede the actor's versatility. Dialect work will be covered, starting with Standard British speech, moving into a London Dialect (formerly called Cockney) and finishing with Irish and Jamaican dialects.

Is the addition/change related to core, honors, or XIDS courses?*
☐ Yes
☑ No

Is this a General Education course?* ◯ Yes ⦿ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D
☐ Area E

Is this a School of Nursing course?*	○ Yes ◉ No	**Is this a College of Education course?***	○ Yes ◉ No

Desired Effective Semester*	Fall	**Desired Effective Year***	2019

Frequency	1	**Grading***	Undergraduate Standard Letter

Student Learning Outcomes
After successful completion of this course, the student will:
• recognize and address any residual issues regarding blocked resonance and physical habits which impede vocal release.
• reproduce and demonstrate the following standard dialects: British: English, London, Irish; and Jamaican.
• understand and separate their own dialect and regional colloquialisms from the dialects and colloquialisms of characters they will portray.

Rationale*
This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. Because the main tools of an actor are her body and voice, this course is vital to actor training. An actor needs to understand how to control and use the voice in order to develop character. The voice, like the body, must be chameleon-like; it must be able to change and adapt to different types of characters without causing the actor harm to the instrument.

Prerequisites THEA 1292; or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info*
◉ Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* ◉ Syllabus has been attached - This is required

THEA 4291: Advanced Voice

Prerequisites: THEA 1292, or Permission of Instructor

Course Description:
This course continues to address articulation difficulties and unwanted regionalisms that impede the actor's versatility. Dialect work will be covered, starting with Standard British speech, moving into a London Dialect (formerly called Cockney) and finishing with Irish and Jamaican dialects.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

Course Learning Outcomes:
After successful completion of this course, the student will:
- recognize and address any residual issues regarding blocked resonance and physical habits which impede vocal release.
- reproduce and demonstrate the following standard dialects: British: English, London, Irish; and Jamaican.
- understand and separate their own dialect and regional colloquialisms from the dialects and colloquialisms of characters they will portray.

More course information:
The **Voice** curriculum is taught via speeches from Greek Tragedy. Of all dramatic forms, Greek Tragedy requires the most open possible instrument. It must be entirely free from any artifice, and thus requires complete confidence in the vocal technique learned throughout the first and second year. The actor is also required to present four monologues in preparation for his/her professional career: two contrasting (comedic/dramatic) contemporary monologues and two contrasting classical monologues.
In the **Speech** curriculum, the actor learns two Southern American dialects, one appropriate for the plays of Tennessee Williams (a non-rhotic dialect) and one more suitable for contemporary plays (a rhotic Southern dialect). The actor will also learn the standard British dialect (RP) and Cockney, along with Irish and Afro-Caribbean dialects. The speech work also continues to address any lingering issues of clarity in the use of Standard American dialect.
Voice class focuses on preparation for the senior showcase.

The **Speech** work continues with each student learning a dialect on his/her own and presenting and teaching the entire class the dialect. All projects are presented and coached in class. **Singing** also continues for the more advanced singers, those who wish to pursue musical theater as an option in their professional careers.

CLASS RULES

This Semester You Will:
1.) Review or learn the technical aspects of Shakespeare's verse.
2.) Identify the physical tensions which inhibit the full and free use of your voice.
3.) Learn about good breath support as it relates to acting.
4.) Identify which of your resonators are s**tudent RESPONSIBILITIES**
-TURN **OFF** YOUR CELLPHONES
-PLEASE BE **ON TIME** FOR CLASS AND PLAN TO STAY FOR THE ENTIRE PERIOD.
-BE A COURTEOUS LISTENER AND PRESENT YOUR IDEAS RESPECTFULLY
-READ THE ASSIGNED MATERIAL AND BE PREPARED TO PARTICIPATE and PRESENT.

REQUIRED TEXTS– Book can be purchased at the UWG Bookstore.
a.) Textbook- Theatre Arts: Make Your Voice Heard: An Actor's Guide to Increased Dramatic Range Through Vocal Training. (eBook)

GRADING SCALE
A 100-90, B 89-80, C 79-70, D 69-60, F Below 60

20%- Participation
My expectations are that you will attend every class to secure practice and presentation times. Tardiness will not be excepted.

20%- Memorization
ALL WORK MUST BE MEMORIZED. I will assign a memorization buddy at the beginning of the semester. I suggest meeting for two hours each week to memorize assigned speeches. Memorization is muscle memory that YOU are required to strengthen.

20%- Journals
Each week a topic of discussion pertaining to {acting, voice, and environment} will be assigned. Journal questions will be assigned at the end of Wednesday's class session, and will be discussed at the start of the following week.
I require students to write a journal response of **500** words or more to the following topic. All journals will be due by Friday at **5pm**. Please send to email: tlarge@westga.edu

40% -In- Class Presentations
The advanced actor is also required to present four monologues in preparation for his/her professional career: two contrasting (comedic/dramatic) contemporary monologues and two contrasting classical monologues.

ATTENDANCE POLICY

My expectations are that you will attend every class. There are no make ups for missed presentations. If you have to leave before class ends (highly discouraged) please let me know before class begins.

SAFETY POLICY
Personal space is respected. This class is a practice and performance class, which means that we will work in close contact with each other. Movement exercises that involve physical contact with instructor and or, another student is a part of the core-curriculum. If a student feels unsafe, or doesn't want to be touched, please let the instructor know. If student is suffering from a physical injury or illness, he/she may modify or step out of the exercise.

E-MAIL POLICY
I make every attempt to answer e-mails promptly (within 48 hours). Like you, I am incredibly busy, therefore I do NOT answer emails over the weekend. Ex. If a student contacts me after 5pm on Friday, then I'll respond that following Monday. I do not answer e-mail questions that can be found on the syllabus or on Course Den. Look over syllabus before e-mailing me a question about the class. Please use the email address found on syllabus-tlarge@westga.edu

FEDERAL, STATE, AND UNIVERSITY POLICIES

https://www.westga.edu/administration/vpaa/assets/docs/common_language_for_course_syllabi_v2.pdf

THIS SYLLABUS IS SUBJECT TO CHANGE-PLEASE BE AWARE THAT PERIODIC* UPDATES MAY BE POSTED ON COURSE-Den.

Week 1
Warm-up, Introduction to Class and IPA Review
Homework: Prepare Greek Speeches

Week 2
Warm-up: Work session

Week 3
Warm-up: Work session

Week 4
Warm-up: Work session

Week 5
Warm-up: Final Presentations of Greek Speeches

Week 6
Homework: Prepare *Tennessee Williams* Epic Speeches

Week 7
Warm-up: Southern Dialect (Rhotic)

Week 8
Warm-up: Epic Speeches Due

Week 9
Warm-up: Work session

Week 10
Wed. **10/04**
Warm-up: British (RP) Dialect

Week 11
Warm-Up: Cockney Dialect

Week 12
Warm-up: Irish Dialect

Week 13
Warm-up: Jamaican Dialect

Week 14
Mon. **10/30**
Warm-up: East African Dialect, New York Dialect, Latinxs (General) Dialect

Week 15
Character studies with dialect

THEA - 4293 - Advanced Movement

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA

Course Number* 4293

Course Title* Advanced Movement

Long Course Title Advanced Movement

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* Physical character work is addressed in this course through rigorous movement techniques. The actor learns how to make adjustments within the techniques to maintain healthy use when a character's physical issues must be present. The actor will push the limits of their physical boundaries in order to build the stamina and strength necessary for specificity of character. In other words, the actor studies how to play a tense character and remain a relaxed actor.

Is the addition/change related to core, honors, or XIDS courses?*
- ☐ Yes
- ☑ No

Is this a General Education course?* ☐ Yes ☑ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D

Area E

Is this a School of Nursing course?*	Yes ⦿ No	**Is this a College of Education course?***	Yes ⦿ No

Desired Effective Semester*	Fall	**Desired Effective Year***	2019

Frequency	1	**Grading***	Undergraduate Standard Letter

Student Learning Outcomes After successfully completing this course, the student will:
1. identify and demonstrate the primary sequence of ashtanga yoga.
2. identify the areas of resonance you need to focus on for a fully blended vocal instrument.
3. identify the physical tensions which inhibit the full and free use of your voice and body.
4. understand breath support and its relationship to body and thought.
5. Identify clearer intentions and spontaneous physical responses to aid in character embodiment.
6. illustrate the importance of tempo can affect the intensity of action and emotion.
7. Present dance and theater repertory scenes and perform your own works that fully utilize your ability to join thought, experience and action.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Acting. Because the actor's body and voice are their only instruments, it's important that they learn not only how to care for them, but also how to exercise them so that they may adapt to the requirements of a wide range of character types. Acting is not from the neck up; emotion must be present in the body as well as the voice. In this course, students will continue to train their bodies to create stamina, adaptability, and relaxation.

Prerequisites THEA 1292; THEA 4291; or Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info* ⦿ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* Syllabus has been attached - This is required

PREREQUISITES

THEA 1292: Voice & Movement II, THEA 4291: Advanced Voice or Permission of Instructor

COURSE DESCRIPTION

Course Description: Physical character work is addressed in this course through rigorous movement techniques. The actor learns how to make adjustments within the techniques to maintain healthy use when a character's physical issues must be present. The actor will push the limits of their physical boundaries in order to build the stamina and strength necessary for specificity of character. In other words, the actor studies how to play a tense character and remain a relaxed actor.

Credit Hours: 3

PROGRAM LEARNING OUTCOMES:

- Students will develop, through improvisation, various acting techniques, and body and voice development, believable, truthful, and committed characters.
- Students will understand and demonstrate the specific demands of acting styles for major periods and genres of dramatic literature.
- Students will understand and develop the specific skills needed for collaboration with other actors, the director, stage managers, and designers.
- Students will demonstrate their ability to learn and perform dialects and heightened language speech in a clear, articulate and expressive manner.
- Students will develop strong, flexible, and controlled body and vocal instruments that will allow actors to use both instruments effectively in characterizations, and have the ability to project these characterizations in varying performance spaces.
- Students will develop and administer makeup techniques for a wide range of characters.
- Students will understand the basic business procedures of the actor's profession.

CLASS LEARNING OUTCOMES

After successfully completing this course, the student will:

1. identify and demonstrate the primary sequence of ashtanga yoga.
2. identify the areas of resonance you need to focus on for a fully blended vocal instrument.
3. identify the physical tensions which inhibit the full and free use of your voice and body.
4. understand breath support and its relationship to body and thought.
5. Identify clearer intentions and spontaneous physical responses to aid in character embodiment.
6. illustrate the importance of tempo can affect the intensity of action and emotion.
7. Present dance and theater repertory scenes and perform your own works that fully utilize your ability to join thought, experience and action.

CLASS RULES

This Semester You Will:

1.) Review or learn the technical aspects of Shakespeare's verse.
2.) Identify the physical tensions which inhibit the full and free use of your voice.
3.) Learn about good breath support as it relates to acting.
4.) Identify which of your resonators are **student RESPONSIBILITIES**
-TURN **OFF** YOUR CELLPHONES
-PLEASE BE **ON TIME** FOR CLASS AND PLAN TO STAY FOR THE ENTIRE PERIOD.

-BE A COURTEOUS LISTENER AND PRESENT YOUR IDEAS RESPECTFULLY
-READ THE ASSIGNED MATERIAL AND BE PREPARED TO PARTICIPATE and PRESENT.

REQUIRED TEXTS– Book can be purchased at the UWG Bookstore.
Suggested Textbook- *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement* by Barbara Adrian
b.) A clown nose that can be purchased for $7.99 at https://www.amazon.com/Rock-Ridge-Deluxe-String-Nose/dp/B00S8K163Y/ref=sr_1_1?ie=UTF8&qid=1525195309&sr=8-1&keywords=red+clown+noses+strings
GRADING SCALE

A 100-90, B 89-80, C 79-70, D 69-60, F Below 60

20%- Participation
My expectations are that you will attend every class to secure practice and presentation times. Tardiness will not be excepted.

20%- Written Projects
ALL WORK MUST BE MEMORIZED, Students will have three short written projects throughout the semester.

20%- Class Presentation
Students will have one in-class ensemble presentation.

40% -Final Creative Project
Students will devise a solo project at the end of the semester.

ATTENDANCE POLICY
My expectations are that you will attend every class. There are no make ups for missed presentations. If you have to leave before class ends (highly discouraged) please let me know before class begins.

SAFETY POLICY
Personal space is respected. This class is a practice and performance class, which means that we will work in close contact with each other. Movement exercises that involve physical contact with instructor and or, another student is a part of the core-curriculum. If a student feels unsafe, or doesn't want to be touched, please let the instructor know. If student is suffering from a physical injury or illness, he/she may modify or step out of the exercise.

E-MAIL POLICY
I make every attempt to answer e-mails promptly (within 48 hours). Like you, I am incredibly busy, therefore I do NOT answer emails over the weekend. Ex. If a student contacts me after 5pm on Friday, then I'll respond that following Monday. I do not answer e-mail questions that can be found on the syllabus or on Course Den. Look over syllabus before e-mailing me a question about the class. Please use the email address found on syllabus- tlarge@westga.edu

FEDERAL, STATE, AND UNIVERSITY POLICIES

THIS SYLLABUS IS SUBJECT TO CHANGE-PLEASE BE AWARE THAT PERIODIC* UPDATES MAY BE POSTED ON COURSE-Den.

Week 1
Warm-up: Introduction to Class and Syllabus

Week 2
Ashtanga Yoga
Warm-up: Creating an Image Library (written project #1)

Week 3
Ashtanga Yoga
Warm-up: Thought, Experience, Action

Week 4
Ashtanga Yoga
Warm-up: Laban Introduction

Week 5
Warm-up: Laban work session cont.

Week 6
Ashtanga Yoga
Warm-up: Laban work session cont.

Week 7
Ashtanga Yoga
Warm-up, Silent Scene Study (written-project #2)

Week 8
Ashtanga Yoga
Warm-up: The Tower of Babel

Week 9
Ashtanga Yoga
Warm-up: Dance vs. Movement

Week 10
Ashtanga Yoga
Warm-up: Overcoming the Fear of Silly: Clown Introduction

Week 11
Ashtanga Yoga
Warm-up, work session

Week 12
Ashtanga Yoga
Warm-up, work session
Week 13
Ashtanga Yoga
Warm-up: In-Class Group Clown Presentation

Week 14
Ashtanga Yoga
Warm-up, work session

Week 15
Ashtanga Yoga
Warm-up, work session

Week 16
Ashtanga Yoga
Warm-up: Final Devised Solo piece (written-project #3)

THEA - 4301 - Solutions in Design and Technology

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* THEA   **Course Number*** 4301

Course Title* Solutions in Design and Technology

Long Course Title Solutions in Design and Technology

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Theatre

College - School/ Department* Department of Theatre

Catalog Course Description* The purpose of this course is to present advanced Design and Technical theatre students with challenges akin to those they will face as young professionals. The focus will be on students facing design and technical challenges they have not had the opportunity to engage with in their practical course work through unrealized "paper" projects, and to move students to design in at least one area that is not their primary area of interest. This course will aim to both increase a student's depth of knowledge while increasing the breadth of their experience within the Design/Technology concentration in the BFA curriculum.

Is the addition/change related to core, honors, or XIDS courses?*   ☐ Yes   ☑ No

Is this a General Education course?*   ☐ Yes   ☉ No

If yes, which area(s) (check all that apply):   ☐ Area A   ☐ Area B   ☐ Area C

Area D

Area E

Is this a School of Nursing course?*	Yes * No	**Is this a College of Education course?***	Yes * No

Desired Effective Semester*	Fall	**Desired Effective Year***	2019

Frequency	1	**Grading***	Undergraduate Standard Letter

Student Learning Outcomes
- Students will engage with various design and technical challenges that will reflect the current industry standards in film and on stage.
- Students will develop a design aesthetic that will inform their process toward creating a design.
- Students will formulate designs in areas they feel they have not had much practice or experience in.
- Students will collaborate with each other to create design concepts for a major project.

Rationale* This course is part of the Bachelor of Fine Arts in Theatre with a concentration in Design/Technology. Because students will be trained in the big three facets of theatrical design and technology (Scenery, Costumes, Lighting), it's imperative that they have the opportunity to design and or build in areas that they didn't engage in as much, such as properties design, sound and media design, etc.

Prerequisites Permission of Instructor

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Planning Info*
- Library Resources are Adequate
- Library Resources Need Enhancement

Present or Projected Annual Enrollment* 16

Attach syllabus* Syllabus has been attached - This is required

Prerequisite: Permission of instructor

Course Description:

The purpose of this course is to present advanced Design and Technical theatre students with challenges akin to those they will face as young professionals. The focus will be on students facing design and technical challenges they have not had the opportunity to engage with in their practical course work through un-realized "paper" projects, and to move students to design in at least one area that is not their primary area of interest. This course will aim to both increase a student's depth of knowledge while increasing the breadth of their experience within the Design/Technology concentration in the BFA curriculum.

Credit Hours: 3

Program Learning Outcomes:
- Students will develop the ability to understand and articulate basic elements and principles of design theory.
- Students will develop their understanding of the aesthetic use of color.
- Students will develop the ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors.
- Students will develop the ability to produce and communicate design ideas with freehand drawings.
- Students will develop a fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product.
- Students will gain knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- Students will compose materials appropriate for the preparation and presentation of a professional portfolio of design and technology-related work that demonstrate one's abilities, strengths, processes, and experiences.

Course Learning Outcomes:
- Students will engage with various design and technical challenges that will reflect the current industry standards in film and on stage.
- Students will develop a design aesthetic that will inform their process toward creating a design.
- Students will formulate designs in areas they feel they have not had much practice or experience in.
- Students will collaborate with each other to create design concepts for a major project.

Instructional Methods:

This course will be a project oriented seminar, with students reading scripts and generating design work based on input and feedback from the instructor. There will be little to no lecture, as students will be expected to have solid fundamental knowledge of process and responsibilities from pre-requisite classes.

Required Texts:

Students will be provided with play texts and be expected to read them and execute design process steps based on those texts.

Grading:

Design Projects-2 @ 30 points each

The course will include of two projects each based on a play script. For each play, students will be divided into design teams. Students will fulfill different roles within their design team on each project, one of which may be in their intended area of focus, one of which will be in an area in which they have not previously worked extensively. Design teams will rotate per project, giving students an opportunity to collaborate with different colleagues on each project.

For each project, each student will complete a text analysis of the play assigned. After reviewing the text analysis, the design teams will each be given a director's statement of concept and intent which will guide and inform their process of developing designs for the play. At each step in the design process for their individual area, students will receive feedback from the instructor playing the role of the director such that they can progress to their next step.

Grading will be based on the completeness of each step by the assigned deadline, the creativity and collaborative work of

the students during the process, and the presentation of a complete design package by each student on the assigned due date. Specific grading breakdowns and rubrics will vary from design area to design area.

Technical Project-1 @ 20 Points
For the Technical Project, each student will be assigned to the duties of a senior member of the technical staff of a production; Technical Director, Master Electrician, or Costume Shop Manager. They will be tasked with preparing the appropriate work to take a design from submission by the designer to readiness for construction/installation in a theatre space. Students will NOT be permitted to tech their own design work, as collaboration with a designer in addressing challenges is part of the challenge. Specific grading breakdowns and rubrics will vary from area to design area.

Self-Assessments 2@ 5 Points each
After each Design project, students will write and submit a self-assessment, critiquing their own process and work. Students should address what the felt went well, where they see weaknesses in their own process and product, and how they intend to address those weaknesses on the next project.

Grading Scale:
A=100 to 90 points
B= 89 to 80 points
C= 79 to 70 points
D= 69 to 60 points
F=50 or fewer points

Week 1
Course Introduction and Syllabus Review, Project 1 Text Analysis

Week 2
Project 1 Steps 2 and 3; Research and Breakdowns

Week 3
Project 1 Steps 4 and 5; Design Development and Design Approval

Week 4
Project 1 Steps 6 and 7; Design Execution and Documentation

Week 5
Project 1 Step 8 Finalize Design for Presentation (possible over-lap with conferences in Spring Semester)

Week 6
Project 1 Review for Grade, 1st Self-Assessment, Project 2 Step1 Text Analysis

Week 7
Project 2 Steps 2 and 3; Research and Breakdowns

Week 8
Project 2 Steps 4 and 5; Design Development and Design Approval

Week 9
Project 2 Steps 6 and 7; Design Execution and Documentation

Week 10
Project 2 Step 8 Finalize Design for Presentation

Week 11
Project 2 Review for Grade, 2nd Self-Assessment, Project 3 Step1 in class work day

Week 12
Project 3 Step 1 for review, Project 3 Step 2

Week 13
Projet 3, Step 3, Project 3 Step 4 in class work day.

Week 14
Project 3, Step 4 for review, Project 3 Step 5

Week 15
Project 3 Final Grade, Semester Wrap Up

Design and Tech Area Project Steps

	Set Design	Media Design
1	Text analysis	Text analysis
2	Research	Research
3	Scene/Location breakdown	Start Media Plot- what content when
4	Thumbnail sketches/plans for options	Rough content for feedback
5	Rough drafting and sketches for approval	Updated Media Plot
6	Final Drafting; Ground Plan, Section, Elevations	Surfaces spec and Projector locations/lensing in space.
7	Scale Model	System diagram of complete Media system
8	Color Elevations and Renderings	Final Content for show cued for playback.

	Costume Design	Sound Design
1	Text analysis	Text analysis
2	Research	Research
3	Beginning Costume Plot	Rough Sound Cue Sheet-what sounds when in the show why
4	Sketches	Rough Content for feedback
5	Costume Layout	Sound System diagram
6	Costume List- each piece for each character	Updated Cue Sheet
7	Updated Costume Plot	Additional content for feedback/approval
8	Renderings	Final Content for show cued for playback

	Lighting Design
1	Text analysis
2	Research
3	Scene by scene breakdown, updated research
4	System Color Key
5	Cue Script/Sheet
6	Focus Areas
7	Light Plot with Lightwright Paperwork
8	Looks for several scenes/moments in Light Lab cued.

	Technical Direction	**Costume Shop Management**
1	Basic Construction Drawings	Basic Patterning
2	Revised Construction Drawings based on feedback	Revised Patterning based on feedback
3	Costing of all construction drawings	Costing of all Fabric, accessories, supplies for build
4	Revised construction drawings based on Costing	Revised patterning based on Costing
5	Labor Estimate and schedule for build and Load In.	Labor estimate and schedule for build

Master Electrician

1	Basic Shop Order based on Plot and paperwork
2	Revised Shop order based on feedback
3	Costing of all equipment based on Shop Order
4	Revised shop order and supplies based on Costing
5	Labor Estimate and schedule for build and Load In.

Nursing, RN to BSN Track, BSN

2019-2020 Undergraduate Revise Program Request

Curriculum Proposal

Type of Program* ◉ Program

◯ Shared Core

Modifications (Check all that apply)* ◻ Program Name

◻ Track/Concentration

◻ Catalog Description

◻ Degree Name

◻ Program Learning Outcomes

☑ Program Curriculum

☑ Other

If other, please identify. Adding additional credit hours to meet SACS

Program Name* Nursing, RN to BSN Track, BSN

Program ID* 1928

Program Code

Program Type* Bachelor

Degree Type* Bachelor of Science in Nursing

College - School/ Department* Tanner Health System School of Nursing

Program Description* The BSN Program RN to BSN track requires 120 semester credit hours for graduation and combines a rich and liberal foundation in the arts, sciences, and humanities with a unique program emplasizing the art and science of nursing.

Status* ◉ Active-Visible ◯ Inactive-Hidden

Program Learning

Outcomes

Modification Comments We are increasing the credit hours of curriculum for the program from 17 to 30 to meet SACS accreditation requirements. For a bachelor's degree, SACS requires 30 credit hours to come from the providing academic institution. Nursing was previously using credit by exam which is not an acceptable replacement of credit hours per SACS standards.

Rationale* The rationale for RN to BSN Program modification of existing courses and the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Desired Effective Semester* Fall

Desired Effective Year* 2019

Is the addition/change related to core, honors, or XIDS courses*

◯ Yes
✓ No

Is this a School of Nursing Program?* ⦿ Yes ◯ No

Is this a College of Education Program?* ◯ Yes ⦿ No

Program Location* Online

Prospective Curriculum*

Curriculum

Core Curriculum, Areas A, B, C, E:

Core Curriculum These are available in the Core Curriculum Guide in the Undergraduate Student Catalog. Additionally:

Core Area D, to be completed as follows: 11 Hours

BIOL 1107 Principles of Biology I(and)
BIOL 1108 Principles of Biology II(or)
with labs
CHEM 1151K Survey of Chemistry I(and)

CHEM 1152K Survey of Chemistry II$_{(or)}$

with labs

CHEM 1211 Principles of Chemistry I$_{(and)}$

CHEM 1212 Principles of Chemistry II$_{(or)}$

with labs

PHYS 1111 Introductory Physics I$_{(and)}$

PHYS 1112 Introductory Physics II$_{with labs}$

with

MATH 2063 Introductory Statistics

Core Area F, which includes: 18 Hours

BIOL 2021 Human Anatomy and Physiology I
BIOL 2021L Human Anatomy and Physiology I Laboratory$^{(and)}$
BIOL 2022 Human Anatomy and Physiology II
BIOL 2022L Human Anatomy and Physiology II Laboratory$^{(and)}$
BIOL 2030 Medical Microbiology   (and)
BIOL 2030L Medical Microbiology Laboratory$_6$ credit hours of social
science electives or lower division NURS 6 **Student may not use the
same PSYC or SOCI course to fulfill both Area E and Area F requirements.

Core Area F, which includes: 18 Hours

BIOL 2021 Human Anatomy and Physiology I
BIOL 2021L Human Anatomy and Physiology I Laboratory$^{(and)}$
BIOL 2022 Human Anatomy and Physiology II
BIOL 2022L Human Anatomy and Physiology II Laboratory$^{(and)}$
BIOL 2030 Medical Microbiology   (and)
BIOL 2030L Medical Microbiology Laboratory$_6$ credit hours of social
science electives or lower division NURS 6 **Students may not use the
same PSYC or SOCI course to fulfill both Area E and Area F requirements.

RN to BSN Track

RN to BSN courses are offered 100% online. Program admission is for
Fall semester each year. The professional sequence may be
completed in two semesters. In addition to the Core Curriculum
requirements (60 semester hours) as specified in this Undergraduate
Catalog, RN to BSN students must complete the following nursing
courses (17 semester hours):

First Semester

(Fall - 7 semester hours)

NURS 4500 Introduction to Scholarly Writing for RN's
NURS 4501 Transition to Professional Nursing Practice for RN's
NURS 4502 Pathophysiology for RN's

Second Semester

(Spring - 9 semester hours)

NURS 4503 Professional Nursing Practice Issues for RN's
NURS 4504 Nursing Research & Evidence-Based Practice for RN's
NURS 4505 Nursing Informatics for RN's

Third Semester

(Summer - 6 semester hours)

NURS 4507 Introduction to Healthcare Communities for RN's
NURS 4506 Holistic Health Assessment for RN's

Fourth Semester

(Fall -8 semester hours)

NURS 4508 Nursing Leadership in Healthcare Communities for RN's / Capstone & Practicum

Additional Information

Courses are offered 100% online. Clinical experiences may be scheduled during daytime and evening hours and/or on weekends. Georgia RN to BSN Articulation Plan The University of West Georgia participates in the Georgia RN to BSN Articulation Plan. The plan was developed through the collaborative efforts of faculty of the ASN/ADN and BSN nursing programs in Georgia and the Georgia Board of Nursing and is designed to facilitate the educational mobility of registered nurses seeking a bachelor's degree in nursing. To be eligible for the plan a student must meet the following criteria: Graduation from an ASN/ADN or Diploma Program within 0-4 years. Graduation from an ASN/ADN or Diploma program greater than 4 years ago with documentation of 1000 hours of practice in the

previous 3 years. OR Hold a current and valid license to practice as an RN in Georgia. Graduates of ASN/ADN programs who meet the above criteria will be granted credit by transfer for 21 semester hours and "credit by exam" for a minimum of 22 semester hours. Graduates of Diploma programs who meet the above criteria will be granted "credit by exam" for up to 43 semester hours. The "credit by exam" hours will be earned by satisfactorily completing NURS 4525 (Professional Practice Issues and Concepts). The following steps outline the Articulation Plan: Step 1 Students enrolled in NURS 4525 - Professional Practice Issues and Concepts will be asked to complete and sign the "Documentation for RN to BSN Articulation Agreement Form" to indicate eligibility for transfer by articulation. The completed form will be placed in each student's file. Step 2 After successful completion of NURS 4525 - Professional Practice Issues and Concepts, each student will receive the "Credit by Examination Form" signed by the Dean, indicating approval of the "credit by exam" as outlined in the Articulation Plan.

Check all that apply to this program*

- ✓ Significant departure from previously approved programs
- New instructional site at which more than 50% of program is offered
- ✓ Change in credit hours required to complete the program
- None of these apply

Comments

Is Senate Review required?*

- ⦿ Yes
- No

UNIVERSITY of
West Georgia

TANNER HEALTH SYSTEM
SCHOOL OF NURSING

RN-BSN CURRICULUM PLAN

Upper Division RN-BSN Requirements (60 hours)

Semester 1 - Fall:
NURS 4521 – Holistic Health Assessment for RNs (2-2-3)
NURS 4523 – Nursing Research and Evidence-Based Practice for RNs (3-0-3)
NURS 4525 – Professional Practice Issues and Concepts (3-0-3)

Semester 2 - Spring:
NURS 4527 – Nursing Leadership in Healthcare Communities (4-8-8)

Additional Requirements:

Transfer of lower division nursing as allowed (21hrs)
Georgia RN-BSN Articulation Plan Credit (22-43hrs)
Please reference the BSN Student Handbook regarding this policy.

All courses listed above will be offered 100% online starting Fall 2016.
This schedule shows a list of planned courses and as such is subject to change. At its sole discretion, the University may revise this schedule and any information contained herein, without advance notice. No contract, either expressly or implied, is created by this schedule.

Rev. 3/2/2017

University of West Georgia, Tanner Health System School of Nursing
New - RN TO BSN FOUR SEMESTER CURRICULUM (Fall 2019) – 30 Credit Hours

Fall (7 credit hours)	Spring (9 credit hours)	Summer (6 credit hours)
NURS 4500 – (1-0-1) Introduction to Scholarly Writing for RN's **NURS 4501** – (3-0-3) Transition to Professional Nursing Practice for RN's **NURS 4502** – (3-0-3) Pathophysiology for RN's	**NURS 4503** – (3-0-3) Professional Nursing Practice Issues for RN's **NURS 4504** – (3-0-3) Nursing Research & Evidence-Based Practice for RN's **NURS 4505** – (3-0-3) Nursing Informatics for RN's	**NURS 4506** – (2-2-3) Holistic Health Assessment for RN's **NURS 4507** – (3-0-3) Introduction to Healthcare Communities for RN's

Fall (8 credit hours)
NURS 4508 – (4-8-8) Nursing Leadership in Healthcare Communities for RN's / Capstone & Practicum

NURS - 4500 - Intro to Scholar Writ for RNs

2019-2020 Undergraduate New Course Request

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Curriculum Proposal

Course Prefix* NURS

Course Number* 4500

Course Title* Intro to Scholar Writ for RNs

Long Course Title Introduction to Scholarly Writing for RNs

Lec Hrs* 1

Credit Hrs* 1

Lab Hrs* 0

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course will address the basic mechanics of scholarly writing, peer review, self-editing, and APA format.

Is the addition/change related to core, honors, or XIDS courses?*
- Yes
- ✓ No

Is this a General Education course?* ○ Yes ● No

If yes, which area(s) (check all that apply):
- Area A
- Area B
- Area C
- Area D
- Area E

Is this a School of Nursing course?* ● Yes ○ No

Is this a College of Education ○ Yes ● No

course?*

Desired Effective Semester*	Fall	**Desired Effective Year***	2019
Frequency	1	**Grading***	Graduate Standard Letter

Student Learning Outcomes - Demonstrate through various written communication, the knowledge of basic writing skills to include basic structure and rules of English language, composition, as well as APA style.

Rationale* The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites BSN2 BSN2

Corequisites NURS 4501, NURS 4502

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Planning Info* ◦ Library Resources are Adequate

  Library Resources Need Enhancement

Present or Projected Annual Enrollment* 80

Attach syllabus* ◦ Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
NURS XXXX Introduction to Scholarly Writing
Fall 2019

NURS 4500-XX Introduction to Scholarly Writing for RNs
Credit Hours: 1-0-1
CRN: XXXXX

Prerequisites: Admission to the RN-BSN Program
Co-requisites: N4501 and N4502

Faculty Contact Information:
Name:
Office: School of Nursing
Office Phone:
Cell Phone:
Fax Number: (678)-839-2462
E-mail:
Office Hours: Virtual hours by appointment
Response Time: If you ask direct questions in CourseDen via email or the discussion areas, I will get back with you within 24 hours, however my response time may be longer on the weekend.
I will also provide feedback on major assignments in this course within one week.

Course Description: This course will address the basic mechanics of scholarly writing, peer review, self-editing, and APA format.

Course Learning Outcomes:

Course Learning Outcomes	THSSON/BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignments
Upon completion of the course you (the learner) will be able to:				

Demonstrate through various written communication, the knowledge of basic writing skills to include basic structure and rules of English language, composition, as well as APA style.				

Professional and Specialty Standard links below:

Required Textbooks: American Psychological Association (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC.

Optional Textbooks: none

Example Assignments/Methods of Evaluation:
Sample:
Quizzes (APA, TurnItIn, Reference), 35 points
Plagiarism Discussion, 10 points
Paraphrasing Worksheet, 10 points
Annotated Bibliography, 25 points
Peer Review of Paper, 25 points
Reflection Paper, 50 points

GRADING SYSTEM FOR UNDERGRADUATE STUDENTS

The following grading scale is standard for all BSN nursing courses:

A = 90-100
B = 80-89.99
C = 75-79.99
F = 74.99 and below

NURS - 4501 - Tran to Prof Nurs Prac for RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS

Course Number* 4501

Course Title* Tran to Prof Nurs Prac for RNs

Long Course Title Transition to Professional Nursing Practice for RNs

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course will prepare the registered nurse for transition into baccalaureate nursing practice by exploring concepts, values, and behaviors necessary for professional nursing practice in today's complex healthcare environment. Emphasis is placed on nursing theory/philosophy, current trends of professional nursing practice, introduction to caring science, and the evolving role and scope of the professional nurse.

Is the addition/change related to core, honors, or XIDS courses?* ☐ Yes ☑ No

Is this a General Education course?* ☐ Yes ☑ No

If yes, which area(s) (check all that apply): ☐ Area A ☐ Area B ☐ Area C ☐ Area D

Area E

Is this a School of Nursing course?*	● Yes ○ No	**Is this a College of Education course?***	○ Yes ● No

Desired Effective Semester* Fall

Desired Effective Year* 2019

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes
- Engage in self-reflection and collegial dialogue about professional nursing practice.
- Prepare a personal framework of practice that includes the context of professional nursing values and caring behaviors.
- Explain the difference between personal and professional values in nursing practice.
- Explore and describe the changing healthcare context and the nurse's role in the 21st century.
- Illustrate how selected nursing theories guide the foundation of nursing practice.
- Identify current trends in professional nursing practice.
- Explain the difference between the knowledge, skills, and roles of technical and professional nursing practice (BSN Essentials and QSEN).

Rationale* The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites BSN2 BSN2

Corequisites NURS 4500, NURS 4502

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Planning Info* ● Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 80

Attach syllabus* ● Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4501-XX Transition to Professional Nursing Practice for RNs
CRN: XXXXX

Credit Hours: *3-0-3*

Prerequisites: RN Licensure, Admission to the RN to BSN Program
Co-requisites: N4500 and N4502

Faculty Contact Information
Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: (Short introductory and personal background.) XXXX

Course Description: This course will prepare the registered nurse for transition into baccalaureate nursing practice by exploring concepts, values, and behaviors necessary for professional nursing practice in today's complex healthcare environment. Emphasis is placed on nursing theory/philosophy, current trends of professional nursing practice, introduction to caring science, and the evolving role and scope of the professional nurse.

Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignment

Upon completion of the course you (the learner) will be able to:				
Engage in self-reflection and collegial dialogue about professional nursing practice.	*XXXXX*	*XXXXX*	*XXXXX*	*XXXXX*
Prepare a personal framework of practice that includes the context of professional nursing values and caring behaviors.				
Explain the difference between personal and professional values in nursing practice.				
Explore and describe the changing healthcare context and the nurse's role in the 21st century.				
Illustrate how selected nursing theories guide the foundation of nursing practice.				
Identify current trends in professional nursing practice.				
Explain the				

difference between the knowledge, skills, and roles of technical and professional nursing practice (BSN Essentials and QSEN).				

Required Textbooks:
Hood, L. J. (2018). L*eddy & Pepper's professional nursing* (9th ed.). Philadelphia, PA: Wolters Klower (CoursePoint online resources).
VandenBos, G.R. (Ed.) (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC.

Optional Textbooks:

Learning activities may include:

- Assigned readings and online discussion
- Case studies
- Presentations
- Formal and informal writing activities
- Discussion participation
- Quizzes

Description of Assignments: (Optional)

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4502 - Pathophysiology for RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS

Course Number* 4502

Course Title* Pathophysiology for RNs

Long Course Title Pathophysiology for RNs

Lec Hrs* 3

Lab Hrs* 0

Credit Hrs* 3

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* Concepts of altered health states introduces the learner to pathophysiology disruptions in the normal body functioning in individuals across the lifespan. Objective and subjective manifestations of common health problems resulting from the environmental, genetic, and stress-related maladaptations are assessed and analyzed. Emphasis is placed on assessment findings, diagnostic testing, and interventions for specific health problems are discussed.

Is the addition/change related to core, honors, or XIDS courses?*
☐ Yes
☑ No

Is this a General Education course?*
○ Yes ◉ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D

Area E

Is this a School of Nursing course?*   ◉ Yes   ○ No

Is this a College of Education course?*   ○ Yes   ◉ No

Desired Effective Semester*   Fall

Desired Effective Year*   2019

Frequency   1

Grading*   Undergraduate Standard Letter

Student Learning Outcomes
- Identify and explain principles of normal anatomy and physiology of human body systems to the pathophysiological processes of common health problems.
- Identify concepts, principles, and responses related to pathophysiological processes that result in disease.
- Discuss clinical manifestations of selected disease processes and health problems.
- Discuss the nurse's role and responsibility for assessment of individuals experiencing health problems that result in pathophysiological alterations.
- Identify and describe interdisciplinary communication when creating a plan of care for the client.

Rationale*   The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites   BSN2 BSN2

Corequisites   NURS 4500, NURS 4501

Cross-listing

Restrictions

May be repeated

Fee*   None

Fee Justification

Planning Info*   ◉ Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment*   80

Attach syllabus*   ◉ Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4502-XX Pathophysiology for RNs
CRN: XXXXX

Credit Hours: *3-0-3*

Prerequisites: Admission into RN-BSN program
Co-requisites: N4500 and N4501

Faculty Contact Information
Name:
Office Number: *School of Nursing*
Office Phone:
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(678)-839-5421*
Email:
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: *(Short introductory and personal background.) XXXX*

Course Description: Concepts of altered health states introduces the learner to pathophysiology disruptions in the normal body functioning in individuals across the lifespan. Objective and subjective manifestations of common health problems resulting from the environmental, genetic, and stress-related maladaptations are assessed and analyzed. Emphasis is placed on assessment findings, diagnostic testing, and interventions for specific health problems are discussed.
Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing	Description of Major Assignment

			Practice	
Upon completion of the course you (the learner) will be able to:				
Identify and explain principles of normal anatomy and physiology of human body systems to the pathophysiological processes of common health problems.			.	
Identify concepts, principles, and responses related to pathophysiological processes that result in disease.				

Discuss clinical manifestations of selected disease processes and health problems.				
Discuss the nurse's role and responsibility for assessment of individuals experiencing health problems that result in pathophysiologica l alterations.				
Identify and describe interdisciplinary communication when creating a plan of care for the client.				

Required Textbooks: *Porth: Essential of Pathophysiology: Concepts of Altered Health States.* 4th or 5 thed. Wolters Kluwer Health; 2015.

Optional Textbooks: *Pathophysiology made Incredibly Easy!* , 5th ed. Lippincott Williams & Wilkins; 2012

Learning activities may include:

- Assigned readings and online discussion
- Case studies
- Presentations
- Formal and informal writing activities
- Discussion participation
- Quizzes

Description of Assignments: (Optional)

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4503 - Prof Nurs Pract Issues for RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS

Course Number* 4503

Course Title* Prof Nurs Pract Issues for RNs

Long Course Title Professional Nursing Practice Issues for RNs

Lec Hrs* 3

Lab Hrs* 0

Credit Hrs* 3

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course will prepare the registered nurse to explore contemporary issues and future trends that have a direct impact on professional nursing practice in today's complex healthcare environment. Emphasis is placed on quality caring relationships, ethical and legal issues, workplace environment, safety, public policy, accountability, communication, cultural competence, quality measures, and shaping the future of professional nursing practice.

Is the addition/change related to core, honors, or XIDS courses?*
☐ Yes
☑ No

Is this a General Education course?* ○ Yes ● No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D

Area E

Is this a School of Nursing course?*	● Yes ○ No	**Is this a College of Education course?***	○ Yes ● No

Desired Effective Semester*	Spring	**Desired Effective Year***	2020

Frequency	1	**Grading***	Undergraduate Standard Letter

Student Learning Outcomes
- Examine and describe the standards of professional practice and the significance of functioning according to state and national regulations in relation to legal issues and nursing jurisprudence.
- Summarize environmental, economic, social, and political issues that impact the delivery of health care.
- Identify and explain the ethical decision making processes in professional nursing practice.
- Appraise caring behaviors used in professional nursing practice.
- Describe societal, healthcare, and professional trends that influence current and future practices of the nursing profession.
- Describe the importance of communication in professional nursing practice.
- Differentiate between cultural diversity, cultural sensitivity, and cultural competence in professional nursing practice.
- Compare and contrast the professional nurse's role in teaching and learning.

Rationale* The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites NURS 4500, NURS 4501, NURS 4502

Corequisites NURS 4504, NURS 4505

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Planning Info* ● Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 80

Attach syllabus* ● Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4503-XX Professional Nursing Practice Issues for RNs

CRN: XXXXX

Credit Hours: *3-0-3*

Prerequisites: N4500, N4501, and N4502
Co-requisites: N4504 and N4505

Faculty Contact Information:

Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: (A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. *Times when students can reach you.)*

About me: (Short introductory and personal background.) XXXX

Course Description: This course will prepare the registered nurse to explore contemporary issues and future trends that have a direct impact on professional nursing practice in today's complex healthcare environment. Emphasis is placed on quality caring relationships, ethical and legal issues, workplace environment, safety, public policy, accountability, communication, cultural competence, quality measures, and shaping the future of professional nursing practice.

Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignment

Upon completion of the course you (the learner) will be able to:				
Examine and describe the standards of professional practice and the significance of functioning according to state and national regulations in relation to legal issues and nursing jurisprudence.	*XXXXX*	*XXXXX*	*XXXXX*	*XXXXX*
Summarize environmental, economic, social, and political issues that impact the delivery of health care.				
Identify and explain the ethical decision making processes in professional nursing practice.				
Appraise caring behaviors used in professional nursing practice.				
Describe societal, healthcare, and professional trends that influence current and future				

practices of the nursing profession.				
Describe the importance of communication in professional nursing practice.				
Differentiate between cultural diversity, cultural sensitivity, and cultural competence in professional nursing practice.				
Compare and contrast the professional nurse's role in teaching and learning.				

Required Textbooks:
Hood, L. J. (2018). L*eddy & Pepper's professional nursing* (9th ed.). Philadelphia, PA: Wolters Klower (CoursePoint online resources).
VandenBos, G.R. (Ed.) (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC.

Optional Textbooks:

Learning activities may include:

- Assigned readings and online discussion
- Case studies
- Presentations
- Formal and informal writing activities
- Discussion participation
- Quizzes

Description of Assignments: (Optional)

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4504 - Nurs Res & Evid-Bas Pract RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS   **Course Number*** 4504

Course Title* Nurs Res & Evid-Bas Pract RNs

Long Course Title Nursing Research & Evidence-Based Practice for RNs

Lec Hrs* 3

Lab Hrs* 0

Credit Hrs* 3

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course introduces the Registered Nurse learner to the relationships among nursing research, theory, and evidence- based practice in providing holistic, safe, and person-centered care within a quality caring framework.

Is the addition/change related to core, honors, or XIDS courses?*   ◯ Yes   ☑ No

Is this a General Education course?*   ◯ Yes   ◉ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of   ◉ Yes ◯ No   **Is this a College**   ◯ Yes ◉ No

| Nursing course?* | | of Education course?* | |

| **Desired Effective Semester*** | Spring | **Desired Effective Year*** | 2020 |

| **Frequency** | 1 | **Grading*** | Undergraduate Standard Letter |

Student Learning Outcomes
- Explore and explain the role of nurses as consumers of nursing research in promoting safe and person-centered evidence-based nursing practice.
- Utilize and present the concepts of evidence-based clinical decision-making as a systematic approach to improving safety and quality in providing person-centered care.
- Analyze current researchers' study for critical thinking and clinical reasoning used to promote evidence-based nursing practice.
- Communicate effectively utilizing written, oral, and electronic technologies regarding nursing research and evidence-based practice.
Examine and discuss the ethical aspects of nursing research and evidence-based nursing practice.

Rationale* The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites NURS 4500, NURS 4501, NURS 4502

Corequisites NURS 4503, NURS 4505

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Planning Info*
- ◉ Library Resources are Adequate
- ○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 80

Attach syllabus* ◉ Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4504-XX: Nursing Research & Evidence-Based Practice for RNs
CRN: XXXXX

Credit Hours: 3-0-3

Pre-requisites: N4500, N4501, and N4502

Co-requisites: N4503 and N4505

Faculty Contact Information
Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: (Short introductory and personal background.) XXXX

Course Description: This course introduces the Registered Nurse learner to the relationships among nursing research, theory, and evidence- based practice in providing holistic, safe, and person-centered care within a quality caring framework.

Course Learning Outcomes:

Course Learning Outcomes By the end of the course, the learner will be able to:	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignment
Explore and explain the role of nurses as consumers of nursing research in promoting safe and person-centered evidence-based nursing practice.				
Utilize and present the concepts of evidence-based clinical decision-making as a systematic approach to improving safety and quality in providing person-centered care.				

Analyze current researchers' study for critical thinking and clinical reasoning used to promote evidence-based nursing practice.				
Communicate effectively utilizing written, oral, and electronic technologies regarding nursing research and evidence-based practice.				
Examine and discuss the ethical aspects of nursing research and evidence-based nursing practice.				

Required Textbooks:
Polit, D.F. & Beck, C. T.(2018). *Essentials of nursing research* (9th ed.). Lippincott CoursePoint . Wolters Klower.

American Psychological Association. (2012). *Publication manual of the American Psychological Association* (6th ed., Third printing or higher). Washington, D.C.: Author. [ISBN: 978-1-4338-0561-5]

Optional Textbooks:
None

Learning Activities May Include:

Assigned readings and learning activities the CoursePoint eBook and online resources
Narrated PowerPoint presentations
Library work
Independent Study
Online quizzes
Learning assessments
Discussion posts with peer response
Formal and informal writing activities
EBNP project and poster

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4505 - Nursing Informatics for RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS   **Course Number*** 4505

Course Title* Nursing Informatics for RNs

Long Course Title Nursing Informatics for RNs

Lec Hrs* 3

Lab Hrs* 0

Credit Hrs* 3

Course Type* Nursing

College - School/Department* Tanner Health System School of Nursing

Catalog Course Description* This course will provide the registered nurse with an overview of health care informatics. The role of the nurse within technology will be explored. In addition, informatics concepts and frameworks will be explored with relevance to nursing practice.

Is the addition/change related to core, honors, or XIDS courses?*
- ○ Yes
- ☑ No

Is this a General Education course?* ○ Yes ⊙ No

If yes, which area(s) (check all that apply):
- ☐ Area A
- ☐ Area B
- ☐ Area C
- ☐ Area D
- ☐ Area E

Is this a School of Nursing course?*   ● Yes   ○ No

Is this a College of Education course?*   ○ Yes   ● No

Desired Effective Semester*   Spring

Desired Effective Year*   2020

Frequency   1

Grading*   Undergraduate Standard Letter

Student Learning Outcomes

- Identify and discuss the principles that form the basis for the organizational and professional health information systems used by health care professionals and consumers.

- Describe various types of health information systems and their clinical and administrative uses.

- Discuss the future of health care with the increased use of telehealth and applications for delivering patient care at a distance in new settings.

- Explain information security and confidentiality, and its impact on health care.

- Outline any legal issues, federal regulations and the accreditation process for healthcare information technology in the United States.

- Explore and describe methods to integrate technology, informatics and the use of the Internet into nursing education and practice.

Rationale*   The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites   NURS 4500, NURS 4501, NURS 4502

Corequisites   NURS 4503, NURS 4504

Cross-listing

Restrictions

May be repeated

Fee*   None

Fee Justification

Planning Info*   ● Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment*   80

Attach syllabus* Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4505-XX Nursing Informatics for RNs
CRN: XXXXX

Credit Hours: 3-0-3

Prerequisites: N4500, N4501, and N4502
Co-requisites: N4503 and N4504

Faculty Contact Information
Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: *(Short introductory and personal background.) XXXX*

Course Description: This course will provide the registered nurse with an overview of health care informatics. The role of the nurse within technology will be explored. In addition, informatics concepts and frameworks will be explored with relevance to nursing practice.

Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignment
Upon completion of the course you (the learner) will be able to:	*XXXXX*	*XXXXX*	*XXXXX*	*XXXXX (may give a couple of examples here).*
Identify and				

discuss the principles that form the basis for the organizational and professional health information systems used by health care professionals and consumers.				
Describe various types of health information systems and their clinical and administrative uses.				
Discuss the future of health care with the increased use of telehealth and applications for delivering patient care at a distance in new settings.				
Explain information security and confidentiality, and its impact on health care.				
Outline any legal issues, federal regulations and the accreditation				

process for healthcare information technology in the United States.				
Explore and describe methods to integrate technology, informatics and the use of the Internet into nursing education and practice.				

Required Textbooks: Sewell, J. (2016). *Informatics and nursing. Opportunities and challenges* (5th ed.). Lippincott CoursePoint Wolters Kluwer.

Optional Textbooks:

Learning activities may include:

- Assigned readings and online discussion
- Case studies
- Presentations
- Formal and informal writing activities
- Discussion participation
- Quizzes

Description of Assignments: (Optional)

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale

A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4506 - Holistic Health Assess for RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS

Course Number* 4506

Course Title* Holistic Health Assess for RNs

Long Course Title Holistic Health Assessment for RNs

Lec Hrs* 2

Lab Hrs* 2

Credit Hrs* 3

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course advances the skills of the registered nurse in holistic health assessment of the general health and well-being of persons, identifying and documenting findings outside the range of acceptable parameters within the virtual health assessment platform, Shadow Health. Assessment skills are emphasized within a quality caring framework for the delivery of safe and person-centered care.

Is the addition/change related to core, honors, or XIDS courses?*   ⬚ Yes ☑ No

Is this a General Education course?*   ⬚ Yes ⦿ No

If yes, which area(s) (check all that apply):   ⬚ Area A
⬚ Area B
⬚ Area C
⬚ Area D

Area E

Is this a School of Nursing course?* ● Yes ○ No

Is this a College of Education course?* ○ Yes ● No

Desired Effective Semester* Summer

Desired Effective Year* 2020

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes
- Upon completion of the course you (the learner) will be able to:
- Explain the major variables in a cultural and spiritual assessment
- Discuss the importance of therapeutic communication skills in interaction with patients, colleagues, and the healthcare team.
- Communicate and document health assessment findings, and differentiate between normal and abnormal findings.
- Describe the components of a complete health history, including cultural and spiritual assessments for persons across the lifespan.
- Properly perform body system focused physical assessments, and a comprehensive physical assessment.
- Demonstrate professional and caring behaviors when performing health assessments.

Rationale* The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites NURS 4500, NURS 4501, NURS 4502, NURS 4503, NURS 4504, NURS 4505

Corequisites NURS 4507

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Planning Info* ● Library Resources are Adequate
○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 80

Attach syllabus* ● Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4506-XX Holistic Health Assessment for RNs
CRN: XXXXX

Credit Hours: *2-2-3*

Prerequisites: N4500, N4501, N4502, N4503, N4504, and N4505
Co-requisites: N4507

Faculty Contact Information
Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: *(Short introductory and personal background.) XXXX*

Course Description: This course advances the skills of the registered nurse in holistic health assessment of the general health and well-being of persons, identifying and documenting findings outside the range of acceptable parameters within the virtual health assessment platform, Shadow Health. Assessment skills are emphasized within a quality caring framework for the delivery of safe and person-centered care.

Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignment
Upon completion of the course you (the learner) will be able to:	*XXXXX*	*XXXXX*	*XXXXX*	*XXXXX (may give a couple of examples here).*
Explain the major variables in a cultural and				

spiritual assessment				
Discuss the importance of therapeutic communication skills in interaction with patients, colleagues, and the healthcare team.		.		
Communicate and document health assessment findings, and differentiate between normal and abnormal findings.				
Describe the components of a complete health history, including cultural and spiritual assessments for persons across the lifespan.				
Properly perform body system focused physical assessments, and a comprehensive physical assessment.				
Demonstrate professional and caring behaviors when performing health assessments.				

Required Textbooks: Jarvis, C. (2016). *Pocket companion for physical examination and health assessment* (7th ed.). St. Louis, Missouri: Elsevier. (ISBN: 9780323265379)

(or)

Jarvis, C. (2016). *Physical examination and health assessment* (7th ed.). St. Louis, Missouri: Elsevier. (ISBN: 9780323265379)

Shadow Health Virtual Health Assessment Platform

Optional Textbooks: N/A

Learning activities may include:

- Assigned readings and online discussion
- Case studies
- Presentations
- Formal and informal writing activities
- Discussion participation
- Quizzes

Description of Assignments: (Optional)

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4507 - Intro to Healthcare Comm RNs

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS   **Course Number*** 4507

Course Title* Intro to Healthcare Comm RNs

Long Course Title Introduction to Healthcare Communities for RNs

Lec Hrs* 3

Lab Hrs* 0

Credit Hrs* 3

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course will prepare the registered nurse for the professional role of caring for individuals, families, communities and populations in community and public health environments. Emphasis is placed on health promotion, disease prevention and risk reduction of population-based health problems, and consideration given to populations experiencing chronic health problems being cared for in the home and community setting.

Is the addition/change related to core, honors, or XIDS courses?*
☐ Yes
☑ No

Is this a General Education course?* ☐ Yes ☑ No

If yes, which area(s) (check all that apply):
☐ Area A
☐ Area B
☐ Area C
☐ Area D

Area E

Is this a School of Nursing course?* ● Yes ○ No

Is this a College of Education course?* ○ Yes ● No

Desired Effective Semester* Summer

Desired Effective Year* 2020

Frequency 1

Grading* Undergraduate Standard Letter

Student Learning Outcomes
- Identify and describe the differences between Public Health and Community Health, and the roles and responsibilities of the nurse in the community setting and in the public health settings.
- Explore how social determinants, culture, ethnicity, race, spirituality and global perspectives influence the care of individuals, families, communities and populations.
- Examine and discuss how health policy, politics and reform influence the care of individuals, families, communities and populations.
- Examine and describe frameworks for Health promotion, disease prevention and risk reduction in population and in community based care.
- Identify and apply principles of epidemiology to the care of individuals, families, communities and populations.
Identify and describe the nurse's role in advocating and caring for vulnerable and underserved populations.
- Design and develop a community health teaching presentation (via PowerPoint) on a communicable or infectious disease prevalent in the student's community as identified by the local Public Health Department.
- Identify and discuss strategies for therapeutic and professional nursing care of individuals suffering from violence and/or substance abuse.
- Identify and discuss safety initiatives and emergency preparedness considerations in community and public health settings.

Rationale* The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites NURS 4500, NURS 4501, NURS 4502, NURS 4503, NURS 4504, NURS 4505

Corequisites NURS 4506

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Planning Info* ● Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 80

Attach syllabus* Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4507-XX Introduction to Healthcare Communities for RNs
CRN: XXXXX

Credit Hours: *3-0-3*

Prerequisites: N4500, N4501, N4502, N4503, N4504, and N4505
Co-requisites: N4506

Faculty Contact Information
Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: (Short introductory and personal background.) XXXX

Course Description: This course will prepare the registered nurse for the professional role of caring for individuals, families, communities and populations in community and public health environments. Emphasis is placed on health promotion, disease prevention and risk reduction of population-based health problems, and consideration given to populations experiencing chronic health problems being cared for in the home and community setting.

Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing	Description of Major Assignment

			Practice	
Upon completion of the course you (the learner) will be able to:				
Identify and describe the differences between Public Health and Community Health, and the roles and responsibilities of the nurse in the community setting and in the public health settings.	*XXXXX*	*XXXXX*	*XXXXX*	*XXXXX*
Explore how social determinants, culture, ethnicity, race, spirituality and global perspectives influence the care of individuals, families, communities and populations.				
Examine and discuss how health policy, politics and reform influence the care of individuals, families, communities and				

populations.				
Examine and describe frameworks for Health promotion, disease prevention and risk reduction in population and in community based care.				
Identify and apply principles of epidemiology to the care of individuals, families, communities and populations.				
Identify and describe the nurse's role in advocating and caring for vulnerable and underserved populations.				
Design and develop a community health teaching presentation (via PowerPoint) on a communicable or infectious disease prevalent in the student's community as identified by the local Public Health Department.				
Identify and discuss				

strategies for therapeutic and professional nursing care of individuals suffering from violence and/or substance abuse.				
Identify and discuss safety initiatives and emergency preparedness considerations in community and public health settings.				

Required Textbooks:

Harkness, G. & DeMarco, R. (2018). *Community and Public Health Nursing* (**2**nd ed). Lippincott CoursePoint. Philadelphia, PA: Wolters Klower.

VandenBos, G.R. (Ed.) (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC.

Optional Textbooks:

Learning activities may include:

- Assigned readings and online discussion participation
- Case studies
- Power Point Presentation on Communicable or Infectious Disease
- Formal and informal writing activities
- Interactive CoursePoint Modules and Quizzes

Description of Assignments: (Optional)

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

NURS - 4508 - Nurs Lead Healt Comm RNs Pract

2019-2020 Undergraduate New Course Request

Curriculum Proposal

Course Prefix* NURS

Course Number* 4508

Course Title* Nurs Lead Healt Comm RNs Pract

Long Course Title Nursing Leadership in Healthcare Communities for RNs (Capstone & Practicum)

Lec Hrs* 4

Lab Hrs* 8

Credit Hrs* 8

Course Type* Nursing

College - School/ Department* Tanner Health System School of Nursing

Catalog Course Description* This course will prepare the registered nurse for nursing leadership and management roles by enabling students to recognize and develop leadership skills. Leadership and management theories, concepts and exemplars will be identified and explored. Coursework and clinical experiences will facilitate the application of leadership and management principles necessary for professional practice in today's complex healthcare environment. An emphasis is placed on caring as a leader reinforcing the caring philosophy of professional nursing practice.

Is the addition/change related to core, honors, or XIDS courses?* ☐ Yes ☑ No

Is this a General Education course?* ☐ Yes ☑ No

If yes, which area(s) (check all that apply): ☐ Area A ☐ Area B ☐ Area C

Area D

Area E

Is this a School of Nursing course? *	⊙ Yes ○ No	**Is this a College of Education course?** *	○ Yes ⊙ No

Desired Effective Semester *	Fall	**Desired Effective Year** *	2020

Frequency	1	**Grading** *	Undergraduate Standard Letter

Student Learning Outcomes
- Explore and describe leadership and management principles to empower nurses and achieve high standards of quality and safety in the delivery of person-centered care.
- Identify, design and implement evidence-based quality improvement project for safety and improved healthcare outcomes in care delivery systems.
- Examine and describe legal and ethical responsibility and accountability for professional behavior while engaging in clinical activities.
- Identify and illustrate caring in leadership by applying professionalism and professional values in care of persons of diverse cultures, values, beliefs and lifestyles.
- Examine and describe healthcare systems inclusive of healthcare policy and financial systems and their impact on nursing and healthcare environments.
- Explore and analyze quality and safety standards and initiatives in 21st century healthcare, and the regulatory agencies governing them and the impact on nursing care delivery
- Examine and utilize effective collaborative communication within interprofessional and interdisciplinary teams utilizing technology and information systems.

Rationale * The rationale for the addition of new courses is to meet SACS accreditation requirements, as well as meet the needs of persons, community, and healthcare systems in today's highly complex healthcare environment.

Prerequisites NURS 4500, NURS 4501, NURS 4502, NURS 4503, NURS 4504, NURS 4505, NURS 4506, NURS 4507

Corequisites

Cross-listing

Restrictions

May be repeated

Fee * $75.00

Fee Justification The new RN to BSN course NURS 4508, Nursing Leadership in Healthcare Communities for RN's / Capstone & Practicum (4-8-8) will be replacing course NURS 4527, Nursing Leadership in Healthcare Communities (4-8-8) from the old RN to BSN plan of study.
This new course NURS 4508 will have the same practicum fee as the old course NURS 4527 of $75.00. This $75.00 fee is assessed to all RN-BSN

program students as a practicum fee. The fee is charged to cover travel expenses of faculty who are required to travel to visit students in the clinical settings, such as hospitals, clinics, etc.

Planning Info*   ⊙ Library Resources are Adequate

  ○ Library Resources Need Enhancement

Present or Projected Annual Enrollment*   80

Attach syllabus*   ⊙ Syllabus has been attached - This is required

University of West Georgia
Tanner Health System School of Nursing
RN to BSN Syllabus

NURS 4508-XX Nursing Leadership in Healthcare Communities for RNs (Capstone & Practicum)

CRN: XXXXX

Credit Hours: *4-8-8*

Prerequisites: N4500, N4501, N4502, N4503, N4504, N4505, N4506, and N4507
Co-requisites: Clinical component of N4508.

Faculty Contact Information
Name: *XXXXX*
Office Number: *School of Nursing,, Etc.*
Office Phone: *(XXX)-XXX-XXXX*
Cell Phone: *(XXX)-XXX-XXXX*
Fax Number: *(XXX)-XXX-XXXX*
Email: *XXXXXX@westga.edu*
Office Hours: *(A clear statement of virtual hours, lead time and preference for responding to students' queries via email, phone, the web, or other means. Times when students can reach you.)*

About me: (Short introductory and personal background.) XXXX

Course Description: This course will prepare the registered nurse for nursing leadership and management roles by enabling students to recognize and develop leadership skills. Leadership and management theories, concepts and exemplars will be identified and explored. Coursework and clinical experiences will facilitate the application of leadership and management principles necessary for professional practice in today's complex healthcare environment. An emphasis is placed on caring as a leader reinforcing the caring philosophy of professional nursing practice.

Course Learning Outcomes:

Course Learning Outcomes	BSN Program Outcomes	BSN Essentials	ANA Standards of Professional Nursing Practice	Description of Major Assignment

Upon completion of the course you (the learner) will be able to:				
Explore and describe leadership and management principles to empower nurses and achieve high standards of quality and safety in the delivery of person-centered care.	*XXXXX*	*XXXXX*	*XXXXX*	*XXXXX*
Identify, design and implement evidence-based quality improvement project for safety and improved healthcare outcomes in care delivery systems.				
Examine and describe legal and ethical responsibility and accountability for professional behavior while engaging in clinical activities.				
Identify and illustrate caring in leadership by applying professionalism and professional values in care of				

persons of diverse cultures, values, beliefs and lifestyles.				
Examine and describe healthcare systems inclusive of healthcare policy and financial systems and their impact on nursing and healthcare environments.				
Explore and analyze quality and safety standards and initiatives in 21st century healthcare, and the regulatory agencies governing them and the impact on nursing care delivery				
Examine and utilize effective collaborative communication within interprofessional and interdisciplinary teams utilizing technology and information systems.				

Required Textbooks:
Marquis, B. & Huston, C. (2017). *Leadership Roles and Management Functions in Nursing* (9th ed.). Philadelphia, PA: Wolters Klower (CoursePoint online

Resources).

VandenBos, G.R. (Ed.) (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC.

Optional Textbooks:

Learning activities may include:

- Assigned readings and online discussion participation
- Case studies
- EBQI Project and Presentation
- Formal and informal writing activities
- Group Assignment (ie Root Cause Analysis)
- Interactive Course Point Modules and Quizzes

Assignments/Methods of Evaluation:
Example
Discussion Boards, 20%
Presentations, 30%
Writing Assignments, 50%

Grading scale
A=90-100
B=80-89.99
C=75-79.99
F=<74.99

Addendum II

HIST - 6413 - The Atlantic World

2018-2019 Graduate New Course Request

Curriculum Proposal

Course Prefix* HIST

Course Number* 6413

Course Title* The Atlantic World

Long Course Title

Lec Hrs* 3

Credit Hrs* 3

Lab Hrs* 0

Course Type* History

College - School/ Department* College of Arts and Humanities   Department of History

Catalog Course Description* A transnational perspective emphasizing connections between Europe, Africa, and the Americas from the period of European maritime exploration to the age of revolution. Topics include the expansion of empires and the mercantile capitalism, slavery and the trans-Atlantic slave trade, and interactions between Europeans, Africans and Native Americans.

Is this a School of Nursing course?* Yes ● No

Is this a College of Education course?* Yes ● No

Desired Effective Semester* Spring

Desired Effective Year* 2019

Frequency

Grading* Graduate Standard Letter

Student Learning Outcomes At the end of the semester, students should be able to:

1. Define the geographic, historical, and theoretical parameters of the Atlantic World.
2. Analyze Atlantic history from a comparative, transnational perspective
3. Identify the major themes in Atlantic World History

4. Formulate and defend a persuasive historical argument in Standard English based on evidence and properly cited sources
5. Demonstrate critical and analytical skills in the interpretation and evaluation of both primary and secondary historical texts

Rationale* This course is currently listed in the catalog as HIST 5413. However, the Department of History now requires graduate students undertaking the Atlantic World major and minor field concentrations to take this introductory course at the 6000 level. It has been taught as a special topics class in the past either as a Special Problems in History or a Special Topics in European History course. This is problematic, as Atlantic World History is not a Special Problem nor is it solely European History. Furthermore, as this course will be offered every two years by the Department of History and History MA students undertaking the Atlantic World major or minor are required to take it at the 6000 level, it needs to be added to the course catalog under its own course number. If possible, we'd like to get this course added before it is taught again in Spring 2019. I have also submitted a course deletion request for HIST 5413, as this course will not be taught again and has not been taught in five years. HIST 6413 will replace HIST 5413 in the Atlantic World major and minor field concentrations for the History MA.

Prerequisites

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* 0

Fee Justification

Additional Stipulations

Planning Info* ● Library Resources are Adequate

○ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 20

Attach syllabus* ● Syllabus has been attached - This is required

HIST 6413: The Atlantic World
Spring 2018   TH 5:30P-8P   TLC 3205

Instructor: Dr. Colleen A. Vasconcellos
Office Hours: TH 1P-5P
Office: TLC 3208

Phone: 678-839-6032
Email: cvasconc@westga.edu

Course Description

From the late-fifteenth through the eighteenth centuries, for a variety of reasons, the diverse peoples of the four continents bordering the Atlantic Ocean were compelled to interact with one another to an unprecedented degree. In the process, Europeans, Africans, and Native Americans created a new world marked, for good and bad, by constant cultural contact and negotiation. Taking the north Atlantic as its point of reference, this course seeks to connect and combine the various separated histories of Europe, Africa, North America, and the Caribbean, and to demonstrate how the most important processes of change can be understood only through this Atlantic frame of reference. Topics in this course will include early maritime explorations, imperial expansion and colonization, European-Amerindian relations, European-African relations, slavery and the trans-Atlantic slave trade, the growth of mercantile capitalism and the establishment of an Atlantic economy, the maturation of Euro-American colonial societies and their struggles for autonomy and national independence.

Learning Outcomes

At the end of the semester, students should be able to:

1. Define the geographic, historical, and theoretical parameters of the Atlantic World.
2. Analyze Atlantic history from a comparative, transnational perspective
3. Identify the major themes in Atlantic World History
4. Formulate and defend a persuasive historical argument in Standard English based on evidence and properly cited sources
5. Demonstrate critical and analytical skills in the interpretation and evaluation of both primary and secondary historical texts

Special Note

Students, please carefully review the following information at this link:
https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php
This link contains important material pertaining to your rights and responsibilities in this class. Because these statements are updated as federal, state, university, and accreditation standards change, you should review the information each semester.

Assigned Readings (eVersions accepted if available):

- John Thornton, *Africa and Africans and the Making of the Atlantic World*
- Patricia Seed, *Ceremonies of Possession in Europe's Conquest of the New World*
- Marcy Norton, *Sacred Gifts, Profane Pleasures: A History of Tobacco and Chocolate in the Atlantic World*

- Mary Beth Norton, *Separated by Their Sex: Women in Public and Private in the Colonial Atlantic World*
- Marcus Rediker, *Villains of All Nations: Atlantic Pirates in the Golden Age*
- Philip Curtin, *The Rise and Fall of the Plantation Complex: Essays in Atlantic History*
- Trevor Burnard, *Mastery, Tyranny, and Desire: Thomas Thistlewood and His Slaves in Jamaica*
- Jane Landers, *Atlantic Creoles in the Age of Revolution*
- Laurent DuBois, *Avengers of the New World: The Story of the Haitian Revolution*
- Sidney Mintz, *The Birth of African American Culture*
- Douglass Sullivan-González and Charles Reagan Wilson, eds. *The South and the Caribbean*
- Franklin Knight, *The Caribbean: The Genesis of a Fragmented Nationalism*
- Michael Twitty, *The Cooking Gene*
- Supplemental readings

COURSE EVALUATION AND GRADE DISTRIBUTION

The course will be evaluated on a 10-pt scale: A=90-100; B=80-89; C=70-79; D=60-69; F=59-0.

Emphasis will be on clarity of ideas, reading, writing, analytical and critical thinking skills, class participation, and overall presentation. Participation in class discussions and lectures is encouraged and will form a component of the written assignment grades. There will be no extra credit offered in this class, so don't ask. Grade calculations are as follows:

Formal Paper 40 %   Reaction Papers 30%   Class participation 30%

Formal Paper
Each student will write a **16-18 page formal research paper** on a topic of their choosing. Furthermore, throughout the semester, there will be various checkpoints connected to this paper that will result in the deduction of 5 points from your final draft's grade should you miss one. Please see the Class Projects and Assignments Module in CourseDen for more details on this paper and the various checkpoints. Late papers, checkpoints, or submissions outside of the Assignment Dropboxes will not be accepted without a properly documented excuse. If you fail to submit this paper for properly documented reasons, you should make arrangements with me as soon as possible for an extended deadline.

Reaction Papers
Students will submit **weekly assignments** in Courseden over the course of the semester in which they will write their thoughts, reflections, and reactions on the past week's readings and class discussion. Papers should focus on a critical analysis of the readings, make connections to course themes, and the growing discussion taking place in the course. Please see CourseDen for guidelines, formatting requirements, and submission deadlines.

Class Participation
Class participation is not attendance, but actual participation in the class discussion of the day.

Students who do not participate in daily class discussions will not receive an A in this course. While you are expected to speak up in class and ask questions, you are also expected to respect your fellow students' opinions. I will not tolerate disrespect of any kind, and you will be asked to leave. If disruptive behavior continues, you will be asked to leave for the remainder of the course, and you will not be allowed to finish any assignments. In other words, you will fail the course.

A Note about Submitting Assignments to CourseDen

ASSIGNMENT FORMAT: All submitted written assignments must be submitted in MS word format. Papers should be double-spaced and be written in size 12 Times New Roman font, black text, with 1" margins. Reaction papers may use parenthetical references of (Author, pg), but formal research papers must use footnotes formatted according to the Chicago Manual of Style.

SUBMITTING ASSIGNMENTS LATE OR OUTSIDE COURSEDEN: Late assignments submitted after the scheduled deadline or outside of the Assignments Dropbox will not be accepted unless you have a properly documented excuse. Late assignments submitted without proper documentation will receive a 0. Please note that this rule is written in stone.

THE RETURN OF GRADED WORK: Assignment grades will be posted within a week of the due date. Discussion grades will be posted within one week of the date of the discussion's end.

EXTRA CREDIT: There is no extra credit offered in this class outside of that stated on the syllabus or by the professor.

IN THE EVENT OF TECHNICAL DIFFICULTIES

It is your responsibility to see that your assignments have posted to CourseDen properly. Please check to make sure that your assignment was uploaded correctly and appears in the appropriate Assignment Dropbox. It is your responsibility to confirm that your assignments have been submitted properly to the Assignment Dropbox. In the event that you are having computer/wifi difficulties, please find an alternative source. Please do not wait until the last minute to submit assignments. You are submitting items over the Internet, and sometimes the Internet Gods get angry and withhold access. There are many things that can go wrong in the path between your computer and CourseDen. Technical problems related to computer connections or equipment cannot be used as an excuse for failure to complete assignments or to participate online. It is your responsibility to locate the computer hardware, software and Internet connections necessary to stay connected and current with your coursework online. Please be aware of alternate Internet connections and computers available through college computer labs, college Learning Resource Centers (libraries), the public library, and any friends, relatives, or neighbors and access them if my personal computer equipment is not working.

A NOTE ABOUT ACADEMIC HONESTY:

I will not tolerate cheating, plagiarism, or any other form of academic dishonesty in this class and my policy is one of zero tolerance. All assignments and discussion posts submitted in class must be written in your own words. This includes paraphrasing, which may not be taking a

passage word for word, but certainly does not give credit to ideas and/or information. All assignments will be monitored by Turnitin, and **plagiarizers will automatically fail the course.** I will also recommend that UWG administration take action. You can find a link to the UWG Honor Code in the Course Overview Module, as well as links to pages on what constitutes plagiarism and how to avoid it in the Content Module. Also, the mandatory plagiarism quiz will help you with this as well. Furthermore, assignment and discussion guidelines will give instructions on citation formats, but feel free to contact me with questions on how or what to cite. A good rule of thumb is "when in doubt, cite."

<center>Federal Privacy Laws and Grades</center>

I cannot discuss grades or course progress with any student via email or over the phone. It must be in person. Furthermore, I cannot discuss grades or your progress in the course with your parents at all. If you would like to discuss any of your exam grades, your overall grade, or your progress in the course, it must be in person and I am happy to do so at any time. Just make and appointment and we'll talk.

<center>**Tentative Course Outline and Readings Assignments**</center>

Week 1: Defining the Atlantic World
TH, 1/10: Introduction and Discussion of David Armitage's article **Plagiarism Quiz Due**

Week 2: African Agency and the trans-Atlantic Slave Trade
TH, 1/17: Thornton, *Africa and Africans and the Making of the Atlantic World*

Week 3: The Conquest of the New World
TH, 1/24: Seed, *Ceremonies of Possession*

Week 4: The Colombian Exchange
TH, 1/31: Norton, *Sacred Gifts, Profane Pleasures* **Paper Topics Due**

Week 5: Gender
TH, 2/7: Norton, *Separated by their Sex*

Week 6: Piracy in the Atlantic World
TH, 2/14: Rediker, *Villains of All Nations* **Preliminary Bibliographies Due**

Week 7: Atlantic World Slavery
TH, 2/21: Curtin, *Rise and Fall of the Plantation Complex*

Week 8: Slavery and Society in the Atlantic World
TH, 2/28: Burnard, *Mastery, Tyranny, and Desire*

Week 9: Abolitionism in the Atlantic World
TH, 3/7: Selected Articles from Eric Williams, David Bryon Davis, and Seymour Drescher

Week 10: The Haitian Revolution
TH, 3/14: DuBois, *Avengers of the New World*

Week 11: Spring Break!

Week 12: Creolization Pt 1
TH, 3/28: Landers, *Atlantic Creoles in the Age of Revolution*

Week 13: Creolization Pt 2
TH, 4/4: Mintz, *Birth of African American Culture*

Week 14: Cross-Connections
TH, 4/11: Sullivan-González and Wilson, eds. *The South and the Caribbean*

Week 15: Nationalism
TH, 4/18: Knight, *The Caribbean*

Week 16: Legacies
TH, 4/25: Twitty, *The Cooking Gene* **FINAL PAPER DUE**

EDSI - 9901 - Dissertation Mentoring I

2018-2019 Graduate Revise Course Request

Curriculum Proposal

Course Prefix* EDSI

Course Number* 9901

Course Title* Dissertation Mentoring I

Long Course Title

Lec Hrs 2

Credit Hrs 2

Lab Hrs 0

Course Type* Education School Improvement

College - School/Department* Department of Leadership, Research, and School Improvement

Catalog Course Description* The purpose of this course is to begin the process of assisting candidates with moving from the role of student to that of emerging scholar and researcher through making steady progress toward completing the dissertation process. Students will understand the dissertation process and create a plan for the direction of their program of study including selecting topics of concentration, conducting research, and writing multiple dissertation plans based on a variety of research methods and approaches.

Frequency 1

Grading Graduate Standard Letter

Modifications (Check all that apply)*
- ✓ Course Title
- Perequisites
- Corequisites
- Cross-listing
- ✓ Catalog Description
- ✓ Credit Hours
- ✓ Student Learning Outcomes

Restrictions

Frequency

Grading

Fee

✓ Repetition

See Modification Comments Below

Revised Course Title	Doctoral Seminar
Revised Prerequisites	
Revised Corequisites	
Revised Cross-listing	
Revised Catalog Description	Students will evaluate scholarly research and completed dissertations for appropriate 1) research alignment, 2) organizational theoretical/conceptual frameworks, 3) program supported methodologies, 4) academic writing for doctoral-level work, and 5) APA Style.
Revised Credit Hours	3

Revised Student Learning Outcomes

Students will:

1) Identify appropriate alignment in research.

2) Assess the quality of completed dissertations using the program rubric.

3) Demonstrate proficiency with doctoral-level academic writing.

4) Synthesize course content to develop a comprehensive dissertation proposal plan.

Revised Restrictions	
Revised Fee	

Revised Frequency	**Revised Grading**

Revised - May be repeated	May be repeated once for credit as needed (six total hours).

Modification Comments* The revision of EDSI 9901 is necessary after studying the progression of Doctor of School Improvement students for the past five years. Many students have difficulty successfully progressing through the program. The common reasons for difficulties include lack of alignment in their proposed research, understanding the necessary quality and rigor of doctoral level research, lack of proficiency in academic writing, and difficulty in synthesizing research components into a comprehensive dissertation proposal plan. The revision of EDSI 9901 addresses the identified problems.

We expect this change to better support students to be able to progress successfully through the research/dissertation elements of the program. Currently, students are required to enroll in the next scheduled class, even when they are clearly not ready. By allowing students to repeat this course one time for credit if needed, it will provide additional support to build the necessary skills to produce a better quality dissertation/research product.

Present or Projected Annual Enrollment* 20

Planning Info*
 * Library Resources are Adequate

 Library Resources Need Enhancement

Is this a School of Nursing course?* Yes * No

Is this a College of Education course?* * Yes No

Desired Effective Semester* Summer

Desired Effective Year* 2019

Is Senate Review Required?* * Yes No

Administrative Use Only - DO NOT EDIT

Course ID* 13623

UNIVERSITY *of* West Georgia® | College of Education

EDSI 9901 Doctoral Seminar

Instructor Information

Instructor: Office Location:
Class Meeting Time & Location: Online   Phone:
Office/Online Hours: Email:

Support for Courses

Hyperlinks are provided for accessibility throughout; full URLs are available at the end of the document.

CourseDen D2L Home Page

D2L UWG Online Help (8 AM – 5 PM)
Call: 678-839-6248 or 1-855-933-8946 or email: **online@westga.edu**

24/7/365 D2L Help Center
Call 1-855-772-0423

University Bookstore

Student Services

Center for Academic Success
678-839-6280

Distance Learning Library Services

Ingram Library Services

Accessibility Services
678-839-6428

counseling@westga.edu

College of Education Vision

The College of Education at the University of West Georgia will be recognized for Leading a New World of Learning, with relevant and innovative programs that change lives and contribute to the betterment of society.

College of Education Mission

Locally connected and globally relevant, the Mission of the College of Education is to prepare graduates for meaningful, professional careers in diverse settings within three dynamic areas of focus: Education, Leadership, and Health. With programs that range from undergraduate through doctoral study, the College of Education is committed to excellence in teaching, professional service, engaged partnerships, and applied research.

The vision and mission of the College of Education at UWG form the basis on which programs, courses, experiences, and outcomes are created. National and state standards *(INTASC and NBPTS)* are incorporated as criteria against which candidates are measured. This course's objectives, activities, and assignments are related directly to the appropriate standards.

Course Information

Course Description

Students will evaluate scholarly research and completed dissertations for appropriate 1) research alignment, 2) organizational theoretical/conceptual frameworks, 3) program supported methodologies, 4) academic writing for doctoral-level work, and 5) APA Style.

Credit Hours: 3 (can be repeated for credit)

Texts, Readings, and Instructional Resources

Required Text:

Butin, D. (2009). *The education dissertation: A guide for practitioner scholars.* Corwin: Thousand Oaks, CA.

Suggested Text:

American Psychological Association. (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC: American Psychological Association.

Creswell, J. W. (2018). Research design: *Qualitative, quantitative, and mixed methods approaches* (5th ed). Thousand Oaks, CA: Sage.

Merriam, S. B. & Tisdell, E. J. (2015). *Qualitative research: A guide to design and implementation* (4th ed). San Francisco, CA: Jossey-Bass.

Tashakkori, A., & Teddlie, C. (2009). *Foundations of mixed methods research: Integrating quantitative and qualitative approaches in the social and behavioral sciences.* Thousand Oaks, CA: Sage.

Required Instructional Resource: TK20 Subscription

Please select the link to access a pdf guide on how to purchase your account.
If you have purchased a subscription previously, DO NOT re-subscribe. For assistance, email tk20@westga.edu. You will receive account activation confirmation from Watermark Support as soon as your account has been activated, please select the link to access a pdf guide on how to log into your Tk20 account.
For additional information about this resource, and to access the "How to" guides, visit the Tk20 webpage.

Approaches to Instruction

Instruction in this course will be delivered through 100% online through CourseDen. Online tools such as discussion boards and chat rooms are required. Students are expected to use CourseDen for information and communication.

Course Objectives and Learning Outcomes

Students will:

1) Identify appropriate alignment in research.

2) Assess the quality of completed dissertations using the program rubric.

3) Demonstrate proficiency with doctoral-level academic writing.

4) Synthesize course content to develop a comprehensive dissertation proposal plan.

Assignments

Assignments for the course are listed below and will be described in more detail throughout the semester. All assignments are due on Sundays before midnight (by 11:59pm) Eastern Standard Time on the due date specified in the course schedule.

Assignments submitted after the due date will be penalized twenty-five percent (25%) for each day late. Assignments submitted three days after the due date will not be accepted. Failure to submit an assignment will result in a zero grade for the assignment.

Assignments must be submitted through CourseDen. Emailed assignments WILL NOT be accepted.

1. **Readings & Online Discussions (30 points)**
   Read assigned material and participate in **three** online discussions, including an initial post and responses to at least two other students' initial posts. Topics for discussion will be provided. See complete course schedule for assigned readings and discussions. (Course Objectives 1-4)

2. **CITI Training Completion (10 points)**
   Complete two CITI Training modules. CITI Training reviews important ethical considerations for conducting research. (Course Objectives 1-4)

3. **Plagiarism Training Module (10 Points)**
   Complete the *Plagiarism Training Module* by reviewing all the materials provided and completing a short quiz. Students will have thirty (30) minutes to complete each attempt, and will be allowed an unlimited number of attempts. To receive credit for having completed this task, students must score at least 90% on this quiz. Course Objectives 1-4).

4. **Dissertation Critique (20 points)**
   Critique two dissertations using the school improvement dissertation rubric. (Course Objectives 1-4)

5. **Writing Sample (10 points)**
   Develop an academic writing example to demonstrate proficiency with doctoral-level writing. (Course Objective 3)

6. **Comprehensive Dissertation Proposal Plan (20 points)**
   Develop a dissertation outline focused on a topic of interest for dissertation research. (Course Objectives 4)

Grading Information and Policy

Evaluation Procedures

A total of 100 points will be allotted for the course evaluation based on the assignments outlined below. All assignments are due on Sundays before midnight (by 11:59pm) Eastern Standard Time.

Assignment	Points	Due Dates
Online Discussions (3)	30 (10 each)	
CITI Training	10	
Plagiarism Training Module	10	
Dissertation Critique	20	
Writing Sample	10	
Comprehensive Dissertation Proposal Plan	20	
TOTAL	**100**	

Assignments submitted after the due date will be penalized twenty-five percent (25%) for each day after the due date. Assignments received after three days will receive a zero grade. Failure to submit an assignment will result in a zero grade for the assignment.
If you know you will have a conflict with an assignment deadline, please email me as soon as possible beforehand. Otherwise I will not be able to provide you with assistance or an extension out of respect for your classmates.

Assignments submitted late are not guaranteed detailed feedback.

Grading

Grade	Percentage
A	90-100%
B	80-89%
C	70-79%
F	Below 70%

Extra Credit

There are two opportunities for extra credit in this course for a total of 2 points. Extra credit points will be offered to students who 1) complete a mid-semester evaluation of the course (1 point) and 2) complete the UWG end of semester evaluations (1 point).

Course Policies

Attendance: Attendance will include participation in online discussions and email.

Late Work: Assignments submitted after the due date will be penalized twenty-five percent (25%) for each day after the due date. Assignments submitted late are not guaranteed detailed feedback. Assignments received after three days will receive a zero grade. Failure to submit an assignment will result in a zero grade for the assignment. **If you know you will have a conflict with an assignment deadline, please email me as soon as possible beforehand.** Otherwise I will not be able to provide you with assistance or an extension out of respect for your classmates.

Professional Conduct: Professionalism is an essential for all graduate students and expected in graduate education. Professional dispositions promote class interaction and facilitate learning. Professional expectations for this course are outlined below:

- Reading all assigned readings and completing all assignments each week.

- Participating and interacting in online discussions to contribute and enhance learning for everyone.

- Treating colleagues and the instructor with respect. This includes respecting differences in opinions that may arise and engaging in professional and respect dialogue.

- Asking questions of colleagues and the instructor; and offering insight and assistance to those with questions.

UWG Policies

As of July 1, 2017, "campus carry" is in effect at all public universities in Georgia. UWG follows the University System of Georgia guidance. There are several restrictions to this law, which are explained on the USG Campus Carry Guidance webpage. Answers to specific questions can be found under the "Additional Information" tab.

For important policy information on the UWG Honor Code, Email, and Credit Hour policies, as well as information on Academic Support and Online Courses, please review the information found in the **Common Language for Course Syllabi.** Additions and updates are made as institution, state, and federal standards change, so please review it each semester.

Americans with Disabilities Act Statement:

If you are a student who is disabled as defined under the Americans with Disabilities Act and require assistance or support services, please seek assistance through the Center for Accessibility

Services. UWG also provides Accessibility Statements for Technology that you may be required to use for this course.

Communication Rules

You are expected to check your CourseDen and UWG email at least once a day Monday thru Friday for course updates and announcements.

Additional Support Information

Technical Support

Technical support for CourseDen, as well as the technological requirements, accessibility statements, privacy statements, tutorials, and other information can be found at UWG Online Student Help.

Center for Academic Success

The Center for Academic Success (CAS) provides services, programs, and opportunities to help all undergraduate students succeed academically. The CAS offers free appointment-based peer tutoring in core courses, as well as supplemental instruction (SI)—which is peer-facilitated collaborative learning—in a variety of disciplines. Students seeking help with study skills and strategies can attend workshops though the Academic Success Workshop series, or work individually with either a staff or peer Academic Coach. Beginning Fall 2014, the CAS will also offer "Back on Track," a voluntary academic recovery program designed for students who want to improve their grades and academic standing. The Center for Academic Success is located in UCC 200, and can be reached at 678-839-6280. Our email address is cas@westga.edu.

Smarthinking

Smarthinking offers online tutoring services and resources (including the Writing Center) for UWG students/instructors in all courses. A link to Smarthinking is available in CourseDen under Resources in the navigation bar.

Student Services

Here is a great resource of **Student Services** for all students at UWG, whether or not they are taking online courses. This link provides students with most of the information they need. If a student is experiencing distress and needs some help, check out **UWG Cares**.

Full URL Support for Courses

- **CourseDen D2L Home Page**
  https://westga.view.usg.edu/

- **D2L UWG Online Help** (8 AM – 5 PM)
  http://uwgonline.westga.edu/students.php

online@westga.edu
- **24/7/365 D2L Help Center**
  https://d2lhelp.view.usg.edu/
- **University Bookstore**
  http://www.bookstore.westga.edu/
- **Common Language for Course Syllabi**
  https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php
- **UWG Cares**
  http://www.westga.edu/UWGCares/
- **Center for Disability**
  https://www.westga.edu/student-services/counseling/accessibility-services.php
- **Student Services**
  http://uwgonline.westga.edu/online-student-guide.php
- **Center for Academic Success**

http://www.westga.edu/cas/
- **Distance Learning Library Services**
- https://www.westga.edu/library/resource-sharing.php
- **Ingram Library Services**
  http://www.westga.edu/library/
- **Proctored Exams**
  http://uwgonline.westga.edu/exams.php#student
- **Student Services**
  https://uwgonline.westga.edu/online-student-guide.php
- **UWG Accessibility Statements for Technology**
  https://docs.google.com/document/d/16Ri1XgaXiGx28ooO-zRvYPraV3Aq3F5ZNJYbVDGVnEA/edit?ts=57b4c82d#heading=h.yrqefffvts1f

Class Schedule

Module	Dates	Topics	Assignment Due
1		Introductions & Overview Introduction to Dissertation Research	Online Discussion 1
2		The Practitioner-Researcher Dissertation Rubric Dissertation Review	Online Discussion 2
3		Research Ethics	CITI Training
4		Academic Writing Writing Ethics APA	Plagiarism Training Module Writing Sample
5		Program Supported Research Designs	Online Discussion 2
6		Research Alignment	Dissertation Critique Online Discussion 3
7		Planning Your Dissertation Research	Comprehensive Dissertation Proposal Plan
8		Research & the Doctoral Committee	

EDSI 9901

Dissertation Mentoring Section 1

Semester Hours: 2

Semester/Year:

Time/Location: 100% Online

Instructor:

Office Location:

Office Hours:

Online Hours:

Telephone: Direct Line:
Department Line:

Email:

Fax:

Online Support   CourseDen Home Page
https://westga.view.usg.edu/

CourseDen Help & Troubleshooting
http://www.westga.edu/~distance/webct1/help

UWG Distance Learning
http://distance.westga.edu/

UWG On-Line Connection
http://www.westga.edu/~online/

Distance Learning Library Services
http://westga.edu/~library/depts/offcampus/

Ingram Library Services
http://westga.edu/~library/info/library.shtml

University Bookstore
http://www.bookstore.westga.edu/

COURSE DESCRIPTION

The purpose of this course is to begin the process of assisting candidates with moving from the role of student to that of emerging scholar and researcher through making steady progress toward completing the dissertation process. Students will understand the dissertation process and create a plan for the direction of their program of study including selecting topics of concentration, conducting research, and writing multiple dissertation plans based on a variety of research methods and approaches.

CONCEPTUAL FRAMEWORK

The conceptual framework of the College of Education at UWG forms the basis on which program, courses, experiences, and outcomes are created. By incorporating the theme *Developing Educators for School Improvement*, the College assumes responsibility for preparing educators who can positively influence school improvement through altering classrooms, schools, and school systems (transformational systemic change). Ten descriptors (decision makers, leaders, lifelong learners, adaptive, collaborative, culturally sensitive, empathetic, knowledgeable, proactive, and reflective) are integral components of the conceptual framework and provide the basis for developing educators who are prepared to improve schools through strategic change. Core Competencies for the doctoral program also are incorporated as criteria against which candidates are measured.

The mission of the College of Education is to develop educators who are prepared to function effectively in diverse educational settings with competencies that are instrumental to planning, implementing, assessing, and re-evaluating existing or proposed practices. This course's objectives are related directly to the conceptual framework and appropriate descriptors, principles, or propositions, and Core Competences are identified for each objective. Class activities and assessments that align with course objectives, course content, and the conceptual framework are identified in a separate section of the course syllabus.

APPROACHES TO INSTRUCTION

Prerequisite: There is no prerequisite. This course will be delivered entirely at a distance with no face-to-face (F2F) meetings. Students are expected to use *WebCT CourseDen* for corresponding with each other and the instructor. Work will be submitted using the assignments feature, discussion board, or testing feature of *WebCT CourseDen*. Please follow

the directions in *WebCT CourseDen*. This class will also employ multiple methods of communication and interaction including a variety of Web 2.0 and distance technologies.

The following are the minimum requirements for completing this class successfully. You must meet these requirements to participate in the class.

- Access to a personal computer (PC or MAC) with speakers and a microphone (headset) to complete the course work.
- High-speed internet service (DSL, Cable, etc.) is **strongly recommended**. If high-speed internet is not available in your area, contact your instructor immediately. Completion of course requirements will be very difficult and cumbersome without high-speed service.
- Software requirements: *Microsoft Office 2003* or higher (available free of charge at UWG), Adobe Reader, and other potentially required downloads listed in *WebCT CourseDen*.

COURSE OBJECTIVES

Students will:

1. Define the structure and process of a dissertation
   (Bolker, 1998; Booth, Colomb, & Williams, 1995; Glatthorn, 1998; Lakein, 1996; Madsen, 1992; Ogden, 1993; Rudesman & Newton, 1992).
   (COE Conceptual Framework: Lifelong Learners; Adaptive; Knowledgeable; Proactive; and Reflective)
   (Core Competences 4Kc d; 4Sa,b,c,d,e; 5Sb; 6Sa,b,c,d,e)

2. Identify and access scholarly literature using a variety of research databases
   (Bolker, 1998; Booth, Colomb, & Williams, 1995; Glatthorn, 1998; Lakein, 1996; Madsen, 1992; Ogden, 1993; Rudesman & Newton, 1992; Tesch, 1990).
   (COE Conceptual Framework: Leaders; Lifelong Learners; Adaptive; Collaborative; Culturally Sensitive; Knowledgeable; Proactive; and Reflective)
   (Core Competences 4Ka,b,c,d; 4Sa,b,c,d,e; 5Sb; 6Sa,b,c,d,e)

3. Select and explore an initial research topic (Bolker, 1998; Bogdan & Biklen, 1992; Booth, Colomb, & Williams, 1995; Glatthorn, 1998; Lakein, 1996; Madsen, 1992; Ogden, 1993; Piantanida & Garman, 1999; Rudesman & Newton, 1992; Tashakkori & Teddie, 1998; Tesch, 1990).
   (COE Conceptual Framework: Decision Makers; Leaders; Lifelong Learners; Adaptive; Collaborative; Culturally Sensitive; Empathetic; Knowledgeable; Proactive; and Reflective)
   (Core Competences 4Ka,b,c,d; 4Sa,b,c,d,e; 5Sb; 6Sa,b,c,d,e)

4. Research, gather, prioritize, and synthesize scholarly information on a topic while intentionally recognizing various research methodologies (Bolker, 1998; Booth, Colomb, & Williams, 1995; Glatthorn, 1998; Lakein, 1996; Madsen, 1992; Ogden, 1993; Piantanida & Garman, 1999; Rudesman & Newton, 1992; Tashakkori & Teddie, 1998). (COE Conceptual Framework: Decision Makers; Leaders; Lifelong Learners; Adaptive; Collaborative; Culturally Sensitive; Empathetic; Knowledgeable; Proactive; and Reflective)
(Core Competences 4Ka,b,c,d; 4Sa,b,c,d,e; 5Sb; 6Sa,b,c,d,e).

5. Know and apply the most recent APA rules and procedures while employing clear and correct use of English characterized by a clear style of expression, with few imprecise and/or incorrect statements (APA, 2010)
(COE Conceptual Framework: Decision Makers; Leaders; Lifelong Learners; Adaptive; Collaborative; Culturally Sensitive; Empathetic; Knowledgeable; Proactive; and Reflective)
(Core Competencies 5Ka; 5Sa, b, c, d; 5Da, b, c)

TEXTS, READINGS, AND INSTRUCTIONAL RESOURCES

Required Text:

Roberts, C. M. (2010). *The dissertation journey: A practical and comprehensive guide to planning, writing, and defending your dissertation.* Thousand Oaks, California: Corwin Press.

REFERENCES

Abascal, J. R., Brucato, D., & Brucato, L. (2001). *Stress mastery, the art of coping gracefully.* Upper Saddle River, NJ: Prentice Hall.

American Psychological Association (APA). (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC: Author.

Babbie, E. (2001). *Survey research methods* (9th ed.). Belmont, CA: Wadsworth.

Balian, E. S. (1994). *The graduate research guidebook: A practical approach to doctoral/masters research.* Lanham, MD: University Press of America.

Bogdan, R. C., & Biklen, S. K. (1992). *Quantitative research for education: An introduction to theory and methods.* Boston: Allyn & Bacon.

Bolker, J. (1998). *Writing your dissertation in fifteen minutes a day.* New York: Henry Holt.

Booth, W. C., Colomb, G. G., & Williams, J. M. (1995). *The craft of research.* Chicago: University of Chicago Press.

Corbin, J., & Strauss, A. (2008). *Basics of qualitative research* (3rd ed.). Thousand Oaks, CA: Sage

Couper, M. (2008). *Designing effective web surveys.* New York: Cambridge University Press.

Creswell, J. W. (2002). *Research design: Qualitative, quantitative, and mixed methods approaches* (2nd ed.). Thousand Oaks, CA: Sage.

Creswell, J. W. (2005). *Research design: Planning, conducting, and evaluating quantitative and qualitative research* (2nd ed.). Upper Saddle River, NJ: Pearson/Merrill Prentice Hall.

Creswell, J. W. (2008). *Research design: Planning, conducting, and evaluating quantitative and qualitative research* (3rd ed.). Upper Saddle River, NJ: Pearson/Merrill Prentice Hall.

Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches.* (3rd ed.). Thousand Oaks, CA: Sage.

Glatthorn, A. A. (1998). *Writing the winning dissertation.* Thousand Oaks, CA: Corwin.

Lakein, A. (1996). *How to get control of your time and your life.* New York: Signet.

Madsen, D. (1992). *Successful dissertations and theses.* San Francisco: Jossey-Bass.

Mertens, D. M. (1998). *Research methods in education and psychology: Integrating diversity with quantitative and qualitative approaches.* Thousand Oaks, CA: Sage.

Ogden, E. (1993). *Completing your doctoral dissertation or master's thesis in two semesters or less.* Lancaster, PA: Technomic.

Patton, M. Q. (2002). *Qualitative research & evaluation methods* (3rd ed.). Thousand Oaks, CA: Sage.

Piantanida, M. , & Garman, N. B. (1999). *The qualitative dissertation: A guide for students and faculty.* Thousand Oaks, CA: Corwin.

Reichardt, C. S., & Rallis, S. E. (Eds.). (1994). *The qualitative-quantitative debate: New perspectives.* New Directions for Program Evaluation, 61. San Francisco: Jossey-Bass.

Roig, M. (2006). *Avoiding plagiarism, self-plagiarism, and other questionable writing practices: A guide to ethical writing.* Retrieved January 2009 from http://facpub.stjohns.edu/~roigm/plagiarism/Index.html

Rossman, G. B., & Rallis, S. F. (1998). *Learning in the field: An introduction to qualitative research.* Thousand Oaks, CA: Sage.

Rossman, G. B., & Rallis, S. F. (2003). *Learning in the field: An introduction to qualitative research* (2nd ed.). Thousand Oaks, CA: Sage.

Rudesman K. E., & Newton, R. R. (1992). *Surviving your dissertation: A comprehensive guide to content and process.* Newbury Park, CA: Sage.

Rudesman K. E., & Newton, R. R. (2007). *Surviving your dissertation: A comprehensive guide to content and process* (3rd ed.). Newbury Park, CA: Sage.

Silverman, D. (1993). *Interpreting qualitative data.* London: Sage.

Sue, V. (2007). *Conducting online surveys.* Thousand Oaks, CA: Sage.

Tashakkori, A., & Teddie, C. (1998). *Mixed methodology: Combining qualitative and quantitative approaches.* Thousand Oaks, CA: Sage.

Tesch, R. (1990). *Qualitative research: Analysis types and software tools.* New York: Falmer.

Wolcott, H. F. (2001). *Writing up qualitative research* (2nd. ed.). Thousand Oaks, CA: Sage.

ACTIVITIES AND ASSIGNMENTS, EVALUATION PROCEDURES, AND GRADING POLICY

Activities and Assessments:

1.0 Class Participation (20 points)

Students will participate in the course regularly and will attend any *Wimba Live Classroom* or other virtual meeting session(s) scheduled in *WebCT CourseDen (if applicable)* and generally be prepared for the class and complete class assignments as directed. Absence from virtual meetings or noted absence of participation may lower a student's cumulative point total by **20 points**. Virtual conference sessions with outside experts may be scheduled. If these conferences are scheduled, it is expected that students will prepare, attend, and ask questions. Scheduling and requirements will be posted in *WebCT CourseDen*. (Objectives 1, 2, 3, 4; disposition; teacher observation)

2.0 Weekly Work

2.1 Discussions (6 weeks @ 5 points each = 30 points)

The student will respond to a discussion prompts provided by the instructor. With a few exceptions, the student is expected to make an initial posting on or before Wednesday of the week the discussion posting is first available and follow up with remaining postings during the week. Students are expected to read and participate in all online discussions. Each discussion (except where noted elsewhere) is worth 5 points. You are required to post your initial thoughts (3pts) and respond to AT LEAST two other postings (2pts). Video posting of discussion responses is encouraged. A reflective response includes new information, personal perspectives, or other input that shows thought and consideration of the issue. It goes beyond simple agreement with or endorsement of responses that have already been posted. (Course Objectives 1, 2, 3, 4; Teacher Observation, *WebCT CourseDen* DB postings, Online discussions)

3.0 Student Work

All student work submitted during the course is required to be original. All projects must be completed to be graded.

3.1 Project 1: Build a Dissertation Wiki (25 points)

Students will build a dissertation wiki to house research, references, and other scholarly information for use throughout their coursework. Additional guidelines for this assignment are posted in *WebCT CourseDen* (Course Objectives 1, 2, 3, 4; rubric).

3.2 Project 2: Identifying and Retrieving Scholarly Resources on a Theme (25 points)

Each student will select a preliminary theme to research for their dissertation. Once a theme has been selected, the student will retrieve a minimum of 25 scholarly resources on the theme. Resources will be organized and placed on the student's dissertation wiki. Additional guidelines for this assignment are posted in *WebCT CourseDen* (Course Objectives 1 ,2, 3, 4; rubric).

3.3 Project 3: Annotated Bibliography (50pts)

The student will craft a clear, concise, and well-written annotated bibliography based on the resources selected in Project 2. Additional guidelines for this assignment are posted in *WebCT CourseDen* (Course Objectives 1, 2, 3, 4 rubric).

Evaluation Procedures

Students are evaluated in the following areas:

Activity	Total Points	Type of Assessment	Due Dates/Location See CourseDen
1 Class Participation	20	Teacher Observations	On-going
2.1 Weekly Discussions	30	Teacher Observations	On-going
3.1 Project 1	25	Rubric	at 11:59PM
3.2 Project 2	25	Rubric	at 11:59 PM
3.3 Project 3	50	Rubric	at 11:59 PM

GRADING SCALE:

A = 150-134 Points
B = 133-119 Points
C = 118-104 Points
F = Below 104 Points

CLASS POLICIES

1. Submitting Assignments

Students are expected to submit assignments on time. All components must be completed to receive a grade. Valid reasons for submitting work late must be cleared by the professor **in advance.** It is the student's responsibility to contact the professor when extenuating circumstances take place. Points will be deducted for each day an assignment is late. Late online assignments such as discussion board postings will also result in grade reduction. All assignments are due by midnight on the date due. Any assignments posted after midnight are considered late.

2. Professionalism

Students are expected to conduct themselves professionally. This is an essential quality for all professionals who will be working in the schools. All students are expected to display a positive attitude. Professionalism includes but is not limited to the following:

o Participating in interactions and class activities in a positive manner.
o Collaborating and working equitably with students in the class.
o Actively participating in class each week.
o Turning in assignments on time.
o Arriving at and leaving scheduled *Wimba Live Classroom* and/or other virtual classes punctually.
o Treating class members, professor, and colleagues with respect in and out of the classroom.
o Eliminating interruptions in class.

Students who display a lack of professionalism will be contacted by the instructor immediately after class when violations take place and informed of the consequences. If there is a second violation the student will meet with a departmental committee and may be dismissed from the program for at least one year.

ACADEMIC HONESTY

Academic Honesty: All work completed in this course must be original work developed this semester. Students are expected to adhere to the highest standards of academic honesty. Plagiarism occurs when a student uses or purchases ghostwritten papers. It also occurs when a student utilizes ideas or information obtained from another person without giving credit to that person. If plagiarism or another act of academic dishonesty occurs, it will be dealt with in accordance with the academic misconduct policy as stated in the latest *Connection and Student Handbook* and the *Graduate Catalog*.

Disciplinary procedures described in the latest University of West Georgia Connection and Student Handbook will be followed when violations take place. Infractions may include cheating, plagiarism, disruptive behavior, and disorderly conduct.

DISABILITY STATEMENT

Disability: All students are provided with equal access to classes and materials, regardless of special needs, temporary or permanent disability, special needs related to pregnancy, etc. If you have any special learning needs, particularly (but not limited to) needs defined under the Americans with Disabilities Act, and require specific accommodations, please do not hesitate to make those known, either yourself or through the Coordinator of Disability Services. Students with documented special needs may expect accommodation in relation to classroom accessibility, modification of testing, special test administration, etc. For more information, please contact Disability Services at the University of West Georgia: http://www.westga.edu/studentDev/index_8884.php. Any student with a disability documented

through Student Services is encouraged to contact the instructor right away so that appropriate accommodations may be arranged. In addition, certain accommodations (which will be discussed in class) are available to all students, within constraints of time and space.

COMMUNICATION STATEMENT

Student Email Policy: University of West Georgia students are provided a MyUWG email account, which is the official means of communication between the University and student. It is the student's responsibility to check this email account for important University related information.

EXTRA CREDIT STATEMENT

Extra credit activities (other than what is listed above) may be offered in this course. If so, details will be made available in *WebCT CourseDen.*

DUAL SUBMISSION STATEMENT

Coursework that has been completed or will be completed in another course that duplicates or dovetails with an assignment in this course may not be submitted unless prior approval is granted by the instructor. If you foresee this possibility, contact the instructor as soon as possible to request approval for dual submission.

CLASS OUTLINE

This class is delivered using *WebCT CourseDen* at

http:/webct.westga.edu/

There will be NO face-to-face meetings in which students are expected to be participants. Students are expected to use *WebCT CourseDen* for corresponding with each other and the instructor.

Assignments: Work will be submitted using the assignments feature, discussion board, or testing feature of WebCT CourseDen. Please follow the directions in WebCT CourseDen.

Tentative Class Schedule

**IF THERE IS ANY CONFLICT BETWEEN WHAT IS PRESENTED HERE AND WHAT IS SEEN
IN *WebCT COURSEDEN, COURSEDEN* TAKES PRECEDENCE!**

Class	Activities	Assignment/Readings Due
Module 1	Online Introductions Textbook Readings: Chapters 1-3	Discussion Posting 1 (Introductions)
Module 2	Module 2 Discussion Textbook Readings: Chapters 4-6 Project 2 Assigned	Discussion Posting 2 **Project 1 DUE**
Module 3	Module 3 Discussion Textbook Readings: Chapters 7-9 Project 3 Assigned	Discussion Posting 3
Module 4	Module 4 Discussion Textbook Readings: Chapters 10-12	Discussion Posting 4 **Project 2 DUE** **Formative assessment due**
Module 5	Module 5 Discussion Textbook Readings: Chapters 13-15	Discussion Posting 5
Module 6	Module 6 Discussion Textbook Readings: Chapters 16-17	Discussion Posting 6 **Project 3 DUE**
Module 7	Finish all outstanding work	**Course Evaluations**

NURS - 6109 - Informatics, Technology, and Healthcare Outcomes

2019-2020 Graduate Revise Course Request

Curriculum Proposal

Proposed Modifications (Check all that apply)*

- Course Title (list new title in imported boxes below)
- Perequisites
- Corequisites
- Cross-listing
- Catalog Description (list new description in imported box below)
- ✓ Credit Hours (list new credit hours in imported boxes below)
- Student Learning Outcomes
- Restrictions
- Frequency
- Grading
- Fee
- Repetition
- Other

If other, please identify.

Course Prefix* NURS   **Course Number*** 6109

Course Title* Informatics, Technology, and Healthcare Outcomes

Long Course Title Informatics, Technology, and Healthcare Outcomes

Lec Hrs 2-3 (variable credit)

Credit Hrs 2-3 (variable credit)

Lab Hrs 0

Course Type* Nursing

College - School/ Department* University of West Georgia

Catalog Course Description* This course focuses on the theoretical basis of healthcare informatics with an emphasis on management and processing of healthcare data, information, and knowledge.

Frequency   1

Grading   Graduate Standard Letter

Revised Prerequisites

Revised Corequisites

Revised Cross-listing

Revised Credit Hours

Revised Student Learning Outcomes

Revised Restrictions

Revised Fee

Revised Frequency

Revised Grading

Revised - Is this course repeatable for credit?   Yes

No

If yes, how many times?

Modification Comments* Part-time students within the older plan of study will be required to take the course in fall 2019, the identical time as the full-time students on the new plan of study. Since the course credit was changed overall from a 2-0-2 (old plan of study) to a 3-0-3 (new plan of study), a variable credit for NURS 6109 (variable credit 2-3) will be a necessary change to meet the needs of our MSN students...both full time and part time".

Present or Projected Annual Enrollment* 45

Planning Info*   Library Resources are Adequate

Library Resources Need Enhancement

Is this a School of Nursing course?*   Yes   No

Is this a College of Education course?*   Yes   No

Desired Effective Semester* Spring

Desired Effective Year* 2019

Is Senate Review Required?* ● Yes ○ No

Administrative Use Only - DO NOT EDIT

Course ID* 21547

Course name, prefix, and number: Informatics, Technology, and Healthcare Outcomes, NURS 6109

Credit hours and prerequisites: (2-3) variable credit hours, admission to the graduate program

Course Description: This course focuses on the theoretical basis of healthcare informatics with an emphasis on management and processing of healthcare data, information, and knowledge.

Learning outcomes:
1. Analyze emerging informatics technologies and processes that influence the health care delivery systems.
2. Identify key issues related to the application of emerging informatics technologies and processes to enhance quality care.
3. Develop solutions to address the application of emerging informatics technologies and processes of key issues.
4. Apply concepts of data protection to emerging informatics technologies and processes.

Sample textbooks:

McGonigle, D. & Mastrian, K. G. (2012). Nursing informatics and the foundation of knowledge (2nd ed.). Boston, MA: Jones & Bartlett Learning.

American Psychological Association. (2010). Publication manual of the American Psychological Association (6th ed.).Washington, D.C.: Author. ISBN13: 978-1-4338-0561-5

Topics for class sessions:
The course addresses communication, client/patient-care technologies, language systems, and basic database design concepts:
Vision
Internet
Consumer Informatics
Electronic Health Record
Protection of Privacy
Information Security
Data Integrity
Telehealth
Healthcare Informatics

Grading System:
A = 90 – 100
B = 80 – 89
C = 75 – 79
F = below 75

Doctorate in Nursing Education, Ed.D.

2019-2020 Graduate Revise Program Request

Curriculum Proposal

Type of Program*
⦿ Program
○ Shared Core

Modifications (Check all that apply)*
☐ Program Name
☐ Track/Concentration
☐ Catalog Description
☐ Degree Name
☐ Program Learning Outcomes
☑ Program Curriculum
☐ Other

If other, please identify.

Program Name* Doctorate in Nursing Education, Ed.D.

Program ID* 1827

Program Code

Program Type* Doctorate

Degree Type* Doctorate in Education

College - School/ Department* Tanner Health System School of Nursing

Program Description* The Doctorate in Nursing Education program is designed to prepare nurse educators for the 21st century. The Tanner Health System School of Nursing and the College of Education collaborated to develop a joint curriculum taught by both Tanner Health System School of Nursing faculty and College of Education faculty. Competencies include the knowledge and skills in theoretical and analytic approaches to the discovery and application of knowledge in nursing education. The core competencies reflect the Core Competencies of Nurse Educators by the National League for Nursing (2012). No such programs exist in Georgia and only a few exist in the nation.

The program is offered 100 percent online and includes a total of 60 semester hours. A two-day, on-site orientation seminar will introduce learners to key components of the doctoral program. Through structured activities and facilitator-guided dialogue, learners will gain an understanding of the doctoral program goals, structure, and culture. Students will develop strategies for successfully engaging in doctoral learning and building an effective doctoral community. Classroom instruction will be delivered primarily through asynchronous communication. Communication between professor and students will be promoted within the university's course management system.

Ed.D. Program Objectives
Demonstrate advanced nurse educator competencies to enact increasingly complex faculty and leadership roles.

Facilitate curriculum design, development of courses, and evaluation of program and learner outcomes using evidence-based strategies.

Function as a change agent, innovator, and leader with the continuous pursuit of quality improvement in the nurse educator role.

Advance the scholarship of nursing education.

Conduct, evaluate, and synthesize theoretically guided research to further pedagogical knowledge in nursing education.

Admission Requirements for the Doctorate in Nursing Education
Earned Masters of Science in Nursing (MSN) degree from an accredited institution.

G.P.A. of 3.0 or higher on a 4.0 scale graduate nursing program.

Official transcript from each college or university attended.

Three letters of recommendation from individuals who are knowledgeable of the applicant's professional and academic abilities.

Sample of academic writing limited to five pages (An academic paper presented in a previous graduate course that demonstrates knowledge of an area, powers of organization, command of language, and communication skills).

Current unencumbered RN license in the state in which the student will practice.

Professional curriculum vitae.

GRE scores.

Provisional Admission to Ed.D. Program
Students who do not meet all of the criteria for admission may be considered for provisional admission pending space availability.

Status* ◦ Active-Visible ○ Inactive-Hidden

Modified Program Learning Outcomes

Modification Comments* We have changed the semesters for two courses within the program. 9007 - Applied Statistical Methods in Nursing has moved from semester 3 (summer) to semester 2 (spring).

9003 Principles of Qualitative Inquiry: Design and Methods was moved from semester 2 (spring) to semester 3 (summer).

Rationale* The rationale for the move was to better align the statistics course with the quantitative research course, also taken in semester 2 (spring). This is related to feedback that we received during several yearly SWOT meetings conducted with students.

Prospective Curriculum*

Curriculum (60 Credit Hours) Prior to Fall 2013

Semester 1 - (Fall - 6 semester hrs)

NURS 9001 Current Trends and Issues in Nursing Education
NURS 9002 Quantitative Research in Nursing

Semester 2 - (Spring - 9 semester hrs)

NURS 9003 Principles of Qualitative Inquiry: Design and Methods
NURS 9004 Teaching the Adult Learner
NURS 9005 Nursing Theory in Nursing Education

Semester 3 - (Summer - 6 semester hrs)

NURS 9006 Educational and Healthcare Policy Analysis Note: Prior to 2013, NURS 9006 is 3 credit hours
NURS 9007 Applied Statistical Methods in Nursing

Semester 4 - (Fall - 10 semester hrs)

MEDT 7472 Introduction to Distance Learning
NURS 9008 Theoretical and Philosophical Foundations of Education
NURS 9009 Curriculum: Theory and Practice

Semester 5 - (Spring - 10 semester hrs)

MEDT 7475 The Distance Education Professional
NURS 9011 Ethics in Educational Leadership
NURS 9012 Nursing Education Synthesis
NURS 9010 Nursing Research Seminar

Semester 6 (Summer - 7 semester hrs)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century
NURS 9014 Methodology Development
NURS 9010 Nursing Research Seminar

Semester 7 - (Fall - 4 semester hrs)

NURS 9015 Dissertation

Semester 8 - (Spring - 4 semester hrs)

NURS 9015 Dissertation

Semester 9 - (Summer - 4 semester hrs)

NURS 9015 Dissertation

Curriculum (60 Credit Hours) Beginning Fall 2014

Semester 1 - (Fall - 6 semester hrs)

NURS 9001 Current Trends and Issues in Nursing Education
NURS 9002 Quantitative Research in Nursing

Semester 2 - (Spring - 9 semester hrs)

NURS 9003 Principles of Qualitative Inquiry: Design and
Methods
NURS 9004 Teaching the Adult Learner
NURS 9005 Nursing Theory in Nursing Education

Semester 3 - (Summer - 6 semester hrs)

NURS 9006 Educational and Healthcare Policy Analysis
NURS 9007 Applied Statistical Methods in Nursing

Semester 4 - (Fall - 9 semester hrs)

MEDT 7472 Introduction to Distance Learning
NURS 9008 Theoretical and Philosophical Foundations of
Education
NURS 9009 Curriculum: Theory and Practice

Semester 5 - (Spring - 9 semester hrs)

MEDT 7475 The Distance Education Professional
NURS 9011 Ethics in Educational Leadership
NURS 9012 Nursing Education Synthesis

Semester 6 (Summer - 6 semester hrs)

NURS 9013 Nursing Education Leadership for Diversity for
the 21st century
NURS 9014 Methodology Development

Semester 7 - (Fall - 3 semester hrs)

NURS 9015 Dissertation

Semester 8 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Semester 9 - (Summer - 3 semester hrs)

NURS 9015 Dissertation

Semester 10 - (Fall - 3 semester hrs)

NURS 9015 Dissertation

Semester 11 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Curriculum (60 Credit Hours) Beginning Fall 2015

Semester 1 - (Fall - 10 semester hrs)

NURS 9001 Current Trends and Issues in Nursing Education
NURS 9004 Teaching the Adult Learner
NURS 9005 Nursing Theory in Nursing Education
NURS 6900 Scholarly Writing

Semester 2 - (Spring - 6 semester hrs)

NURS 9002 Quantitative Research in Nursing
NURS 9003 Principles of Qualitative Inquiry: Design and Methods

Semester 3 - (Summer - 5 semester hrs)

NURS 9006 Educational and Healthcare Policy Analysis
NURS 9007 Applied Statistical Methods in Nursing

Semester 4 - (Fall - 9 semester hrs)

NURS 9008 Theoretical and Philosophical Foundations of Education
NURS 9009 Curriculum: Theory and Practice
NURS 9018 Advanced Research Methods

Semester 5 - (Spring - 9 semester hrs)

NURS 9011 Ethics in Educational Leadership
NURS 9012 Nursing Education Synthesis
NURS 9016 Distance Education in Nursing

Semester 6 (Summer - 6 semester hrs)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century
NURS 9014 Methodology Development

Semester 7 - (Fall - 3 semester hrs)

NURS 9015 Dissertation

Semester 8 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Semester 9 - (Summer - 3 semester hrs)

NURS 9015 Dissertation

Semester 10 - (Fall - 3 semester hrs)

NURS 9015 Dissertation

Semester 11 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Curriculum Part-Time Plan of Study (60 Credit Hours) Beginning Fall 2016

Semester 1 - (Fall - 7semester hrs)

NURS 9001 Current Trends and Issues in Nursing Education
NURS 9005 Nursing Theory in Nursing Education
NURS 6900 Scholarly Writing

Semester 2 - (Spring - 6 semester hrs)

NURS 9002 Quantitative Research in Nursing
NURS 9003 Principles of Qualitative Inquiry: Design and Methods

Semester 3 - (Summer - 5 semester hrs)

NURS 9006 Educational and Healthcare Policy Analysis
NURS 9007 Applied Statistical Methods in Nursing

Semester 4 - (Fall - 6 semester hrs)

NURS 9004 Teaching the Adult Learner
NURS 9008 Theoretical and Philosophical Foundations of Education

Semester 5 - (Spring - 6 semester hrs)

NURS 9011 Ethics in Educational Leadership
NURS 9016 Distance Education in Nursing

Semester 6 (Summer - 3 semester hrs)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century

Semester 7 - (Fall - 6 semester hrs)

NURS 9009 Curriculum: Theory and Practice
NURS 9018 Advanced Research Methods

Semester 8 - (Spring - 3 semester hrs)

NURS 9012 Nursing Education Synthesis

Semester 9 - (Summer - 3 semester hrs)

NURS 9014 Methodology Development

Semester 10 - (Fall - 3 semester hrs)

NURS 9015 Dissertation

Semester 11 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Semester 12 - (Summer - 3 semester hrs)

NURS 9015 Dissertation

Semester 13 - (Fall - 3 semester hrs)

NURS 9015 Dissertation

Semester 14 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Curriculum Full Time Plan of Study (60 Credit Hours) Beginning Fall 2017

Semester 1 - (Fall - 10 semester hrs)

NURS 9001 Current Trends and Issues in Nursing Education
NURS 9004 Teaching the Adult Learner
NURS 9005 Nursing Theory in Nursing Education
NURS 6900 Scholarly Writing

Semester 2 - (Spring - 6 semester hrs)

NURS 9002 Quantitative Research in Nursing
NURS 9003 Principles of Qualitative Inquiry: Design and Methods

Semester 3 -(Summer - 5 semester hrs)

NURS 9006 Educational and Healthcare Policy Analysis
NURS 9007 Applied Statistical Methods in Nursing

Semester 4 - (Fall - 9 semester hrs)

NURS 9008 Theoretical and Philosophical Foundations of Education
NURS 9009 Curriculum: Theory and Practice
NURS 9018 Advanced Research Methods

Semester 5 - (Spring - 9 semester hrs)

NURS 9011 Ethics in Educational Leadership
NURS 9012 Nursing Education Synthesis
NURS 9016 Distance Education in Nursing

Semester 6 - (Summer - 6 semester hrs)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century
NURS 9014 Methodology Development

Semester 7 - (Fall - 3 semester hrs)

NURS 9019 Comprehensive Exam

Semester 8 - (Spring - 3 semester hrs)

NURS 9015 Dissertation_ 4.0

Semester 9 - (Summer - 3 semester hrs)

NURS 9015 Dissertation_ 4.0

Semester 10 - (Fall - 3 semester hrs)

NURS 9015 Dissertation 4.0

Semester 11 - (Spring - 3 semester hrs)

NURS 9015 Dissertation 4.0

Curriculum Part-Time Plan of Study (60 Credit Hours) Beginning Fall 2019

Semester 1 - (Fall - 7 semester hrs)

NURS 9001 Current Trends and Issues in Nursing Education
NURS 9005 Nursing Theory in Nursing Education
NURS 6900 Scholarly Writing

Semester 2 - (Spring - 6 semester hrs)

NURS 9002 Quantitative Research in Nursing
NURS 9007 Applied Statistical Methods in Nursing

Semester 3 - (Summer - 5 semester hrs)

NURS 9006 Educational and Healthcare Policy Analysis
NURS 9007 Applied Statistical Methods in Nursing

Semester 4 - (Fall - 6 semester hrs)

NURS 9004 Teaching the Adult Learner
NURS 9008 Theoretical and Philosophical Foundations of Education

Semester 5 - (Spring - 6 semester hrs)

NURS 9011 Ethics in Educational Leadership
NURS 9016 Distance Education in Nursing

Semester 6 - (Summer - 3 semester hrs)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century

Semester 7 - (Fall - 6 semester hrs)

NURS 9009 Curriculum: Theory and Practice
NURS 9018 Advanced Research Methods

Semester 8 - (Spring - 3 semester hrs)

NURS 9012 Nursing Education Synthesis

Semester 9 - (Summer - 3 semester hrs)

NURS 9014 Methodology Development

Semester 10 - (Fall - 3 semester hrs)

NURS 9019 Comprehensive Exam

Semester 11 - (Spring - 3 semester hrs)

NURS 9015 Dissertation_ 4.0

Semester 12 - (Summer 3 semester hrs)

NURS 9015 Dissertation_ 4.0

Semester 13 - Fall - (3 semester hrs)

NURS 9015 Dissertation_ 4.0

Semester 14 - (Spring - 3 semester hrs)

NURS 9015 Dissertation

Curriculum Full Time Plan of Study (60 Credit Hours) Beginning Fall 2019

Semester 1 - (Fall - 10 semester hours)

NURS 6900 Scholarly Writing
NURS 9001 Current Trends and Issues in Nursing Education
NURS 9004 Teaching the Adult Learner
NURS 9005 Nursing Theory in Nursing Education

Semester 2 - (Spring - 6 semester hours)

NURS 9002 Quantitative Research in Nursing
NURS 9007 Applied Statistical Methods in Nursing

Semester 3 - (Summer - 5 semester hours)

NURS 9003 Principles of Qualitative Inquiry: Design and Methods
NURS 9006 Educational and Healthcare Policy Analysis

Semester 4 - (Fall - 9 semester hours)

NURS 9008 Theoretical and Philosophical Foundations of Education
NURS 9009 Curriculum: Theory and Practice
NURS 9018 Advanced Research Methods

Semester 5 - (Spring - 9 semester hours)

NURS 9011 Ethics in Educational Leadership
NURS 9012 Nursing Education Synthesis
NURS 9016 Distance Education in Nursing

Semester 6 - (Summer - 6 semester hours)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century
NURS 9014 Methodology Development

Semester 7 - (Fall - 3 semester hours)

NURS 9019 Comprehensive Exam

Semester 8 - (Spring - Variable credit 1-4)

NURS 9015 Dissertation

Semester 9 - (Summer - Variable credit 1-4)

NURS 9015 Dissertation

Semester 10 - (Fall - Variable credit 1-4)

NURS 9015 Dissertation

Semester 11 - (Spring - Variable credit 1-4)

NURS 9015 Dissertation

Curriculum Part Time Plan of Study (60 Credit Hours) Beginning Fall 2019

Semester 1 - (Fall - 7 semester hours)

NURS 6900 Scholarly Writing
NURS 9001 Current Trends and Issues in Nursing Education
NURS 9005 Nursing Theory in Nursing Education

Semester 2 - (Spring - 6 semester hours)

NURS 9002 Quantitative Research in Nursing
NURS 9007 Applied Statistical Methods in Nursing

Semester 3 - (Summer - 5 semester hours)

NURS 9003 Principles of Qualitative Inquiry: Design and Methods
NURS 9006 Educational and Healthcare Policy Analysis

Semester 4 - (Fall - 6 semester hours)

NURS 9004 Teaching the Adult Learner
NURS 9008 Theoretical and Philosophical Foundations of Education

Semester 5 - (Spring - 6 semester hours)

NURS 9011 Ethics in Educational Leadership
NURS 9016 Distance Education in Nursing

Semester 6 - (Summer - 3 semester hours)

NURS 9013 Nursing Education Leadership for Diversity for the 21st century

Semester 7 - (Fall - 6 semester hours)

NURS 9009 Curriculum: Theory and Practice
NURS 9018 Advanced Research Methods

Semester 8 - (Spring - 3 semester hours)

NURS 9012 Nursing Education Synthesis

Semester 9 - (Summer - 3 semester hours)

NURS 9014 Methodology Development

Semester 10 - (Fall - 3 semester hours)

NURS 9019 Comprehensive Exam

Semester 11 - (Spring - 1-4 variable credit)

NURS 9015 Dissertation

Semester 12 - (Summer - 1-4 variable credit)

NURS 9015 Dissertation

Semester 13 - (Fall - 1-4 variable credit)

NURS 9015 Dissertation

Semester 14 - (Spring - 1-4 variable credit)

NURS 9015 Dissertation

Desired Effective Semester*	Fall	**Desired Effective Year***	2019

Program Location*   Online

Is this a School of Nursing Program?*   ⊙ Yes   ○ No   **Is this a College of Education Program?***   ○ Yes   ⊙ No

Check all that apply to this program*

   ○ Significant departure from previously approved programs

   ○ New instructional site at which more than 50% of program is offered

   ○ Change in credit hours required to complete the program

   ✓ None of these apply

SACSCOC Comments

Is Senate Review required?*   ⊙ Yes

            ○ No

Health Systems Leadership Post-Master's Certificate, Leader/Manager

2019-2020 Graduate Revise Program Request

Curriculum Proposal

Type of Program*

- ● Program
- Shared Core

Modifications (Check all that apply)*

- Program Name
- Track/Concentration
- Catalog Description
- Degree Name
- Program Learning Outcomes
- ✓ Program Curriculum
- Other

If other, please identify.

Program Name* Health Systems Leadership Post-Master's Certificate, Leader/Manager

Program ID* 1825

Program Code

Program Type* Certificate

Degree Type* Post Master's Certificate

College - School/Department* Tanner Health System School of Nursing

Program Description* The purpose of the Tanner Health System School of Nursing post-master's certificate programs in Nursing Education and Health Systems Leadership is to prepare advanced practice registered nurses for careers in nursing education and health systems leadership. Admission is limited to registered nurses licensed in Georgia with an earned master's degree in nursing from CCNE accredited program.

Status*   ◦ Active-Visible   ◦ Inactive-Hidden

Modified Program
Learning
Outcomes

Modification   The N6115 the Business of Healthcare: Financial and Economic Evidence is
Comments*   not a required course in the Post Master's Certificate.

Rationale*   A Gap analysis will be reviewed to determine if this needs to be required in
the Post Master's Certificate applicant.

Prospective
Curriculum*
Courses (13 credit hours)

The Post-Master's Certificate for Health Systems Leadership is
designed for a registered nurse who has earned a master's degree in
another nursing specialization. To be granted the post-master's
certificate, students must complete a minimum of l0 credit hours at
University of West Georgia Tanner Health System School of Nursing
including 240 practicum hours. Post-Master's Certificate for Health
Systems Leadership students must successfully complete graduate
didactic and clinical requirements of the Master's Educators program.
A GAP analysis of the applicant's transcript will be completed to
determine if additional courses are required to meet the certificate
program guidelines. These additional courses include but not limited
to N6115 the Business of Healthcare: Dinancial and Economic
Evidence.

Semester 1 - (Fall - 5 semester hrs)

NURS 6117 Health Systems Leadership: Role of the
Leader/Manager I
NURS 6119 Health Systems Leadership Leader/Manager
Practicum I

Semester 2 - (Spring - 8 semester hrs)

NURS 6118 Health Systems Leadership: Role of the
Leader/Manager II
NURS 6120 Health Systems Leadership Leader/Manager
Practicum II

Desired Effective   **Desired Effective**
Semester*   Fall   **Year***   2019

Program Location*   Online

Is this a School of Nursing Program?* ● Yes ○ No

Is this a College of Education Program?* ○ Yes ● No

Check all that apply to this program*
☐ Significant departure from previously approved programs
☐ New instructional site at which more than 50% of program is offered
☐ Change in credit hours required to complete the program
☑ None of these apply

SACSCOC Comments

Is Senate Review required?*   ● Yes
○ No

Nurse Educator Post-Master's Certificate

2019-2020 Graduate Revise Program Request

Curriculum Proposal

Type of Program*
- ⦿ Program
- ◯ Shared Core

Modifications (Check all that apply)*
- ☐ Program Name
- ☐ Track/Concentration
- ☐ Catalog Description
- ☐ Degree Name
- ☐ Program Learning Outcomes
- ☑ Program Curriculum
- ☐ Other

If other, please identify.

Program Name* Nurse Educator Post-Master's Certificate

Program ID* 1824

Program Code

Program Type* Certificate

Degree Type* Post Master's Certificate

College - School/Department* Tanner Health System School of Nursing

Program Description* The purpose of the Tanner Health System School of Nursing post-master's certificate programs in Nursing Education and Health Systems Leadership is to prepare advanced practice registered nurses for careers in nursing education and health systems leadership.

Status* ⦿ Active-Visible ◯ Inactive-Hidden

Modified Program

Learning Outcomes

Modification Comments* Removed the N6107 Pathophysiology and Pharmacology requirements as an additional course requirement for Post Master's Certificate

Rationale* The N6107 course was removed in the plan of study and approved by the accreditation agency for the program.

Prospective Curriculum*

Courses (10 credit hours)

The Post-Master's Certificate for Nursing Education is designed for a registered nurse who has earned a master's degree in another nursing specialization. To be granted the post-master's certificate, students must complete a minimum of 10 credit hours at University of West Georgia Tanner Health System School of Nursing including 240 practicum hours. Post-Master's Certificate for Nursing Education students must successfully complete graduate didactic and clinical requirements of the Master's Educators program. A GAP analysis of the applicant's transcript will be completed to determine if additional courses are required to meet the certificate program guidelines. These additional courses include but are not limited to N6103: Health Promotion and Advanced Health Assessment: N6106: Pathophysiology and Pharmacology.

Semester 1 - (Fall - 5 semester hrs)

NURS 6110 Curriculum Development in Nursing Education
NURS 6111 Nurse Educator Role Practicum I

Semester 2 - (Spring - 5 semester hrs)

NURS 6113 Evaluation and Testing in Nursing Education
NURS 6112 Nurse Educator Role Practicum II

Desired Effective Semester* Fall

Desired Effective Year* 2019

Program Location* Online

Is this a School of Nursing Program?* ● Yes   ○ No

Is this a College of Education Program?* ○ Yes   ● No

Check all that apply to this program*

☐ Significant departure from previously approved programs

☐ New instructional site at which more than 50% of program is offered

☐ Change in credit hours required to complete the program

☑ None of these apply

SACSCOC Comments

Is Senate Review required?*
● Yes
○ No

UNIVERSITY of West Georgia

SCHOOL OF NURSING
MASTER OF SCIENCE IN NURSING PROGRAM
DEGREE PLAN
POST - MASTER'S CERTIFICATE
NURSING EDUCATION

The Post-Master's Certificate for Nursing Education is designed for a registered nurse who has earned a master's degree in another nursing specialization. To be granted the post-master's certificate, students must complete a minimum of 10 credit hours at University of West Georgia Tanner Health System School of Nursing including 240 practicum hours.

Post-Master's Certificate for Nursing Education students must successfully complete graduate didactic and clinical requirements of the Master's Educators program. A GAP analysis of the applicant's transcript will be completed to determine if additional courses are required to meet the certificate program guidelines. These additional courses include but are not limited to N6103: Health Promotion and Advanced Health Assessment: N6106: Pathophysiology and Pharmacology

Semester Plan					
Course Number	Course Name	Hours	Course Number	Course Name	Hours
Fall Semester I (5 Hours)			*Spring* Semester II(5 Hours)		
N6110	Curriculum Development in Nursing Education	3-0-3	N6112	Nurse Educator Role Practicum II	0-8-2
N6111	Nurse Educator Role Practicum I	0-8-2	N6113	Evaluation and Testing in Nursing Education	3-0-3

A description of each of the above courses can be found in the UWG Graduate Catalog.

Rev.04.19.13 02.12.15 0.2.26.16, 02/28/2018 for implementation Fall 2019

PSYC - 6021 - Psychology as Human Science

2018-2019 Graduate New Course Request

Curriculum Proposal

Course Prefix* PSYC

Course Number* 6021

Course Title* Psychology as Human Science

Long Course Title

Lec Hrs* 4

Credit Hrs* 4

Lab Hrs* 0

Course Type* Psychology

College - School/ Department* Department of Psychology

Catalog Course Description* Explores the philosophical, theoretical, and methodological roots of approaches to psychology as human science. Combines conceptual acquaintance with practical application.

Is this a School of Nursing course?* ◯ Yes ⦿ No

Is this a College of Education course?* ◯ Yes ⦿ No

Desired Effective Semester* Spring

Desired Effective Year* 2019

Frequency 1

Grading* Graduate Standard Letter

Student Learning Outcomes 1) Apply knowledge of the ethical relational practices that underpin human science research.
2) Integrate prominent historical, philosophical, and conceptual foundations of human science.
3) Generate research questions employing various human science methods.
4) Design a research project that reflects a deep understanding of the foundations of human science.

Rationale* As the second of only two required courses in our M.A. in Psychology, this course is essential in providing students with a preliminary understanding of psychology, as human science. It will also complement similar courses at the other two (undergraduate and Ph.D.) levels of our departmental curriculum.

Prerequisites None

Corequisites

Cross-listing

Restrictions

May be repeated

Fee* None

Fee Justification

Additional Stipulations

Planning Info* ⊛ Library Resources are Adequate

◯ Library Resources Need Enhancement

Present or Projected Annual Enrollment* 15

Attach syllabus* ⊛ Syllabus has been attached - This is required

PSYCHOLOGY 6021, Section 3:
PSYCHOLOGY AS HUMAN SCIENCE – Fall 2018

Instructor Information

Instructor: James Christopher Head
Time: 9:00-10:40, MW
Location: 104 Melson Hall
Office Location: 219 Melson Hall

Office Hours: MW, 11-12
Telephone (direct): 678-839-0620
Telephone (department): 678-839-6510
Westga email: jchead@westga.edu

Course Information

Course Description

"Psychology as human science," what might that mean? If psychologists were to envision themselves as practitioners of human science, how might they actualize that vision? What questions might they ask? What investigatory approaches might they take? What philosophies might they draw from? How might they position themselves in relation to the humans they seek to learn from? Towards what ends might they engage in their work? How might they understand themselves in relation to practitioners of natural science? These are some of the questions we will explore as we work toward developing an understanding of a psychology that is humane, humanizing, and focused on aspects of human life that are not typically addressed by practitioners of natural science (meanings, values, experiences, etc.). While working toward making sense of these big and complex questions, we will engage in (or work toward engaging in) human science research, which will help us ground our work in interpersonal processes and will provide students the opportunity to imagine a future in which they practice psychology as human science.

Student Learning Outcomes:

1) Apply knowledge of the ethical relational practices that underpin human science research.
2) Integrate prominent historical, philosophical, and conceptual foundations of human science.
3) Generate research questions employing various human science methods.
4) Design a research project that reflects a deep understanding of the foundations of human science.

Grading Information and Policy

There are 100 points possible in the course. Participation is worth a total of 25 points, reflection papers are worth a total of 40 points (10 points each), the topic facilitation is worth a total of 10

points, and the research proposal is worth a total of 25 points. These 100 points will be used to calculate a percentage grade according to the standard percentage point divisions:

Grading structure and point scale:
90-100 points	90% - 100%	A
80 points - 89 points	80% - 89%	B
70 points - 79 points	70% - 79%	C
60 points - 69 points	60% - 69%	D
< 60 points	< 60%	F

Late work policy:

All assignments are due (i.e., submitted on the course website, unless otherwise specified) by the beginning of the class period corresponding to the due date of the assignment (see the course schedule). Any work turned in after this time will be docked 10% for each day past the due date that it is not turned in.

Assignments and Requirements

Attendance. Formal attendance will be taken in this class and there is no way to learn the material, complete the project, or to get a good grade without regular attendance. Some course work will be completed in class and all assignments will only be fully explained in class.

Readings. You are expected to come to each class with a copy of the reading for the day, having read the materials listed on the same date as that lecture (see course schedule below). Each day's class will cover material relevant to the assigned readings, so you will be more prepared to understand the material if you come to class having read the assignment.

Participation. You are expected to participate in in-class activities and exercises. This class will be highly experiential (i.e., non-lecture), so you should expect to come to class, come on time, come prepared, and actively engage in your learning.

Reflection Papers. You are expected to write four reflections (2 pages, double spaced, 12pt font) that demonstrate your understanding of and engagement with course texts, concepts, and issues.

Topic Facilitation. You are expected to facilitate the class's learning of one course texts. After selecting one course texts that you will explore in-depth, you will prepare a "lesson" that will help your classmates better understand/appreciate the texts.

Research Proposal. You are expected to construct a formal research proposal of a human science research project you might conduct. This will be the summative project for this course, and accordingly, will reflect your understanding of the concepts and issues addressed in throughout the semester. You will present a succinct version of your proposal to the class.

Texts, Readings, Instructional Resources, and References

The number associated with each text corresponds with the class schedule (see below). Readings should be completed before the date in which they are scheduled to be addressed.

Required Texts:

1. Head, J.C. (2018). Course Proposal.

2. Lake, R. W. (2014). Methods and moral inquiry. *Urban Geography*, *35*(5), 657-668.

3. Friedman, M. (1988). Intersubjectivity in Husserl, Sartre, Heidegger, and Buber. *Review of existential psychology and psychiatry*, *21*, 63-80.

4. Finlay, L. (2005). " Reflexive embodied empathy": A phenomenology of participant-researcher intersubjectivity. *The Humanistic Psychologist*, *33*(4), 271-292.

5. Clegg, J. W., & Slife, B. D. (2005). Epistemology and the hither side: A Levinasian account of relational knowing. *European Journal of Psychotherapy & Counselling*, *7*(1-2), 65-76.

6. Sampson, E. E. (2003). Unconditional kindness to strangers: Human sociality and the foundation for an ethical psychology. *Theory & Psychology*, *13*(2), 147-175.

7. Witty, M. C. (2007). Client-centered therapy. In *Handbook of homework assignments in psychotherapy* (pp. 35-50). Springer, Boston, MA.

8. Maslow, A. H. (1961). Are our publications and conventions suitable for the personal sciences?. *American Psychologist*, *16*(6), 318.

9. Bergner, R. M. (2017). What is a person? What is the self? Formulations for a science of psychology. *Journal of Theoretical and Philosophical Psychology*, *37*(2), 77.

10. Harding, S. (1992). After the Neutrality Ideal: Science, Politics, and" Strong Objectivity". *Social Research*, 567-587.

11. Lorde, A. (2003). The master's tools will never dismantle the master's house. *Feminist postcolonial theory: A reader*, *25*, 27.

12. Bhatia, S. (2007). Rethinking culture and identity in psychology: Towards a transnational cultural psychology. *Journal of Theoretical and Philosophical Psychology*, *27*(2-1), 301.

13. Fine, M., Tuck, E., & Zeller-Berkman, S. (2008). Do you believe in Geneva. *Handbook of critical and Indigenous methodologies*, 157-180.

14. Finlay, L. (2002). Negotiating the swamp: the opportunity and challenge of reflexivity in research practice. *Qualitative research*, *2*(2), 209-230.

15. Chase, S. E. (2003). Learning to listen: Narrative principles in a qualitative research methods course.

16. Husserl, E. (1970). *The crisis of European sciences and transcendental phenomenology: An introduction to phenomenological philosophy*. Northwestern University Press.

17. Heidegger, M. (1977). Modern science, metaphysics, and mathematics. *Basic writings, 284.*

18. Osbeck, L. M. (2014). Scientific reasoning as sense-making: Implications for qualitative inquiry. *Qualitative Psychology, 1*(1), 34.

19. Maslow, A. H. (1946). Problem-centering vs. means-centering in science. *Philosophy of Science, 13*(4), 326-331.

20. Polkinghorne, D. (1983). Introduction. In *Methodology for the human sciences: Systems of inquiry*. Suny Press.

21. Polkinghorne, D. (1983). Appendix: The term "human science." In *Methodology for the human sciences: Systems of inquiry*. Suny Press.

22. Slife, B. D., Williams, R. N., & Williams, R. N. (1995). Science and human behavior. In *What's behind the research?: Discovering hidden assumptions in the behavioral sciences*. Sage.

23. Marshall, C., & Rossman, G. B. (1999). The "what" of the study: Building the conceptual framework. *Designing qualitative research, 3*, 21-54.

24. Slife, B. D., Williams, R. N., & Williams, R. N. (1995). Ways of knowing. In *What's behind the research?: Discovering hidden assumptions in the behavioral sciences*. Sage.

25. Denzin, N. K., & Lincoln, Y. S. (2008). Paradigmatic controversies, contradictions, and emerging confluences. In *The landscape of qualitative research* (Vol. 1). Sage.

26. Hermans, H. J., & Hermans-Jansen, E. (2001). The person as motivated storyteller: Basic metaphor. In *Self-narratives: The construction of meaning in psychotherapy*. Guilford Press.

27. Slife, B. D., Williams, R. N., & Williams, R. N. (1995). Human images. In *What's behind the research?: Discovering hidden assumptions in the behavioral sciences*. Sage.

28. Rennie, D. L. (2007). Methodical hermeneutics and humanistic psychology. *The Humanistic Psychologist, 35*(1), 1-14.

29. Josselson, R. (2004). The hermeneutics of faith and the hermeneutics of suspicion. *Narrative inquiry, 14*(1), 1-28.

30. Wiggins, B. J. (2011). Confronting the dilemma of mixed methods. *Journal of Theoretical and Philosophical Psychology, 31*(1), 44.

31. Tseëlon, E. (1991). The method is the message: On the meaning of methods as ideologies. *Theory & Psychology*, *1*(3), 299-316.

32. Bates, T. R. (1975). Gramsci and the Theory of Hegemony. *Journal of the History of Ideas*, 351-366.

33. Weis, L., & Fine, M. (2012). Critical bifocality and circuits of privilege: Expanding critical ethnographic theory and design. *Harvard Educational Review*, *82*(2), 173-201.

34. Pitkin, H. F. (1987). Rethinking reification. *Theory and Society*, *16*(2), 263-293.

35. Holzkamp, K. (1992). On doing psychology critically. *Theory & Psychology*, *2*(2), 193-204.

36. Pryiomka, K. & Clegg, J.W. (in press). Contested method. In W. Pickren (Ed.), *Oxford encyclopedia of the history of psychology*. Oxford: Oxford University Press.

37. Head, J.C., Quigua, F. & Clegg, J.W. (in press). The radical potentials of human experience: Maslow, Leary and the pre-history of qualitative inquiry. *Qualitative Inquiry*.

Supplemental Texts:

1. Kahn, J. H. Sample APA Paper for Students Interested in Learning APA Style 6th Edition Jeffrey H. Kahn Illinois State University.

2. Levitt, H. M., Motulsky, S. L., Wertz, F. J., Morrow, S. L., & Ponterotto, J. G. (2017). Recommendations for designing and reviewing qualitative research in psychology: Promoting methodological integrity. *Qualitative Psychology*, *4*(1), 2.

3. Josselson, R., & Lieblich, A. (2003). A framework for narrative research proposals in psychology. *Up close and personal: The teaching and learning of narrative research*, *2*, 259-274.

4. Bowen, G. A. (2005). Preparing a qualitative research-based dissertation: Lessons learned. *The Qualitative Report*, *10*(2), 208-222.

Class Schedule Information

Schedule			Topic	Reading #	Assignment Due
August	15	Wednesday	Introduction	Syllabus	
	20	Monday	Relationality in human science practice	Course proposal	**Student response to course proposal**
	22	Wednesday	Relationality in human science practice	2	
	27	Monday	Intersubjectivity	3, 4	
	29	Wednesday	Relational ethics	5, 6	**Reflection Paper 1**
	5	Wednesday	Engaging with others	7	

Sept.	10	Monday	The personal in research	8, 9	
	12	Wednesday	Standpoint, position and culture	10, 11, 12	
	17	Monday	Collaboration	13	
	19	Wednesday	Reflexivity	14	**Reflection Paper 2**
	24	Monday	Engaging with others	15	
	26	Wednesday	Philosophical roots of human science	16, 17	
October	1	Monday	Science and rationality	18, 19	
	3	Wednesday	"Human science"	20, 21	
	8	Monday	Science and human behavior	22	**Reflection Paper 3**
	10	Wednesday	Engaging with others	23	
	15	Monday	Epistemology	24	
	17	Wednesday	Paradigms and metaphors	25, 26	
	22	Monday	Theory	27	
	24	Wednesday	Hermeneutics	27, 28	
	29	Monday	Method and methodology	30,	
	31	Wednesday	Worldviews and ideologies	31	
November	5	Monday	Power and hegemony	32, 33	
	7	Wednesday	Reification	35	**Reflection Paper 4**
	12	Monday	Contestation of method	36	
	14	Wednesday	Consequential transgression	37	
	26	Monday	Investigation	tbd	
	28	Wednesday	Engaging with others	tbd	
Dec.	3	Monday	Presentations		**Research proposal**
	5	Wednesday	Presentations		

*See the reading list of readings below for complete references for all additional readings. All readings will be posted on the course website.

Course and UWG Policies

Honor Code

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but

not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the **Student Handbook**.

Email Policy

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email.

Accessibility Services

Accessibility Services: Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services.

Center for Academic Success: The Center for Academic Success provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu

University Writing Center: The University Writing Center assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or writing@westga.edu

Americans with Disabilities Act Statement:

If you are a student who is disabled as defined under the Americans with Disabilities Act and require assistance or support services, please seek assistance through the Office for Accessibility Services. UWG also provides Accessibility Statements for Technology that you may be required to use for this course.

For more information on the Americans with Disabilities Act, UWG Email, Credit Hour, and UWG Honor Code policies as well as information on Academic Tutoring, Student Services, and Technical Requirements, Privacy Policy, and Accessibility Statements, please see the Common Language for Syllabus document.

I strongly recommend that students make an electronic copy of everything submitted to me via the dropbox.

Additional Support Information
Technical Support

Technical support for CourseDen, as well as the technological requirements, accessibility statements, privacy statements, tutorials, and other information can be found at Technology Requirements.

Support for courses

*Hyperlinks provided for accessibility throughout; full URLs are available at the end of the document.

CourseDen D2L Home Page

CourseDen Help (8 AM – 5 PM)
Call: 678-839-6248 or 1-855-933-8946 or
email: **online@westga.edu**

24/7/365 D2L Help Center
Call 1-855-772-0423

University Bookstore

Student Services

Center for Academic Success

The new Center for Academic Success (CAS) provides services, programs, and opportunities to help all undergraduate students succeed academically. The CAS offers free appointment-based peer tutoring in core courses, as well as supplemental instruction (SI)—which is peer-facilitated collaborative learning— in a variety of disciplines. Students seeking help with study skills and strategies can attend workshops though the Academic Success Workshop series, or work individually with either a staff or peer Academic Coach. Beginning Fall 2014, the CAS will also offer "Back on Track," a voluntary academic recovery program designed for students who want to improve their grades and academic standing. The Center for Academic Success is located in UCC 200, and can be reached at 678-839-6280. Our email address is cas@westga.edu.

Smarthinking

Smarthinking offers online tutoring services and resources (including the Writing Center) for UWG students/instructors in all courses. A link to Smarthinking is available in CourseDen under Resources in the navigation bar.

Student Services

Here is a great resource of **Student Services** for all students at UWG, whether or not they are taking online courses. This link provides students with most of the information they need. If a student is experiencing distress and needs some help, check out **UWG Cares**.

Full URL Support for Courses

- **CourseDen D2L Home Page**
  https://westga.view.usg.edu/

- **CourseDen Help** (8 AM – 5 PM)
  https://uwgonline.westga.edu/uwg-online-student-help.php

Email: online@westga.edu

- **24/7/365 D2L Help Center**
  https://d2lhelp.view.usg.edu/
- **University Bookstore**
  http://www.bookstore.westga.edu/
- **Common Language for Course Syllabi**
  https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php
- **UWG Cares**
  http://www.westga.edu/UWGCares/
- **Accessibility Services**
  https://www.westga.edu/student-services/counseling/accessibility-services.php
- **Student Services**
  http://uwgonline.westga.edu/online-student-guide.php

- **Center for Academic Success**
  http://www.westga.edu/cas/
- **Distance Learning Library Services**
- https://www.westga.edu/library/resource-sharing.php
- **Ingram Library Services**
  http://www.westga.edu/library/
- **Proctored Exams**
  http://uwgonline.westga.edu/exams.php#student
- **UWG Accessibility Statements for Technology**
  https://docs.google.com/document/d/16Ri1XgaXiGx28ooO-zRvYPraV3Aq3F5ZNJYbVDGVnEA/edit?ts=57b4c82d#heading=h.yrqefffvts1f

Syllabus

As this document corresponds with a dynamic entity (a class), this syllabus is subject to change.

Addendum III

Academic Dismissal Policy Modification Proposal

Current Policy:

Academic Dismissal (p. 38 of the Graduate Catalog)

If a student's application for reinstatement following a term suspension is denied by the college or school which houses the student's program, the student will be academically dismissed from the University.

A reinstated student on Academic Probation who earns a term GPA below 3.0 will be academically dismissed from the University.

A reinstated student on Academic Probation who fails a second course will be dismissed from the University. In other words, graduate students are only able to earn one failing grade before being dismissed from the University.

A student who fails two courses, regardless of term or cumulative GPA, will be academically dismissed from the University.

An Academic Dismissal may only be reviewed through a grade appeal or hardship withdrawal.

Proposed Final Policy:

If a student's application for reinstatement following a term suspension is denied by the college or school which houses the student's program, the student will be academically dismissed from the program.

A reinstated student on Academic Probation who earns a term GPA below 3.0 will be academically dismissed from the program.

A reinstated student on Academic Probation who fails a second course will be dismissed from the program. In other words, graduate students are only able to earn one failing grade before being dismissed from the program.

A student who fails two courses, regardless of term or cumulative GPA, will be academically dismissed from the program.

An Academic Dismissal may only be reviewed through a grade appeal or hardship withdrawal.

Addendum IV

Master of Professional Accounting, MPAcc

2018-2019 Graduate Revise Program Request

Curriculum Proposal

Type of Program*   ◉ Program

○ Shared Core

Program Name*   Master of Professional Accounting, MPAcc

Program ID*   1185

Program Code

Program Type*   Master's

Degree Type*   Master of Professional Accounting

College - School/
Department*   Department of Accounting and Finance

Program   The MPAcc program provides students with a high quality education which
Description*   prepares them for careers in corporate accounting, public accounting and for
entrance into doctoral programs in business and accounting. MPAcc students
not only gain technical accounting proficiency, they also prepare to enter the
fast-paced business world. Ethics and technology as well as oral and written
skills are incorporated into every aspect of the curriculum.

Completion of the MPAcc program satisfies the requirements needed to take
the Certified Public Accountant (CPA) examination in the state of Georgia.
Combined with an undergraduate degree, the MPAcc also satisfies the
educational requirements of 150 total semester hours and 30 hours of upper-
level courses needed to obtain certification. Courses completed during the
program give students the confidence and technical knowledge needed to
successfully complete the outside work experience requirements.

Status*   ◉ Active-Visible   ○ Inactive-Hidden

Modifications   ▢ Program Name
(Check all that
apply)*   ▢ Track/Concentration

▢ Catalog Description

▢ Degree Name

▢ Program Learning Outcomes

Program Curriculum

✓ See Comments

Modified Program Name

Modified Program Learning Outcomes

Modified Program Description

Modification Comments* This is a correction to the program submission for MPAcc/MBA dual degree. Corrections are in red for easy identification. Neither of these edits are substantial and do not require Senate action (from David Jenks 6-21-18).

Rationale* One MPAcc elective was accidentally left off the original submission, and we have changed graduate advisor to office of grad student services for clarification of contact point for students.

Prospective Curriculum*

Course Requirements

To obtain a Master of Professional Accounting, a student with a degree in accounting from UWG or an equivalent program must complete ten (10) courses (30 semester hours) beyond the foundation and basic accounting courses. The program is open to students with undergraduate degrees in accounting as well as students with degrees in fields other than accounting. Foundation and basic accounting courses are required of candidates who have not successfully completed these courses. The Department of Accounting & Finance Graduate Committee will evaluate transcripts of previous academic work to determine the number, if any, of these courses that will be required.

Foundation Courses

(Common body of knowledge) ACCT 2101 - Financial Accounting ACCT 2102 - Managerial Accounting (and) ECON 2105 - Macroeconomics (or) ECON 2106 - Microeconomics (and) ECON 3402 - Statistics for Business and Economics FINC 3511 - Corporate Finance Students without an undergraduate degree in business may complete the foundation courses through self-study modules. Modules are available for each of the five foundation courses; however, students entering the MPAcc program are encouraged to complete ACCT 2101 and ACCT 2102 through classroom instruction.

Basic Accounting Courses

ACCT 3212 - Financial Reporting I ACCT 3213 - Financial Reporting II ACCT 3232 - Managerial Accounting ACCT 3251 - Income Tax Accounting for Individuals ACCT 4241 - Accounting Information Systems ACCT 4261 - Auditing

MPAcc Courses

ACCT 6242 Strategic Information Systems
ACCT 6216 Seminar in Financial Reporting
ACCT 6233 Seminar in Cost Accounting
ACCT 6253 Seminar in Tax Accounting

And two of the following:

ACCT 5233 Strategic Cost Management
ACCT 5265 Sustainability Accounting and Reporting
ABED 6100 Strategic Business Communication
CISM 6331 Strategic Management of Information

Additional Requirements

A minimum cumulative GPA of a 3.0 is required for all MPAcc students. Only courses in which a student previously earned a grade lower than a "B" may be repeated. Students may repeat no more than two graduate courses. Only one repeat per course is allowed. The new grade will not replace the previously earned grade; instead, the

grade received in the second attempt will be averaged into the student's overall GPA calculation. If a student's cumulative GPA drops below a 3.0, the University's policies on academic probation, suspension, and dismissal apply (see Academic Standards in the General Academic Policies section of the catalog). All requirements must be completed within six (6) years from the date of matriculation as a graduate student. Any MPAcc student earning a grade of "F" or "WF" during the course of his or her program of study will be subject to dismissal from the program.

Desired Effective Semester* Fall

Desired Effective Year* 2018

Program Location* Carrollton

Is this a School of Nursing Program?* ○ Yes ◉ No

Is this a College of Education Program?* ○ Yes ◉ No

Check all that apply to this program* ☐ Significant departure from previously approved programs
☐ New instructional site at which more than 50% of program is offered
☐ Change in credit hours required to complete the program
☑ None of these apply

SACSCOC Comments

Is Senate Review required?* ○ Yes
◉ No

MPAcc/MBA Combined Degree
Program and Requirements
March 2018

The Richards College of Business of the University of West Georgia is requesting approval for a new combined degree Master's program between the Master of Business Administration and the Master of Professional Accounting. Our goal is to begin offering it in Fall 2018. The agreed upon combined program is listed below. Yearly, we have several students who request the ability to obtain the combined degree, and from our research, other institutes are offering similar programs. We are proposing the new combined degree as a way to meet our student body demand, and to stay competitive in the market place.

MBA – Jeannie Pridmore, PhD – Director of Graduate Programs MBA
        Richards College of Business
        University of West Georgia
        1601 Maple St.
        Carrollton, GA 30118
MPAcc- Christine Haynes, PhD – Director of Graduate Programs MPAcc
        Richards College of Business
        University of West Georgia
        1601 Maple St.
        Carrollton, GA 30118

Proposal for 45 Credit Hour Program:

	Course Number	Course Name	Credit Hours
1	ACCT 6216	Seminar in Financial Reporting	3
2	ACCT 6233	Seminar in Strategic Cost Management	3
3	ACCT 6242	Strategic Information Systems	3
4	ACCT 6253	Seminar in Tax Accounting	3
5	ACCT 6263	Seminar in Assurance Services	3
6	ACCT 6264	Nonprofit Accounting and Auditing	3
7	ECON 6450	Managerial Economics	3
8	ECON 6461	International Finance	3
9	FINC 6532	Advanced Financial Management	3
10	MGNT 6670	Organizational Theory and Behavior	3
11	MGNT 6681	Strategic, Ethical, and Global Management	3
12	MKTG 6815	Marketing Strategy	3
13	Accounting Elective	Please see the information below*	3
14	MBA Elective	Please see the information below**	3
15	MBA Elective	Please see the information below**	3
	Total Hours		45

*Complete one 3 credit hour accounting elective from the list below.
- ACCT 5265 - Sustainability Accounting and Reporting
- ACCT 5233 - Strategic Cost Management
- Can be substituted with a Study Abroad (requires approval)

** Complete two 3 credit hour MBA elective from the list or by approval.
- ECON 6470 - Ethical Found of Capitalism
- ABED 6100 - Strategic Business Communication
- MKTG 6820 - International Business Strategy
- ECON 6430 - Business Forecasting
- FINC 6542 - Investment Analysis/Portfolio Management
- CISM 6331 - Strategic Management of Information Technology
- MNGT 6675 – International Work Practicum

Applicants will need to apply and be accepted to both programs individually. If the student decides to withdraw from the combined program but would like to continue with either the MBA or MPAcc programs separately, he/she must contact the Richards College Office of Graduate Student Services to formally change their program of study.

Addendum V

Proposal to Update Graduate Catalog Incomplete Policy Language

As part of ongoing efforts to update the UWG Graduate Catalog to reflect current university policy, The Graduate School seeks to update their Incomplete Policy language in order to mirror the correct language in the Undergraduate Catalog.

Current Undergraduate Catalog Language Reflecting University Policy:

I   This symbol indicates that a student was doing satisfactory work, but, for non-academic reasons beyond his or her control, was unable to meet the full requirements of the course. A student must remove an "I" grade during the succeeding semester of enrollment or within one year, which-ever comes first; otherwise, the grade will be changed to "F". An instructor who assigns a grade of "I" must submit with final grade (through his or her dean) two copies of a statement indicating the level of performance (A, B, C, D) excluding the missed work and the work that must be done to remove the "I" grade. The Registrar's Office files one copy in the student's permanent record and sends one to the appropriate department chair. The instructor retains a copy. It is the responsibility of the student receiving the "I" grade to see the instructor or departmental chair (if the instructor is not available) regarding the work to be completed.

Current Graduate Catalog Language

I   This symbol indicates that a student was doing satisfactory work but, for non-academic reasons beyond his or her control, was unable to meet the full requirements of the course. An "I" must be removed by the completion of work within one calendar year or the "I" will become an "F". The F grade will be calculated into the grade point average.

Proposed Final Graduate Catalog Incomplete Policy Language Reflective of University Policy

I   This symbol indicates that a student was doing satisfactory work, but, for non-academic reasons beyond his or her control, was unable to meet the full requirements of the course. A student must remove an "I" grade within one calendar year, or sooner, as determined by the instructor of record, otherwise the grade will be changed to "F." The "F" grade will be calculated into the grade point average. An instructor who assigns a grade of "I" must submit with final grade (through his or her dean) two copies of a statement indicating the level of performance (A, B, or C) excluding the missed work and the work that must be done to remove the "I" grade. The Registrar's Office files one copy in the student's permanent record and sends one to the appropriate department chair. The instructor retains a copy. It is the responsibility of the student receiving the "I" grade to see the instructor or departmental chair (if the instructor is not available) regarding the work to be completed.