

UNIVERSITY FACULTY SENATE

SUMMARY OF AGENDA

February 13, 1989

- I. **ADOPTION OF THE AGENDA**
- II. **APPROVAL OF THE MINUTES:** December 5, 1988
- III. **REMARKS BY PRESIDENT TRABANT and/or ACTING PROVOST MURRAY**
- IV. **ANNOUNCEMENTS**

- 1. Senate President Dilley

**ANNOUNCEMENTS FOR CHALLENGE**

- 1. Minor in Medieval Studies
- 2. Revision of the major in Fine Arts (B.F.A.)
- 3. Revision of the major in Art (B.A.)
- 4. Revision of the major in Visual Communications (B.S.)
- 5. Revision of the B.A. in English
  - a. English
  - b. Business/Technical Writing
  - c. Film
  - d. Journalism
  - e. English Education
- 6. Revision of the B.A. in Communication: Deletion of Prespeech Pathology/Audiology

V. **OLD BUSINESS**

- A. Recommendation for clarification of the Multicultural Course Requirement
- B. Recommendation for the establishment of an Honors Degree (B.A. in College of Arts and Science) in Computer and Information Science

VI. **NEW BUSINESS**

- A. Resolution amending the charge of the Coordinating Committee on Education
- B. Resolution amending the Constitution of the Faculty of the University of Delaware
- C. Resolution on membership to the University of Delaware's Board of Trustees

- D. Recommendation to establish an academic renewal option for undergraduate students seeking readmission
- E. Recommendation pertaining to the minimum TOEFL Score required for admission of foreign graduate students
- F. Recommendation for the establishment of a Master of Fine Arts in Theatre
- G. Recommendation for the disestablishment of the Bachelor of Arts in Theatre
- H. Introduction of new business



# University of Delaware

UNIVERSITY FACULTY SENATE  
301 HULLIHEN HALL  
NEWARK, DELAWARE 19716

(302) 451 2921

January 27, 1989

TO: All Faculty Members

FROM: Arthur Halprin, Vice President  
University Faculty Senate

*Arthur Halprin / 7300*

SUBJECT: Regular Faculty Senate Meeting, February 13, 1989

In accordance with Section IV, paragraph 6 of the Constitution, the regular meeting of the University Faculty Senate will be held on Monday, February 13, 1989 at 4:00 p.m. in room 110 Memorial Hall.

## AGENDA

- I. Adoption of the Agenda.
  - II. Approval of the minutes of the Senate meeting of December 5, 1988.
  - III. Remarks by President Trabant and/or Acting Provost Murray.
  - IV. Announcements
    1. Senate President Dilley
- Announcements for Challenge
1. Minor in Medieval Studies (Attachment 1)
  2. Revision of the major in Fine Arts (B.F.A.) (Attachment 2)
  3. Revision of the major in Art (B.A.) (Attachment 3)
  4. Revision of the major in Visual Communications (B.S.) (Attachment 4)
  5. Revision of the B.A. in English: (Attachment 5)
    - a. English
    - b. Business/Technical Writing
    - c. Film
    - d. Journalism
    - e. English Education

6. Revision of the B.A. in Communication: Deletion of Prespeech Pathology/Audiology (Attachment 6)

#### V. Old Business

- A. Recommendation from the Committee on Undergraduate Studies (J. Morrison, Chairperson), for clarification of the multicultural course requirement. (Originally submitted to the University Faculty Senate at the December 5, 1988 meeting and returned to the Committee on Undergraduate Studies for further study.)

WHEREAS, present University policy permits only "free electives" to be taken on a pass/fail basis, and

WHEREAS, the multicultural course requirement is a University-wide requirement and

WHEREAS, the multicultural course requirement is required of every University of Delaware undergraduate degree conferred, therefore be it

RESOLVED, that any course taken to satisfy the University multicultural course requirement must be taken for a letter grade.

- B. Recommendation from the Committee on Undergraduate Studies with the concurrence of the Committee on Coordinating Education (L. Palmer, Chairperson), for the establishment of an Honors Degree Program in Computer and Information Science (B.A. in College of Arts and Science). (Attachment 7) (Establishment of an Honors Degree Program in Computer and Information Science [B.S. in College of Arts and Science], was approved December 5, 1988, however, the B.A. was inadvertently omitted.)

RESOLVED, that the Faculty Senate approves the establishment of an Honors Degree Program in Computer and Information Science (B.A. in College of Arts and Science), effective immediately.

#### VI. New Business

- A. Resolution from the Executive Committee of the University Faculty Senate amending the charge of the Coordinating Committee on Education.

RESOLVED, that the charge to the Coordinating Committee on Education as it appears in Section III, pages I-16 and I-17, paragraph 3, of the Faculty Handbook be amended by adding the Library Committee to the list of enumerated standing committees represented on the Coordinating Committee on Education. It would read as follows:

1. Committee on Graduate Studies
2. Committee on Undergraduate Studies
3. Committee on Instructional, Computing and Research Support Services
4. Library Committee

- B. Resolution from the Faculty Senate Executive Committee amending the Constitution of the Faculty of the University of Delaware.

RESOLVED, that Article I, Section IV, paragraph 1, of the Constitution of the Faculty of the University of Delaware be amended by the addition of the elected Senate officers to the list of membership of the Senate. The paragraph would read as follows:

- 1) The Senate shall consist of the President of the University, the Vice President for Academic Affairs, the Vice President for Student Affairs, the Deans of the Colleges, the University officer of graduate studies, the elected Senate officers, the elected faculty senators of the Units....

- C. Resolution from the Faculty Senate Executive Committee on membership to the University of Delaware's Board of Trustees.

WHEREAS, Governor Tribbitt appointed a member of the University of Delaware faculty on active status to the membership on the University of Delaware's Board of Trustees, and

WHEREAS, his successor, Governor du Pont appointed a replacement from that faculty, be it therefore

RESOLVED, that the Faculty Senate of the University of Delaware urgently requests Governor Castle to continue the practice of appointing a member of the faculty on active status to membership on the University of Delaware's Board of Trustees.

- D. Recommendation from the Committee on Undergraduate Studies (J. Morrison, Chairperson), with the concurrence of the Coordinating Committee on Education (L. Palmer, Chairperson), to establish an academic renewal option for undergraduate students seeking readmission. (Attachment 8)

WHEREAS, a student who has interrupted unsuccessful university or college studies at another institution for a period of at least five years is admitted to the University of Delaware with credit granted only for courses passed with grades of C or better; and

January 27, 1989

WHEREAS, a former University of Delaware student who has interrupted unsuccessful university studies for a period of at least five years must work deficit points down to six for readmission and to zero for graduation; and recognizing the penalty this policy imposes on our own former students; be it

RESOLVED, that Undergraduate students who have been dropped from matriculated status for academic reasons, and who return to the University after a separation of at least five calendar years, and who earn at least a "C" in each course taken for 12 semester hours after returning, may be given the option of requesting a quality point status equivalent to that of a transfer student admitted to the University. Be it further

RESOLVED, that the following regulations will govern this option:

1. Consultation with the dean of the college in which the student plans to major is required, and course selection must be approved in writing before the student registers.
  2. The option must be exercised immediately (within 12 weeks) after completion of 12 credit hours following return to the University. The student must initiate the procedure. It will not be automatic.
  3. All courses and grades will remain on the student's transcript. Courses set aside under the academic renewal policy will be identified.
  4. Courses in which grades of "C" or better were earned prior to return may be counted toward the degree and included in student's index.
  5. The option will be extended only once during the student's enrollment at the University of Delaware.
- E. Recommendation from the Committee on Graduate Studies (R. Exline, Chairperson), to increase to 550 the minimum TOEFL score necessary for admission to graduate study at the University of Delaware.

WHEREAS, English is the medium of instruction and communication at the University of Delaware and,

WHEREAS, to insure that all non-native speakers of English (NNS) who apply for admission to graduate study meet minimum standards of English proficiency, the University maintains a policy of screening all NNS applicants and,



WHEREAS, the test used for such screening is the Test of English as a Foreign Language (TOEFL) with a stated minimum score of 500 and,

WHEREAS, over 75 percent of 970 institutions responding to a 1987 ETS survey require a TOEFL score of 550 or higher to "begin academic work with no restrictions at the graduate level," therefore, in the interest of improving standards of the University of Delaware as well as to improve the ability of NNS graduate students to take full advantage of educational opportunities available to them, be it

RESOLVED, that a minimum TOEFL score of 550 be established as a part of the admission requirements for non-native speakers of English, and that the statement pertaining to the TOEFL score published on page 21 of the 1987-89 Graduate Catalog which presently reads: "A score of 500 or better is required for admission..." be changed to read: "A score of 550 or better is required for admission...."

- F. Recommendation from the Committee on Graduate Studies (R. Exline, Chairperson), with the concurrence of the Coordinating Committee on Education (L. Palmer, Chairperson), for the establishment of a Master of Fine Arts in Theatre. (Attachment 9)

WHEREAS, the creation of a professional theatre program would enhance the cultural and educational atmosphere and environment of the University of Delaware, and

WHEREAS, the President and the Provost have indicated that, if established, the resources for this program will be an addition to the University's budget for next year, and further, the President and the Provost have indicated that no graduate fellowships will be removed from the existing pool to fund this program, therefore be it

RESOLVED, that the Faculty Senate approves provisionally for three years commencing September 1989, the establishment of the Master of Fine Arts in Theater with review for permanent status to occur in 1992-1993.

- G. Recommendation from the Coordinating Committee on Education (L. Palmer, Chairperson), for the disestablishment of the Bachelor of Arts in Theatre.

RESOLVED, that the Faculty Senate approves the disestablishment of the Bachelor of Arts in Theater commencing September 1989. Students enrolled in this program on that date will be permitted to complete their degrees.

- H. Such items as may come before the Senate. (No motion introduced at this time may be acted upon until the next meeting of the Senate.)

rg

Attachments: Committee Activities Report

1. Minor in Medieval Studies
2. Revision of the major in Fine Arts (B.F.A.)
3. Revision of the major in Art (B.A.)
4. Revision of the major in Visual Communications (B.S.)
5. Revision of the B.A. in English
  - a. English
  - b. Business/Technical Writing
  - c. Film
  - d. Journalism
  - e. English Education
6. Revision of the B.A. in Communication: Prespeech Pathology/Audiology
7. Honors Degree in Computer and Information Science
8. Academic Renewal Option
9. MFA in Theatre



## COMMITTEE ACTIVITIES REPORT

### ACADEMIC FREEDOM, COMMITTEE ON (Susan McGrath-Powell)

No items currently before the committee.

### BUDGET REVIEW COMMITTEE (Allen Morehart)

Discussing Apartheid.

### COMMITTEES, COMMITTEE ON (Barry Seidel)

1. Soliciting volunteers/nominees for Senate committees
2. Reviewing role of Cultural Activities Committee
3. Drafting resolution on Senate committee attendance by conference telephone
4. Staffing vacancies on Senate committees

### COMPUTER COMMITTEE (David C. Usher)

1. Examining unethical uses of the computer
2. Examining the issue of computer "literacy" on campus

### EDUCATION, COORDINATING COMMITTEE ON (Lucia Palmer)

1. Discussing Master of Arts in Physical Education
2. Discussing removal of Intercollegiate Athletics Program from the College of Physical Education, Athletics and Recreation and designating it the Division of Intercollegiate Athletics
3. Discussing the relocation of the Department of Food Science
4. Discussing a Senate-sponsored academic project

### EDUCATIONAL INNOVATION AND PLANNING, COMMITTEE ON (Allen Thompson)

No items under consideration.

### FINE ARTS AND EXHIBITIONS SUBCOMMITTEE (Leta Aljadir)

The committee will be meeting to discuss fall 1989 proposals.

### GRADUATE STUDIES, COMMITTEE ON (Ralph V. Exline)

1. Discussing new Interdisciplinary Ph.D. Program in Art Conservation
2. Discussing new Interdisciplinary Ph.D. in Neuroscience
3. Discussing Report of Ad Hoc Subcommittee regarding Graduate Student Tuition for Winter and Summer Session Courses
4. Discussing Proposed Revision of Graduate Policy PDE-9 -- Time Limits for Completion of MA and Ph.D. degrees
5. Considering policies and procedures for members of doctoral qualifying examination committees, dissertation defense committees, and for the review of dissertations submitted to the Graduate Studies Office

6. Discussing proposal to establish a concentration in Nursing Service Administration within the Master of Science degree program in Nursing

INTERNATIONAL STUDIES, COMMITTEE ON (Charles Marler)

Discussing comparability of college guidelines for giving group credit for international studies

NOMINATING COMMITTEE (Mary Donaldson-Evans)

No items currently before the committee.

PERFORMING ARTS SUBCOMMITTEE (Carolyn Freed)

No items under consideration.

UNDERGRADUATE ADMISSIONS AND STANDING, COMMITTEE ON (John Hurt)

1. Reviewing admissions policy changes with Dean of Admissions
2. Discussing forecast of declining pool of potential in-state applicants in the 1990's

UNDERGRADUATE RECORDS AND CERTIFICATION, COMMITTEE ON (Anna Ciulla)

No items currently before committee.

UNDERGRADUATE STUDIES, COMMITTEE ON (James L. Morrison)

1. Discussing multicultural course requirements
2. Discussing proposal in Medical Humanities
3. Discussing final examinations

VISITING SCHOLARS AND SPEAKERS SUBCOMMITTEE (John MacKenzie)

The Provost has allocated limited additional funds to support spring semester speaker programs. Units are encouraged to get 89B funding requests in quickly.

/wc



# University of Delaware

ATTACHMENT 1

COLLEGE OF ARTS & SCIENCE  
DEPARTMENT OF ENGLISH  
204 MEMORIAL HALL  
NEWARK, DELAWARE 19716

(302) 451-2361

August 31, 1988

Memo to: Chair, Committee on Undergraduate Studies

From: James M. Dean, Department of English, (15)

Subject: Medieval Studies Minor

Daniel Callahan and I, together with other interested faculty, seek to institute a new, interdisciplinary Medieval Studies Minor.

We plan to use the medieval courses already listed in course catalogues as well as new and/or ad hoc courses as they might arise. Callahan and I have agreed to serve as Coordinators for this Minor in its initial stages—I would begin as Coordinator (advisor) and Callahan would take over after two years. Obviously, there would be no expenses for the proposed program. The Minor, with its international appeal in languages, literature and the arts, and cultural study, should complement our fledgling multicultural studies program.

We believe we have an outstanding and enthusiastic faculty for this Minor in the following departments: Art History (L. Nees), English (M. Amsler, J. Dean, W. B. Finnie), History (D. Callahan, L. Duggan), Language and Literature (R. Steiner, A. Wedel), Music (P. Jeffrey), and Philosophy (K. Rogers). Please see the attached brochure for our offerings and instructors. The strength of this faculty should be a chief element in the Minor's success.

Herewith a brief statement of purpose and program requirements:

Purpose. This is an interdisciplinary program designed to provide graduates with an organized, broadly-based focus for their interests in Medieval Studies. The program is designed to enhance, rather than substitute for, a student's disciplinary major.

Program Requirements. A minimum of 18 credits is required, from the following courses (or appropriate substitute courses), selected from at least three departments.

ARH 210, 313, 406, 620. E 321, 322. FR 423, 623. H 241, 245, 342, 343, 344, 471, 671.  
LIN 423, 623. MU 311, 411. PHL 302.  
SP 435, 635.

Substitutions may be made for the above specified courses, with permission from the Coordinator of the Medieval Studies Program, but only so long as the same disciplinary distribution is maintained.

cc L. Campbell, Provost  
H. Gouldner, Dean  
H. Brock, Assoc Dean  
Medieval Studies Faculty



# University of Delaware

COLLEGE OF ARTS & SCIENCE  
DEPARTMENT OF LINGUISTICS  
46 E. DELAWARE AVENUE  
NEWARK, DELAWARE 19716

(302) 451-6806

MEMO TO: J. M. Dean, English Department

FROM: Ralph V. Exline, Acting Chair

DATE: July 14, 1988

SUBJECT: Memo on Medieval Studies Minor

I appreciate your courtesy in sending me a memo concerning the participation of Linguistics faculty in the Medieval Studies Minor. I believe, however, that the response to your questions would more appropriately come from the new permanent chairperson, Dr. Peter Cole, who will take office on September 1, 1988. I will insure that your memo be brought to his attention for early action.

In addition to the French course (423/623) which you called to my attention, you may wish to consider another course recently added to the Linguistics Department offerings, namely LIN 423/623 Medieval Language of Love and Hate. The course title and description in the 88-89 Course Catalog suggests that the course could be pertinent to your program.

Finally, FLL/CL 221 (Nordic Saga & Myth) and FLL/CL 223 (Castles, Queens and Troubadors) though listed in your Medieval Studies flyer (yellow sheet) do not appear as such in the 88-89 UD Course Catalog, but are both subsumed under the more general listing of FLL/CL 220 (Varying Authors and Genres). Though the course description states that the credit may be repeated if the topic differs, it seems possible that subsuming these two separate topics under the same course number may cause some problems for students interested in your program. The reason I mention this is based on the knowledge that for the past several years both Drs. Steiner (Castles, Queens and Troubadors) and Dr. Wedel (Nordic Saga and Myth) have offered these courses only during the Winter Session. If this practice continues, some means of identifying the separate topics would seem to be required. Perhaps you should take up this question with Dr. Zipser of the FLL Department.

RVE/jac

cc: Dr. Richard Zipser  
Dr. Peter Cole

# Memorandum



July 25, 1988

TO: James M. Dean  
Assistant Professor  
English Department

FROM: David Herman, Chair  
Department of Music

SUBJECT: Medieval Studies Minor

I was very interested in learn of the new, interdisciplinary medieval studies minor. In addition to being an area in which I have significant interest (although not necessarily expertise) it is the type of program which should take place in a University such as ours.

In response to your two questions I can tell you the following:

MU 311 is a regularly recurring course in our Department, and always will be taught. On the other hand, it would seem that MU 411 has not been taught for ages; in fact, I do not think this course will be scheduled at any time in the near future. At the present time, there is no one in the Department who can be released to serve as Coordinator of the Medieval Studies Minor. Nonetheless, I will be pleased to do whatever possible in facilitating things from this end.

Please let me know if you need any additional help or support in the future.

DH/djb







# University of Delaware

COLLEGE OF ARTS & SCIENCE  
DEPARTMENT OF ENGLISH  
204 MEMORIAL HALL  
NEWARK, DELAWARE 19716

(303) 451-2361

TO: Jim Dean  
Department of English

FROM: Jerry C. Beasley *JCB*  
Acting Chair, English

SUBJECT: Medieval Studies Minor

August 9, 1988

I am happy to support the Medieval Studies Minor. You may rest assured that the relevant English courses, E321 and E322, will be offered regularly. I foresee no difficulty with any necessary arrangements so that a member of the English faculty might serve for a time as coordinator.

I congratulate you for your part in developing this new minor. You have my best wishes for its success.

## PROPOSED CHANGES IN UNDERGRADUATE FINE ARTS REQUIREMENTS

The Art Department seeks permission to change the "Foundations" component of this undergraduate degree offering from twelve to fifteen credits. The new requirement would be as follows:

## First Semester of Study:

ART 110 Foundation Drawing I	3 credits
ART 111 Foundation Design	3 credits

## Second Semester of Study:

ART 112 Foundation Drawing II	3 credits
One Required Course Selected from 2-D study:	3 credits
ART 140 Introduction to Printmaking	
ART 234 Painting I	
ART 244 Photography I	
One Required Course Selected From 3-D Study:	3 credits
ART 250 Sculpture I	
ART 254 Ceramics I	
ART 260 Metals I	
ART 170 Basic Design: Fibers/CAD	

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TOTAL: 15 credits

NOTE: This removes ART 113, Foundation II Design from the requirement.

The Art Department also seeks permission to reduce the number of credits required for the "core" component of Undergraduate Fine Arts majors from its current level of twelve credits to six credits. These six credits are to be comprised of one course of 3-D study and one course of 2-D study, both of which are to be taken in different areas than those a student may have experienced as part of the Foundations program.

In addition, we wish to add three credits to the required departmental electives for Fine Arts majors. This is done to maintain the total number of credits required for the degree.

The accompanying comparison of current requirements and proposed changes is offered to clarify this proposal.

DEGREE: BACHELOR OF FINE ARTS

MAJOR: FINE ARTS

Current:

Major Requirements

Within the Department

Foundations:

ART 110 Foundation I Drawing	3 credits
ART 111 Foundation I Design	3 credits
ART 112 Foundation II Drawing	3 credits
ART 113 Foundation II Design	3 credits

Core:

Art Courses	6 credits
Two courses of 3-D study from two different areas selected from Sculpture, Ceramics, Fibers, or Metals	

Art Courses	6 credits
Two courses of 2-D study from two different areas selected from Photography, Painting, Printmaking, Drawing or Illustration	

Area of Concentration:

Art courses	9 credits
Nine credits beyond those that might have been taken as part of core requirements. Six of those must be at or above the 300 level.	
Art elective	3 credits

Proposed Changes:

Major Requirements

Within the Department

Foundations\*:

ART 110	Foundation Drawing I	3 credits
ART 111	Foundation Design	3 credits
ART 112	Foundation Drawing II	3 credits
One Required Course Selected From 2-D Study:		3 credits
ART 140	Introduction to Printmaking	
ART 234	Painting I	
ART 244	Photography I	
One Required Course Selected From 3-D Study:		3 credits
ART 250	Sculpture I	
ART 254	Ceramics I	
ART 260	Metals I	
ART 170	Basic Design: Fibers/CAD	

Core\*:

Art Courses

One course of 3-D Study Selected From: Sculpture, Ceramics, Fibers, or Metals		3 credits
One course of 2-D Study From Two Different Areas Selected From Photography, Painting, Printmaking, Drawing, or Illustration		3 credits

NOTE: Core courses must be taken in disciplines other than those experienced as part of the Foundations requirements.

Art Studio Major	18 credits
Art Studio Minor	9 credits
Art Department Electives*	12 credits
BFA Senior Exhibition	0 credits

\*Denotes points of change

## Department of Art, University of Delaware

## CURRENT

1000

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Math \_\_\_\_\_

## Group D (10 hours)

[illegible]

Sem	Dept	Class	Hrs	Gr	Sem	Dept	Class	Hrs	Gr
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[illegible]

## PROPOSED CHANGES IN ART MAJOR REQUIREMENTS

The Art Department seeks permission to change the "Foundations" component of this undergraduate degree offering from twelve to fifteen credits. The new requirement would be as follows:

## First Semester of Study:

ART 110 Foundations Drawing I	3 credits
ART 111 Foundations Design	3 credits

## Second Semester of Study:

ART 112 Foundation Drawing II	3 credits
One Required Course Selected From 2-D Study:	3 credits
ART 140 Introduction to Printmaking	
ART 234 Painting I	
ART 244 Photography I	
One Required Course Selected From 3-D Study:	3 credits
ART 250 Sculpture I	
ART 254 Ceramics I	
ART 260 Metals I	
ART 170 Basic Design: Fibers/CAD	

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TOTAL: 15 credits

NOTE: This removes ART 113, Foundation II Design from the requirement.

The Art Department also seeks permission to reduce the number of credits required for the "core" component of the Art Major from its current level of twelve credits to six credits. These six credits are to be comprised of one course of 3-D study and one course of 2-D study, both of which are to be taken in different areas than those a student may have experienced as part of the Foundations program.

In addition, we wish to add three credits to the required departmental electives for Art majors. This is done to maintain the same total number of credits required for the degree.

The accompanying comparison of current requirements and proposed changes is offered to clarify this proposal.



DEGREE: BACHELOR OF ARTS  
MAJOR: ART

Current

Major Requirements

Within the Department

Foundations

ART 110 Foundation I Drawing	3 credits
ART 111 Foundation I Design	3 credits
ART 112 Foundation II Drawing	3 credits
ART 113 Foundation II Design	3 credits

Core

Art Courses

Two courses of 3-D Study from two different areas selected from Sculpture, Ceramics, Fibers, or Metals	6 credits
Two courses of 2-D study from two different areas selected from Photography, Painting, Printmaking, Drawing or Illustration	6 credits

Areas of Concentration

Art Courses

Nine credits beyond those that might have been taken as part of core requirements. Six of those must be at or above the 300 level.	9 credits
Art elective	3 credits

Proposed Changes

Major Requirements

Within the Department

Foundations \*

ART 110 Foundation Drawing I	3 credits
ART 111 Foundation Design	3 credits
ART 112 Foundation Drawing II	3 credits
One required course selected from 2-D study:	3 credits
ART 140 Introduction to Printmaking	
ART 234 Painting I	
ART 244 Photography I	
One required course selected from 3-D study:	3 credits
ART 250 Sculpture I	
ART 254 Ceramics I	
ART 260 Metals I	
ART 170 Basic Design: Fibers/CAD	

Core\*

One course of 3-D study selected from Sculpture, Ceramics, Fibers, or Metals	3 credits
One course of 2-D study selected from Photography, Painting, Printmaking, Drawing, or Illustration	3 credits

NOTE: Core Courses must be taken in disciplines other than those experienced as part of the foundations requirements.

### Areas of Concentration

Nine credits beyond those that might have been taken as part of core requirements. Six of those must be at or above the 300 level. 9 credits

Art elective 6 credits

CORRECTION

## Department of Art, University of Delaware

Gr

ATTACHMENT 4

PROPOSED CHANGES IN UNDERGRADUATE VISUAL COMMUNICATIONS REQUIREMENTS

The Art Department seeks permission to change the "Foundations" component of the undergraduate degree offering from twelve to fifteen credits. The new requirement would be as follows:

First Semester of Study:

ART 110 Foundation Drawing I	3 credits
ART 111 Foundation Design	3 credits

Second Semester of Study:

ART 112 Foundation Drawing II	3 credits
One Required Course Selected From 2-D Study:	3 credits
ART 140 Introduction to Printmaking	
ART 234 Painting I	
ART 244 Photography I	
One Required Course Selected From 3-D Study:	3 credits
ART 250 Sculpture I	
ART 254 Ceramics I	
ART 260 Metals I	
ART 170 Basic Design: Fibers/CAD	

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TOTAL: 15 credits

NOTE: This removes ART 113, Foundation II Design from the requirement.

DEGREE: BACHELOR OF SCIENCE  
MAJOR: VISUAL COMMUNICATION

Current

Major Requirements

Within the Department

ART 110 Foundation I Drawing	3 credits	} FOUNDATIONS
ART 111 Foundation I Design	3 credits	
ART 112 Foundation II Drawing	3 credits	
ART 113 Foundation II Design	3 credits	
Art 200 Visual Communications Process I	3 credits	
ART 201 Visual Communications Process II	3 credits	
ART 210 Visual Communications Photography I	3 credits	
ART 211 Visual Communications Photography II	3 credits	
ART 302 Design for Art Studios I	3 credits	
ART 304 Design for Advertising Agencies	3 credits	
ART 306 Visual Communications Comping	3 credits	
ART 307 Visual Communications Writing	3 credits	
ART 312 Graphic Design Photography	3 credits	
ART 314 Advertising Design Photography	3 credits	
ART 400 Advanced Visual Communications Process	3 credits	
ART 401 Portfolio Preparation	3 credits	
ART 402 Design for Art Studios II	3 credits	
ART 404 Design for Advertising Agencies II	3 credits	
ART 408 Practicum	3 credits	

Proposed Changes

Major Requirements

Within the Department

Foundation

ART 110 Foundation Drawing I	3 credits
ART 111 Foundation Design	3 credits
ART 112 Foundation Drawing II	3 credits
One Required Course Selected From 2-D Study:	3 credits
ART 140 Introduction to Printmaking	
ART 234 Painting I	
ART 244 Photography I	
One Required Course Selected From 3-D Study:	3 credits
ART 250 Sculpture I	
ART 254 Ceramics I	
ART 260 Metals I	
ART 170 Basic Design: Fibers/CAD	
ART 200 Visual Communications Process I	3 credits
ART 201 Visual Communications Process II	3 credits
ART 210 Visual Communications Photography I	3 credits
ART 211 Visual Communications Photography II	3 credits
ART 302 Design for Art Studios I	3 credits
ART 304 Design for Advertising Agencies I	3 credits
ART 306 Visual Communications Comping	3 credits

ART 307 Visual Communications Writing	3 credits
ART 312 Graphic Design Photography	3 credits
ART 314 Advertising Design Photography	3 credits
ART 400 Advanced Visual Communications Process	3 credits
ART 401 Portfolio Preparation	3 credits
ART 402 Design for Art Studios II	3 credits
ART 404 Design for Advertising II	3 credits
ART 408 Practicum	3 credits



CURREN

Department of Art, University of Delaware

**Visual Communications (45 hours)**

Semester	Course	Grade	Semester	Course	Grade
Art History (9 hours)					

English 110 \_\_\_\_\_ 2nd Writing \_\_\_\_\_

## Group Requirements

**Free Electives (to bring total to 127 hours)**

[illegible]

# Memorandum



September 1, 1988

To: Chairperson, Committee on Undergraduate Studies, Arts and Science Faculty Senate

From: Mark Amsler, Associate Chairperson, English Department *MA*

Subject: Modification of the Requirements for the English Major and the English Major Concentrations

The English major at the University of Delaware is a diverse program with a large student population. Presently, the English Department offers an English major with a focus on literary studies, an English major with a concentration in Journalism, Business and Technical Writing, or Film, and an English major leading to certification in English secondary education. After eighteen months of planning, negotiation, and debate, the English Department has approved a set of changes in the design and focus of the English major which affects every degree within the English Department except English Education. The English minor is not affected by this revision. The changes include new degree requirements and deleted and added courses. The sections below summarize these changes within individual concentrations. Appended are the appropriate updated English major curriculum outlines and course approval forms.

English major with a focus on literary studies: In addition to the core sequence of required courses, E 202, 205, 206, and 324, majors must now take an additional course in American literature, EITHER E 340 OR 341. (One course--E 300 Foundations of Literary Study--is being piloted for a year, after which time it will be evaluated to determine whether it is appropriate to add as a required course for all English majors.) The remaining 21 credits are to be distributed among categories which have been redefined geographically and temporally to reflect the department's current emphases in not only literary history and criticism but also multicultural studies, comparative literature, and critical theory. "A course other than Shakespeare in British literature preceding 1660" is now "A course other than Shakespeare in medieval and/or Renaissance literature." "A course in British literature after 1660" is now "A course in literature between 1700 and 1900." "A course in American literature" is now "A course in modern literature." "A course in literary criticism or in one of the genres" is now "A course in cultural and theoretical studies (critical theory, women's studies, Black studies, folklore, film, linguistics)." These areas now define literary studies in a broader field, encompassing not only English and American literature but also writing in English around the world and comparative literature, cultural studies, and literary theory.



English major with a concentration in Business and Technical Writing, Journalism, or Film: In addition to the core sequence of required courses, E 202, 205, 206, and 324, EBT, EJR, and EFM majors must now take an additional course in American literature, EITHER E 340 OR 341. An additional twelve credits in literary study are to be distributed among redefined categories, and at least one course must be from each of the following areas: "A course other than Shakespeare in literature before 1900" and "A course in modern literature or cultural and theoretical studies."

The requirements for the concentration in Business and Technical Writing remain the same as before, except that some courses have been renumbered and a new course--E 413 Topics in Technical Writing--has been added as an elective. The requirements for the concentration in Journalism remain the same as before except that an elective course (E 408) has been deleted and E 409 Topics in Journalism substituted for it. The requirements for the concentration in Film remain the same as before.

The remaining changes in the English curriculum, as reflected in the updated Course Approval Forms, are relatively minor course deletions, additions, and revisions.

I will be happy to answer any questions you or your committee might have regarding this proposal.

## REVISED ENGLISH MAJOR GUIDELINES

A student majoring in English must take a minimum of 36 credit hours (twelve courses) to be distributed as follows:

Core sequence (required of all majors): E 202, 205, 206; E 324 or 424; E 340 or 341.

An English major focusing on literary and cultural studies also takes a minimum of 21 additional credit hours (seven courses). At least six courses must be at the 300 level or above, one course must be a 480 seminar, and at least one course must be from each of the following areas:

1. Medieval and Renaissance literature, excluding E 324 and 424.
2. Literature between 1700 and 1900.
3. Modern literature (since 1900).
4. Cultural and theoretical studies (including critical theory, women's studies, Black studies, folklore, film) or linguistics.

An English major concentrating in journalism, business and technical writing, or film takes the five required courses in the core sequence and at least three additional literature courses. At least two courses must be at the 300 level or above, one course must be a 480 seminar, and at least one course must be from each of the following groups:

1. Medieval and Renaissance literature (excluding E 324 or 424) OR Literature between 1700 and 1900.
2. Modern literature (since 1900) OR Cultural and theoretical studies (including critical theory, women's studies, Black studies, folklore, film) or linguistics.

English majors concentrating in journalism, business and technical writing, and film also take a minimum of four courses in their concentrations.

E 307, 308, 309, 310, 407, 409 count toward the English major only as part of the concentration in journalism; E 312, 410, 411, 412, 413, 414, 464 count toward the English major only as part of the concentration in Business and Technical Writing.

E 204, 210, 301, 365 do not count toward the English major.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH (ENG)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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UNIVERSITY REQUIREMENTS
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E 110 Critical Reading and Writing	3	X			
xx xxx #Three credits in an approved course or courses stressing multi-cultural, ethnic, and/or gender related content.	3	X	X	X	X

BA - COLLEGE REQUIREMENTS
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Skill Requirements

<u>Writing:</u> A writing course involving significant writing experience including two papers with a combined minimum of 3000 words which are to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.	3			X or	X
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<u>Foreign Language:</u> Completion of the intermediate-level course in a given language (112, 107 or 118) or satisfactory performance on a placement test in the language of the student's choice.	0-12	X	X	X	X
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Mathematics:

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)	3	X			
or					
M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)	3				
or					
One of the following:					
M 221 Calculus I	3				
M 241 Analytic Geometry and Calculus A	4				
or					
Successful performance on the college proficiency examination.					

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH (ENG)

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
<u>Breadth Requirements*</u>					
<u>Group A.</u> Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group B.</u> The study of culture and institutions over time. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group C.</u> Empirically based study of human beings and their environment. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group D.</u> The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two departments including a minimum of one course with an associated laboratory.	13	X	X	X	

### MAJOR REQUIREMENTS

#### Within the Department

E 202	Biblical and Classical Literature	3	X	X	X	X
E 205	Great English Writers I	3	X	X	X	X
E 206	Great English Writers II	3	X	X	X	X
E 324	Shakespeare	3	X	X	X	X
E 340	Amer. Lit. to Civil War OR 341 Amer. Lit.: Civil War to 1900	3	X	X	X	X
xxx	12 credits at the 300-level or above distributed as follows: <i>at least one course in each of the following areas:</i>	12	X	X	X	X
	a. A course other than Shakespeare in American literature, preceding 1660 <i>redefine and/or Renaissance</i>					
	b. A course in British literature after 1660 <i>between 1700 and 1900.</i>					
	c. A course in American literature.					
	d. A course in literary criticism or in one of the genres: poetry, fiction or drama.					
	<i>cultural and theoretical studies (critical theory, women's studies, Black studies, folklore, film, linguistics)</i>					
E xxx	English courses at the 200-level or above.	12	X	X	X	X

Note: One of the upper-division courses selected from the above must be a Seminar (E 480).



COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH (ENG)

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	TYPICAL FRESHMAN COMPLETES	TYPICAL SOPHOMORE COMPLETES	TYPICAL JUNIOR COMPLETES	TYPICAL SENIOR COMPLETES
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ELECTIVES
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Electives

X	X	X	X
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After required courses are completed, sufficient  
 elective credits must be taken to meet the minimum  
 credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF

124

#This requirement may be fulfilled thru a course taken to complete major requirements, group requirements,  
 breadth or elective requirements.

\*A course may be applied both towards the major requirement and a breadth requirement, but credits are  
 counted only once towards the total credits for graduation.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: BUSINESS/TECHNICAL WRITING (EBT)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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UNIVERSITY REQUIREMENTS
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E 110 Critical Reading and Writing	3	X			
xx xxx #Three credits in an approved course or courses stressing multi-cultural, ethnic, and/or gender related content.	3	X	X	X	X

BA - COLLEGE REQUIREMENTS
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Skill Requirements

<u>Writing:</u> A writing course involving significant writing experience including two papers with a combined minimum of 3000 words which are to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.	3			X or	X
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<u>Foreign Language:</u> Completion of the intermediate-level course in a given language (112, 107 or 118) or satisfactory performance on a placement test in the language of the student's choice.	0-12	X	X	X	X
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Mathematics:

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)	3	X			
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or

M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)	3				
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or

One of the following:

M 221 Calculus I	3				
M 241 Analytic Geometry and Calculus A	4				

or

Successful performance on the college proficiency examination.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: BUSINESS/TECHNICAL WRITING (EBT)

Page 2

SUGGESTED CURRICULUM	CREDITS	TYPICAL FRESHMAN COMPLETES	TYPICAL SOPHOMORE COMPLETES	TYPICAL JUNIOR COMPLETES	TYPICAL SENIOR COMPLETES
<u>Breadth Requirements*</u>					
<u>Group A.</u> Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group B.</u> The study of culture and institutions over time. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group C.</u> Empirically based study of human beings and their environment. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group D.</u> The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two departments including a minimum of one course with an associated laboratory.	13	X	X	X	X

# MAJOR REQUIREMENTS

## Within the Department

E	202	Biblical and Classical Literature	3	X	X	X	X
E	205	Great English Writers I	3	X	X	X	X
E	206	Great English Writers II	3	X	X	X	X
E	324	Shakespeare	3	X	X	X	X
req	340	Amer. Lit. to Civil War OR 341 Amer. Lit. Civil War II	3	X	X	X	X
xxx		Two credits at the 300-level distributed as follows: <sup>at least one alone</sup>	3	X	X	X	X
		as follows: <sup>at least one alone</sup> from each of the following areas: <sup>1229</sup>		X	X	X	
		a. A course other than Shakespeare in British Literature preceding 1660 or before 1900.					
		b. A course in <sup>modern</sup> British Literature at least 1660 or Cultural and Theoretical Studies					
		c. A course in American Literature: <sup>Critical Theory, Women's Studies, Black Studies,</sup>					
		d. A course in literary criticism or in one of the genres: poetry, fiction or drama.					
E	xxx	English literature course (200-level or above)	3	X	X	X	X

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: BUSINESS/TECHNICAL WRITING (EBT)

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
Note: One of the upper-division courses selected from the above must be a Seminar (E 480).					
E <del>303</del> <sup>411</sup> Rhetoric for Business and Technical Writers	3	<del>x</del> <sup>2</sup>	x	x	x
One of the following two courses:					
E 312 Written Communications in Business	3	<del>x</del> <sup>2</sup>	x	x	x
E 410 Technical Writing	3				
E <del>410</del> <sup>412</sup> Business and Technical Publication	3	<del>x</del> <sup>2</sup>	x	x	x
E 464 Internship in Business/Technical Writing	3	<del>x</del> <sup>2</sup>	x	x	x
E 414 Technical Editing	3		x	x	x

ELECTIVES
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Electives

x	x	x	x
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After required courses are completed, sufficient elective credits must be taken to meet the minimum credit requirement for the degree. Most concentrations take a core of courses in a technical or business discipline such as Computer Science, Chemistry, Business Administration or Accounting.

CREDITS TO TOTAL A MINIMUM OF

124

#This requirement may be fulfilled thru a course taken to complete major requirements, group requirements, breadth or elective requirements.

\*A course may be applied both towards the major requirement and a breadth requirement, but credits are counted only once towards the total credits for graduation.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: FILM (EFM)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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UNIVERSITY REQUIREMENTS

E 110 Critical Reading and Writing	3	X			
xx xxx #Three credits in an approved course or courses stressing multi-cultural, ethnic, and/or gender related content.	3	X	X	X	X

BA - COLLEGE REQUIREMENTS

Skill Requirements

<u>Writing:</u> A writing course involving significant writing experience including two papers with a combined minimum of 3000 words which are to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.	3			X or	X
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<u>Foreign Language:</u> Completion of the intermediate-level course in a given language (112, 107 or 118) or satisfactory performance on a placement test in the language of the student's choice.	0-12	X	X	X	X
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Mathematics:

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)	3	X			
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or

M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)	3				
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or

One of the following:

M 221 Calculus I	3				
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M 241 Analytic Geometry and Calculus A	4				
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or

Successful performance on the college proficiency  
examination.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: FILM (EFM)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
<u>Breadth Requirements*</u>					
<u>Group A.</u> Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group B.</u> The study of culture and institutions over time. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group C.</u> Empirically based study of human beings and their environment. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group D.</u> The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two departments including a minimum of one course with an associated laboratory.	13	X	X	X	X

MAJOR REQUIREMENTS

Within the Department

E	202	Biblical and Classical Literature	3	X	X	X	X
E	205	Great English Writers I	3	X	X	X	X
E	206	Great English Writers II	3	X	X	X	X
EFM	324	Shakespeare	3	X	X	X	X
xxx	340	Amer. Lit. to Civil War OR 341 Amer. Lit.: Civil War to WWII	3	X	X	X	X
		<i>12 credits at the 300-level distributed as follows: from each of the following areas:</i>	12	X	X	X	X
		a. A course other than Shakespeare in British Literature preceding 1660 or before 1900					
		b. A course in <del>British</del> <sup>modern</sup> Literature, <del>before</del> 1660 or cultural and theoretical					
		c. A course in American Literature, <del>Studies</del> (critical theory, women's studies, Black studies, folklore, linguistics)					
		d. A course in literary criticism or in one of the genres: poetry, fiction or drama					
E	xxx	English literature course (200-level or above)	3	X	X	X	X

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: FILM (EFM)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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Note: One of the upper-division courses selected from the above must be a Seminar (E 480).

E 217 Introduction to Film	3	X	X	X	X
E 317 Film History	3	<del>X</del>	X	X	X
E 318 Studies in Film (variable content, may be repeated once)	3	<del>X</del>	X	X	X
E 417 Film Theory and Criticism	3	<del>X</del>	X	X	X

ELECTIVES
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<u>Electives</u>	X	X	X	X
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After required courses are completed, sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF 124

#This requirement may be fulfilled thru a course taken to complete major requirements, group requirements, breadth or elective requirements.

\*A course may be applied both towards the major requirement and a breadth requirement, but credits are counted only once towards the total credits for graduation.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: JOURNALISM (EJR)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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UNIVERSITY REQUIREMENTS

E 110 Critical Reading and Writing	3	X			
xx xxx #Three credits in an approved course or courses stressing multi-cultural, ethnic, and/or gender related content.	3	X	X	X	X

BA - COLLEGE REQUIREMENTS

Skill Requirements

<u>Writing:</u> A writing course involving significant writing experience including two papers with a combined minimum of 3000 words which are to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.	3			X or	X
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<u>Foreign Language:</u> Completion of the intermediate-level course in a given language (112, 107 or 118) or satisfactory performance on a placement test in the language of the student's choice.	0-12	X	X	X	X
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Mathematics:

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)	3	X			
or					
M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)	3				
or					
One of the following:					
M 221 Calculus I	3				
M 241 Analytic Geometry and Calculus A	4				

or  
 Successful performance on the college proficiency  
 examination.



COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: JOURNALISM (EJR)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
<u>Breadth Requirements*</u>					
<u>Group A.</u> Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group B.</u> The study of culture and institutions over time. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group C.</u> Empirically based study of human beings and their environment. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group D.</u> The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two departments including a minimum of one course with an associated laboratory.	13	X	X	X	X

MAJOR REQUIREMENTS

Within the Department

E	202	Biblical and Classical Literature	3	X	X	X	X
E	205	Great English Writers I	3	X	X	X	X
E	206	Great English Writers II	3	X	X	X	X
W	324	Shakespeare	3	X	X	X	X
W	340	Amer. Lit. to Civil War OR 341 Amer. Lit.: CW to WWII	3	X	X	X	X
W	340	12 credits at the 300-level distributed	12	X	X	X	X
W	340	9 credits with at least one course in each of the following areas:	9	X	X	X	X
		a. A course other than Shakespeare in British Literature preceding 1660 or before 1900.					
		b. A course in modern British Literature or a course in cultural and theoretical studies					
		c. A course in American Literature or Critical Theory, Women's Studies, Black Studies, Folklore, Film, Linguistics					
		d. A course in literary criticism or in one of the genres: poetry, fiction or drama					

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH  
 CONCENTRATION: JOURNALISM (EJR)

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
E xxx <del>English</del> literature course (200 level or above)	3	X	X	X	X
Note: One of the upper-division courses selected from the above must be a Seminar (E 480).					
Prior to enrolling in the following course, E 110 or equivalent must be completed with a grade of B or better:					
E 307 News Writing and Editing	3	X	X	X	X
E xxx English courses. At least nine more credits chosen from among the following six courses:	9	<del>X</del>	X	X	X
E 308 Reporter's Practicum	3				
E 309 Feature and Magazine Writing	3				
E 310 Copy Editing and Layout	3				
E 407 Advanced Reporting	1-3				
<del>E 408 Editor's Practicum</del>	<del>3</del>				
E 409 Topics in Journalism	3				
E 466 Internship	1-6				

ELECTIVES

Electives

X X X X

After required courses are completed, sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF 124

#This requirement may be fulfilled thru a course taken to complete major requirements, group requirements, breadth or elective requirements.

\*A course may be applied both towards the major requirement and a breadth requirement, but credits are counted only once towards the total credits for graduation.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH EDUCATION (XEE)

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<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETE</u>
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UNIVERSITY REQUIREMENTS

E 110 Critical Reading and Writing	3	X			
xx xxx #Three credits in an approved course or courses stressing multi-cultural, ethnic, and/or gender related content.	3	X	X	X	X

BA - COLLEGE REQUIREMENTS

Skill Requirements

<u>Writing:</u> A writing course involving significant writing experience including two papers with a combined minimum of 3000 words which are to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.	3			X or	X
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<u>Foreign Language:</u> Completion of the intermediate-level course in a given language (112, 107 or 118) or satisfactory performance on a placement test in the language of the student's choice.	0-12	X	X	X	X
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Mathematics:

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)	3	X			
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or

M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)	3				
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or

One of the following:

M 221 Calculus I	3				
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M 241 Analytic Geometry and Calculus A	4				
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or

Successful performance on the college proficiency  
examination.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH EDUCATION (XEE)

Page 2

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
<u>Breadth Requirements*</u>					
<u>Group A.</u> Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group B.</u> The study of culture and institutions over time. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group C.</u> Empirically based study of human beings and their environment. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group D.</u> The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two departments including a minimum of one course with an associated laboratory.	13	X	X	X	X

**MAJOR REQUIREMENTS**

Within the Department

E 202	Biblical and Classical Literature	3	X	X	X	X
E 205	Great English Writers I	3	X	X	X	X
E 206	Great English Writers II	3	X	X	X	X
E 302	Advanced Composition	3	X	X	X	X
E 324	Shakespeare	3	X	X	X	X
E 340	American Literature to the Civil War	3	X	X	X	X
E 341	American Literature, Civil War to World War II	3	X	X	X	X
E 390	Introduction to the English Language	3	X	X	X	X
E 688	Teaching Composition	3	X	X	X	X
E xxx	Nine credits above the 200-level distributed as follows:	9	X	X	X	X
A course in each of the following three areas:						
E xxx	British Literature before 1900	3				
E xxx	20th Century British, American or Comparative Literature	3				
E xxx	Literary Criticism	3				

Note: One of the upper division courses selected from the above must be a seminar (E 480).

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: ENGLISH  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: ENGLISH EDUCATION (XEE)

Page 3

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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Within the College

COM 360 Oral Interpretation of Literature	3	X	X	X	X
One of the following six courses:					
E 494 History of the English Language	3				
LIN 490 Linguistic Theory	3				
LIN 491 Semantics	3				
LIN 495 Modern English Grammars	3				
LIN 497 Teaching Standard English in the Inner City	3				
LIN 498 Teaching English as a Second Language	3				

Professional Studies

EDS 201 Education and Society	3	X	X	X	X
EDS 301 Psychological Foundations of Education	3	X	X	X	X
EDS 302 Educational Psychology	3	X	X	X	X
EDD 403 Adolescent Literature	3			X	X
E 384 Teaching English in Secondary School	3			X	X
E 481 Seminar in Teaching English	3				X
EDD 400 Student Teaching	6-9				X

ELECTIVES
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Electives

X	X	X	X
---	---	---	---

After required courses are completed, sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF 124

#This requirement may be fulfilled thru a course taken to complete major requirements, group requirements, breadth or elective requirements.

\*A course may be applied both towards the major requirement and a breadth requirement, but credits are counted only once towards the total credits for graduation.

Note: Some group requirements are specified by the concentration.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: HISTORY  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: HISTORY  
 CONCENTRATION: JOURNALISM (HJR)

Page 1

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
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**UNIVERSITY REQUIREMENTS**

E 110 Critical Reading and Writing	3	X			
xx xxx #Three credits in an approved course or courses stressing multi-cultural, ethnic, and/or gender related content.	3	X	X	X	X

**BA - COLLEGE REQUIREMENTS**

Skill Requirements

<u>Writing:</u> A writing course involving significant writing experience including two papers with a combined minimum of 3000 words which are to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.	3			X or	X
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<u>Foreign Language:</u> Completion of the intermediate-level course in a given language (112, 107 or 118) or satisfactory performance on a placement test in the language of the student's choice.	0-12	X	X	X	X
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Mathematics:

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)	3	X			
--	---	---	--	--	--

or

M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)	3				
--	---	--	--	--	--

or

One of the following:

M 221 Calculus I	3				
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M 241 Analytic Geometry and Calculus A	4				
--	---	--	--	--	--

or

Successful performance on the college proficiency examination.

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: HISTORY  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: HISTORY  
 CONCENTRATION: JOURNALISM (HJR)

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	<u>TYPICAL FRESHMAN COMPLETES</u>	<u>TYPICAL SOPHOMORE COMPLETES</u>	<u>TYPICAL JUNIOR COMPLETES</u>	<u>TYPICAL SENIOR COMPLETES</u>
<u>Breadth Requirements*</u>					
<u>Group A.</u> Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group B.</u> The study of culture and institutions over time. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group C.</u> Empirically based study of human beings and their environment. Twelve credits representing at least two departments.	12	X	X	X	X
<u>Group D.</u> The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two departments including a minimum of one course with an associated laboratory.	13	X	X	X	X

MAJOR REQUIREMENTS
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Within the Department

H 101	Western Civilization to 1648	3	X	X	X	X
H 102	Western Civilization, 1648 to the Present	3	X	X	X	X
H 268	Seminar	3	X	X	X	X
H xxx	History course on the third world or ancient history	3	X	X	X	X
H xxx	History courses at or above the 300-level	12	X	X	X	X
H 4xx	History seminar at the 400-level or above (excluding H 491, H 493 and Independent Study)	3	X	X	X	X
H xxx	History course	3	X	X	X	X

Within the College

E 307	News Writing and Editing	3	X	X	X	X
E xxx	At least nine credits chosen from among the following courses:	9	X	X	X	X
E 308	Reporter's Practicum	3				
E 309	Feature and Magazine Writing	3				

COLLEGE: ARTS AND SCIENCE  
 DEPARTMENT: HISTORY  
 DEGREE: BACHELOR OF ARTS  
 MAJOR: HISTORY  
 CONCENTRATION: JOURNALISM (HJR)

Page 3

<u>SUGGESTED CURRICULUM</u>	<u>CREDITS</u>	TYPICAL	TYPICAL	TYPICAL	TYPICAL
		FRESHMAN	SOPHOMORE	JUNIOR	SENIOR
		<u>COMPLETES</u>	<u>COMPLETES</u>	<u>COMPLETES</u>	<u>COMPLETES</u>
E 310 Copy Editing and Layout	3				
E 407 Advanced Reporting	1-3				
<del>E 408 Editor's Practicum</del>	<del>3</del>				
<del>E 409 Topics in Journalism</del>	<del>3</del>				
E 466 Internship	1-6				

ELECTIVES

Electives

X X X X

After required courses are completed, sufficient  
 elective credits must be taken to meet the minimum  
 credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF

124

#This requirement may be fulfilled thru a course taken to complete major requirements, group requirements,  
 breadth or elective requirements.

\*A course may be applied both towards the major requirement and a breadth requirement, but credits are  
 counted only once towards the total credits for graduation.



**SUGGESTED CURRICULUM**

- Group B.** The study of culture and institutions over time. Twelve credits representing at least two areas.
- Group C.** Empirically based study of human beings and their environment. Twelve credits representing at least two areas.
- Group D.** The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two areas including a minimum of one course with an associated laboratory.

CREDITS\*

12<sup>1-4</sup>12<sup>1-4</sup>13<sup>1-4</sup>**MAJOR REQUIREMENTS****Within the Department**

- COM 245 Mass Communication and Culture ‡ 3<sup>15</sup>
- COM 256 Principles of Communication Theory ‡ 3<sup>17</sup>
- COM 301 Introduction to Communication Inquiry ‡ 3<sup>18</sup>
- COM 330 Communication and Social Behavior ‡ 3<sup>19</sup>
- COM 350 Public Speaking 3<sup>2,4</sup>
- COM 290 Introduction to Mass Communication 3<sup>27</sup>
- COM 365 Legal Issues of the Mass Media 3<sup>18</sup>
- COM 424 Media Message Analysis 3<sup>18</sup>
- COM 445 Comparative and International Broadcasting 3<sup>18</sup>
- COM 450 Mass Communication Effects 3<sup>17</sup>
- One additional 400-level COM course, not COM 466 or COM 468, outside your concentration. 3<sup>2,4</sup>
- Up to 6 COM elective courses for a total of not less than 36 nor more than 45 COM credits. These may be taken from the other concentrations or from the following:

**Interpersonal/Organizational Communication Electives**

- COM 200 Introduction to Human Communication Systems 3
- COM 251 The Development of Verbal Communication 3
- COM 320 Analysis of Intercultural Communication 3
- COM 340 Principles of Interviewing 3
- COM 356 Small Group Communication 3
- COM 421 Intercultural Communication: Applications in International Contexts 3
- COM 438 Speech and Language in Human Behavior 3
- COM 440 Topics in Interpersonal and Organizational Communication 3
- COM 452 Communication, Power and Values 3
- COM 485 Analysis of Verbal Communication 3

**Mass Communication Electives**

- COM 290 Introduction to Mass Communication 3
- COM 325 Television Production 3
- COM 388 TV Production Practicum 3
- COM 418 Topics in Mass Communication 3
- COM 435 Advanced TV Production and Direction 3

**Public Relations Electives**

(Note: E 307 is prerequisite to the following sequence and should be taken in the sophomore year.)

- CCM 309 Introduction to Public Relations 3
- CCM 311 Public Relations Communication Techniques 3
- CCM 409 Public Relations 3
- CCM 413 Public Relations Program Design 3

**General Electives**

- CCM x66 Independent Study/Special Problems (366/466) 1-6
- COM 360 Oral Interpretation of Literature 3
- COM 460 Principles of Communication for the Teaching-Learning Situation 3
- COM 468 Internship 1-6
- COM 490 Honors Reading in Communication 3
- COM 491 Honor Thesis 3
- COM x67 Experimental Courses (367/467) 3

**ELECTIVES****Electives**

After required courses are completed sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF

124

**DEGREE: BACHELOR OF ARTS****MAJOR: COMMUNICATION****CONCENTRATION: PRESPEECH PATHOLOGY/AUDIOLOGY****SUGGESTED CURRICULUM**

CREDITS\*

**UNIVERSITY REQUIREMENTS**

E 110 Critical Reading and Writing

3<sup>1</sup>**COLLEGE REQUIREMENTS****Skill Requirements**

**Writing:** A writing course involving significant writing experience including two papers with a combined minimum of 3,000 words to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet.

3<sup>2,4</sup>

**Foreign Language:** Completion of the intermediate-level course (107, 112 or 118) or satisfactory performance on a placement test in the language of the student's choice.

0-12<sup>1-4</sup>**Mathematics:**

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics)

3<sup>1</sup>

or

M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics)

3

One of the following:

M 211 Introductory Calculus

4

M 221 Calculus I

3

M 241 Analytic Geometry and Calculus A

4

or

Successful performance on the college proficiency exam.

**Breadth Requirements†** (See page 40)

**Group A.** Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two areas.

12<sup>1-4</sup>

**Group B.** The study of culture and institutions over time. Twelve credits representing at least two areas.

12<sup>1-4</sup>

**Group C.** Empirically based study of human beings and their environment. Twelve credits representing at least two areas.

12<sup>1-4</sup>

**Group D.** The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two areas including a minimum of one course with an associated laboratory.

13<sup>1-4</sup>**MAJOR REQUIREMENTS****Within the Department**

- COM 245 Mass Communication and Culture ‡ 3<sup>15</sup>
- COM 256 Principles of Communication Theory ‡ 3<sup>17</sup>
- COM 301 Introduction to Communication Inquiry ‡ 3<sup>18</sup>
- COM 330 Communication and Social Behavior ‡ 3<sup>19</sup>
- COM 350 Public Speaking 3<sup>2,4</sup>
- COM 275 Introduction to Phonetics and Phonology 3<sup>2,4</sup>
- COM 430 Introduction to Audiology 3<sup>2,4</sup>
- COM 431 Introduction to Speech Pathology 3<sup>2,4</sup>
- COM 432 Introduction to Language Disorders 3<sup>2,4</sup>
- One additional 400-level COM course, not COM 466 or COM 468, outside your concentration. 3<sup>2,4</sup>

COM 468 Internship 6<sup>2,4</sup>

Six credits of internship are necessary to obtain sufficient clinical experience to gain entrance to a master's program.

Up to 6 COM elective courses for a total of not less than 36 nor more than 45 COM credits. These may be taken from the other concentrations or from the following:

18<sup>2,4</sup>

\* Superior figures indicate semester (fall or spring) and/or years in which the course is normally taken, i.e., "fall of freshman year," "spring of sophomore year," etc.

† A course may be applied toward both the major requirement and a breadth requirement, but credits are counted only once toward the total credits for graduation.

‡ Must be completed with a grade point average of 2.5 or better.

SUGGESTED CURRICULUM	CREDITS*
<i>Interpersonal/Organizational Communication Electives</i>	
COM 200 Introduction to Human Communication Systems	3
COM 251 The Development of Verbal Communication	3
COM 320 Analysis of Intercultural Communication	3
COM 340 Principles of Interviewing	3
COM 356 Small Group Communication	3
COM 421 Intercultural Communication: Applications in International Contexts	3
COM 438 Speech and Language in Human Behavior	3
COM 440 Topics in Interpersonal and Organizational Communication	3
COM 452 Communication, Power and Values	3
COM 485 Analysis of Verbal Communication	3
<i>Mass Communication Electives</i>	
COM 290 Introduction to Mass Communication	3
COM 325 Television Production	3
COM 388 TV Production Practicum	3
COM 418 Topics in Mass Communication	3
COM 435 Advanced TV Production and Direction	3
<i>Public Relations Electives</i>	
(Note: E 307 is prerequisite to the following sequence and should be taken in the sophomore year.)	
COM 309 Introduction to Public Relations	3
COM 311 Public Relations Communication Techniques	3
COM 409 Public Relations	3
COM 413 Public Relations Program Design	3
<i>General Electives</i>	
COM x66 Independent Study/Special Problems (366/466)	1-6
COM 360 Oral Interpretation of Literature	3
COM 460 Principles of Communication for the Teaching-Learning Situation	3
COM 490 Honors Reading in Communication	3
COM 491 Honor Thesis	3
COM x67 Experimental Courses (367/467)	3

**ELECTIVES***Electives*

After required courses are completed sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

CREDITS TO TOTAL A MINIMUM OF

124

Note: The Speech Pathology/Audiology concentration is open to those students desiring to become certified speech pathologists. The program cannot be completed at the University of Delaware as we do not offer the required courses. The concentration allows a student to obtain sufficient education in the Speech Pathology/Audiology area to enter a master's degree program at some other university where he or she can work toward certification. Interested students should contact the department chair for more information.

**COMPUTER AND INFORMATION SCIENCES**

As societies grow and become more industrialized, the problems to be solved grow in number and complexity. Some of the problems are scientific; their solution increases our understanding of the universe. Others are technological and are solved to permit knowledge of the world around us to be applied in the service of humankind; still others are organizational or sociological and deal with the interaction of people with each other and with their environment.

With the aid of computers, it is possible to solve problems previously well beyond the reach of human capability at speeds that are equal to the urgency created by the modern world. Problems recently considered far too complex to be treated quantitatively are now solved routinely. These same computers, which are helping to solve the problems of science, technology, government, and business, are widely applied in information systems of service to everyone and in automation systems to reduce further the toil of humankind. Their potential for extending human brainpower is just beginning to be appreciated.

In recognition of the importance of these new concepts, techniques and technology, the Department of Computer and Information Sciences offers four-year undergraduate programs leading to either a Bachelor of Arts degree in computer science or a Bachelor of Science degree in computer science. A limited number of students are admitted to these programs and a limited number of students may transfer from a different major. The latest information on these programs is available in the department office in 103 Smith Hall.

Courses are also provided for students in other areas who desire an understanding of the application of computers to the subject of their major interest. In many courses, problem solutions require the use of computers located in the University of Delaware Computing Center. These computers are available to undergraduate students for use in connection with both course work and research.

\* Superior figures indicate year or years in which the course is normally taken, i.e., 'freshman year,' 'sophomore year,' etc.

4/6/87

HONORS DEGREES

Honors Degrees are currently (88A/8) available in the following degree programs:

Anthropology, Art History, Biology, Chemistry, A&S Dean's Scholar, Economics, Educational Studies, English, History, Liberal Studies, Philosophy, Physics, Political Science, Psychology.

A candidate for an Honors Baccalaureate Degree must satisfy the following:

- I. The requirements for the baccalaureate degree in the major (including all University and College requirements).
- II. The generic requirements for the Honors Degree:
  - A. The candidate's University of Delaware cumulative grade point index must be at least a 3.4 at the time of graduation. (A department may specify a minimum grade point index within the major.)
  - B. At least sixty (60) of the total credits accumulated for graduation must be at the 300 level or above.
  - C. The candidate must complete at least thirty (30) credit hours of designated Honors courses meeting the following qualifications:
    1. at least twelve (12) Honors credits must be earned in courses in the major department or in closely related areas as defined by the department and approved by the Honors Program (certain graduate level courses may be designated as satisfying Honors credits);
    2. six (6) Honors credits must be earned in the Honors Tutorials: U 490 Humanities-3 credits and U 491 Natural/Social Sciences-3 credits;
    3. at least six (6) Honors credits must be earned in courses outside the areas defined in C-1 and C-2 above;
    4. at least twelve (12) Honors credits must be earned at the 300 level or higher in any combination of C-1, C-2, or C-3 above.
  - D. In addition to the 30 credits of Honors courses in IIC, the candidate must complete six (6) credits of an Honors thesis or project (U 401-30 and U 402-30) and give an oral presentation of the thesis or project to a committee of faculty approved by the major department and the Honors Program. U 401-30 and U 402-30 are taken in the senior year; however, work on the thesis or project should begin in the junior year to allow completion during the senior year.
  - E. The candidate must take a comprehensive written examination in the major, administered by the major department during the senior year.
- III. Submission of the Honors Degree Application Form should be made during the sophomore year and must be made no later than the end of the junior year at the University Honors Program office, 186 S. College Avenue. Neither completion of the freshman year in the Honors Program nor receipt of the General Honors Certificate is required for an Honors Degree.

**DEGREE: BACHELOR OF ARTS  
MAJOR: COMPUTER AND INFORMATION SCIENCES**

**SUGGESTED CURRICULUM CREDITS\***

**UNIVERSITY REQUIREMENTS**

E 110 Critical Reading and Writing 3<sup>1</sup>

**COLLEGE REQUIREMENTS**

**Skill Requirements**

**Writing:** A writing course involving significant writing experience including two papers with a combined minimum of 3,000 words to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet. 3

**Foreign Language:** Completion of the intermediate-level course (112) in a given language or satisfactory performance on a placement test in the language of the student's choice. 0-12<sup>1-4</sup>

**Mathematics:**

M 114 Elementary Mathematics and Statistics (designed for students who do not intend to continue the study of mathematics) 3<sup>1</sup>

or  
M 115 Pre-Calculus (designed for students who intend to continue the study of mathematics) 3

**One of the following:**

M 211 Introductory Calculus 4

M 221 Calculus I 3

M 241 Analytic Geometry and Calculus A 4

**or**

Successful performance on the college proficiency exam.

**Breadth Requirements (See page 37)**

**Group A.** Understanding and appreciation of the creative arts and humanities. Twelve credits representing at least two areas. 12<sup>1-4</sup>

**Group B.** The study of culture and institutions over time. Twelve credits representing at least two areas. 12<sup>1-4</sup>

**Group C.** Empirically based study of human beings and their environment. Twelve credits representing at least two areas. 12<sup>1-4</sup>

**Group D.** The study of natural phenomena through experiment and analysis. A minimum of thirteen credits representing at least two areas including a minimum of one course with an associated laboratory. 13<sup>1-4</sup>

**MAJOR REQUIREMENTS**

CIS 180 Introduction to Computer Science I 3<sup>1</sup>

CIS 181 Introduction to Computer Science II 3<sup>1</sup>

CIS 220 Data Structures 3<sup>2</sup>

CIS 260 Machine Organization and Microcomputers 3<sup>2</sup>

Fifteen credits of Computer Science at or above the 200 level approved by the student's adviser. (CIS 200 and CIS 300 do not count.) 15<sup>0-4</sup>

**Within the College**

M 210 Introductory Discrete Mathematics 3<sup>1</sup>

M 215 Analysis of Algorithms 3<sup>2</sup>

**ELECTIVES**

**Electives**

After required courses are completed, sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

**CREDITS TO TOTAL A MINIMUM OF** 124

**DEGREE: BACHELOR OF SCIENCE  
MAJOR: COMPUTER AND INFORMATION SCIENCES**

**SUGGESTED CURRICULUM**

**CREDITS\***

**UNIVERSITY REQUIREMENTS**

E 110 Critical Reading and Writing

**MAJOR REQUIREMENTS**

**Within the Department**

CIS 180 Introduction to Computer Science I 3<sup>1</sup>

CIS 181 Introduction to Computer Science II 3<sup>1</sup>

CIS 220 Data Structures 3<sup>2</sup>

CIS 260 Machine Organization and Microcomputers 3<sup>2</sup>

CIS 310 Logic and Programming 3<sup>2</sup>

CIS 320 Algorithms and Advanced Programming 3<sup>2</sup>

CIS 360 Computer Architecture 3<sup>2</sup>

CIS 361 Operating Systems 3<sup>2</sup>

CIS 471 Computer Design 3<sup>2</sup>

**Technical Electives**

Nine credits at or above the 300 level (CIS 300 does not count). (CIS 467 courses must be approved by department Undergraduate Committee.) 9<sup>1-4</sup>

**CIS Concentration**

Twelve credits in advanced courses in an adviser-approved concentration. Students are encouraged to explore how other subject areas impact and are impacted by computer science. An approval form signed by the CIS adviser is required. 12<sup>1-4</sup>

**Within the College**

**Related Work**

M 210 Introductory Discrete Mathematics 3<sup>1</sup>

M 211 Introductory Calculus 4<sup>1</sup>

M 215 Analysis of Algorithms 3<sup>2</sup>

ST 205 Elementary Statistics 3<sup>2</sup>

E 312 Written Communications in Business 3<sup>2</sup>

**or**

E 410 Technical Writing

One of the following sequences of laboratory science courses:

PS 207 General Physics 4<sup>1-2</sup>

PS 208 General Physics 4<sup>1-2</sup>

**or**

C 103 General Chemistry 4

C 104 General Chemistry 4

**or**

B 207 Introductory Biology I 4

B 208 Introductory Biology II 4

**or**

GEO 107 General Geology I 4

GEO 108 General Geology II 4

CSC 355 Computers, Ethics and Society 3<sup>2</sup>

**Within the University**

EE 202 Introduction to Digital Systems 3<sup>2</sup>

**Skill Requirements**

**Writing:** A writing course involving significant writing experience including two papers with a combined minimum of 3,000 words to be submitted for extended faculty critique of both composition and content. This course must be taken in a student's junior or senior year. Appropriate writing courses are normally designated in the semester's Registration Booklet. 3<sup>1-4</sup>

**Breadth Requirements (See page 37)**

Six credits from each of the following groups: 18<sup>1-4</sup>

**Group A.** Understanding and appreciation of the creative arts and humanities.

**Group B.** The study of culture and institutions over time.

**Group C.** Empirically based study of human beings and their environment.

**ELECTIVES**

**Electives**

After required courses are completed, sufficient elective credits must be taken to meet the minimum credit requirement for the degree.

**CREDITS TO TOTAL A MINIMUM OF** 124

## HONORS DEGREE IN COMPUTER AND INFORMATION SCIENCES

In conjunction with the University Honors Program, the Department of Computer and Information Sciences offers a program of study leading to an Honors Bachelor of Arts or an Honors Bachelor of Science Degree. In order to receive an Honors Degree in Computer and Information Sciences, a student must satisfy the general university requirements for an Honors Degree, the requirements for a Bachelor of Arts or Bachelor of Science degree in the department and the following specific requirements:

1. The candidate's University of Delaware cumulative grade point index must be at least a 3.4 at the time of registration for U401.
  2. The student must earn at least 21 credits in computer science courses at the 300 level or above, including U401-402.
  3. Courses not normally taken by undergraduates and approved by the departmental undergraduate committee will count as honors courses, eg., CIS601, CIS621, CIS662, CIS663 (taken instead of CIS361).
  4. The comprehensive exam will normally be taken during winter session of the student's senior year.
-

Academic Renewal Option for Students Seeking ReadmissionRationale:

During the last several years, the University of Delaware has made a real effort to attract non-traditional students (those outside of the 18-22 year age bracket). Studies have demonstrated that the overwhelming majority of adult students are highly motivated, discriminating consumers who realize the value of the education they now are pursuing. Often attaining a degree translates into an economic as well as an intellectual advantage, further underscoring their drive to succeed.

To attract these students, the University now offers eight undergraduate degrees which can be earned through courses scheduled during late afternoon and evening hours on the assumption that many of these students work outside their homes. We have advertised and recruited for these degrees, and students are responding in increasing numbers. Last spring we had 79 students matriculated in the evening degree programs.

Unfortunately, it is also a fact that some of these potential degree candidates were less than successful during their first attempts at tertiary education. They are carrying academic baggage from an earlier, and usually very different, lifestyle from that which is now motivating their attempts to try the educational wheel of fortune again. At present, the Admissions Office deals with these nontraditional students in several different ways, depending on their categories.

1. The "Returning Adult Student Policy" applies to Delaware residents who have interrupted their unsuccessful college studies at another institution for a period of at least five years. Without submitting SAT's or ACT's or other academic credentials, they are admitted to a "noncompetitive" major to allow them to prove their capability to earn at least a 2.0 at UD (usually with 9-12 credits) before attempting to transfer to a more "competitive" major, if desired. These students get a "fresh start," academically.

2. A Delaware resident with a recent poor academic record at another college is handled in one of two ways: 1) she is asked to take courses as a continuing education student to demonstrate her ability to earn a 2.0 at UD, and then apply for admission; or 2) he is classified as an "extension qualifier" and required to take at least 12 CE credits before formal admission; this student is eligible for veteran's benefits because of this special classification. Neither of these students carries to his/her new University (Delaware) any credit for courses passed with grades below C. The University of Delaware GPA begins with new coursework. These students also get a "fresh start."

3. A former UD student who was dropped because he had 12 or more deficit points, and who has intervening successful course work at another college, may be admitted on "Special Probation" if the Dean of the College to which he is applying gives permission to use his higher education index, rather than his

UD index, for readmission purposes. He still has to work off his UD deficit, no matter how long ago or under what different circumstances it was acquired. This student begins his new academic effort "in debt."

4. Finally, a former UD student dropped because she had 12 or more deficit points, and who has no intervening coursework at another institution, must work those deficit points down to six, no matter how old, through CE courses, before being eligible for readmission. This student, too, begins her new academic effort "in debt."

It is these latter two categories that most concern us, because they do not recognize the different circumstances, rediscovered motivation and almost always the different major field in which the returning student is now trying to succeed. We are, in fact, treating our own former students much more harshly than we treat students who went elsewhere to college. Recognizing the inequity of this situation, several universities with student populations comparable to Delaware's have adopted policies which enable some of these students to be readmitted to their institutions with a status comparable to that of a transfer student. These are referred to variously as "transfer equivalency," "academic renewal" or "academic bankruptcy" policies. Descriptions of such policies are attached, as well as examples of some other ways universities have developed to give students a second chance, academically.

The Assistant and Associate Deans of the undergraduate colleges at the University of Delaware submit the following proposal to the Faculty Senate as a means of addressing this issue, recognizing that changes take place in students' lives which affect their ability to succeed academically. A second chance, based on maturity and experience, is just what some of these students need to return to college. The Academic Renewal Policy allows the University to take a humane view of these changes without sacrificing academic integrity, and by doing so, can help these students to become better educated, contributing members of society, which is consistent with our landgrant mission.



## Similar Policies at Similar Institutions

### University of Maryland

1. Academic Clemency policy in effect—After a 5 year absence from the University of Maryland a student may request to the Dean of his college that academic clemency be granted for up to 16 credits taken previously. This may be requested in the semester that he returns to the University and may only be granted once. Although the student must have been away from the University of Maryland, he may have attended another institution in the interim and still qualify. The policy applies to all majors and colleges in the University of Maryland system. Primary responsibility rests with the deans, who must formally request the clemency, and the Records Office implements it. There is no requirement of proven change of academic performance.

### Arizona State

1. Academic Renewal policy—If a student has been away from Arizona State for a period of 5 years or more, and if, after she completes 12 credits with a 2.0 GPA after her return, she may petition for academic renewal. A line is drawn on her academic record and a notation is made that academic renewal was granted and a new GPA is established from that point. All prior credits are able to be applied toward the degree.

### University of West Virginia

1. Academic Forgiveness policy (recently instituted)—A student must have been out of any academic setting for a period of at least 5 years and may petition the dean of his college to "zero out" his GPA and establish a new one. The request then moves from the individual dean to the Vice President for Academic Instruction for final approval. This is to assure consistency of policy across colleges. There is no need for the student to demonstrate any change in his academic record prior to petitioning. This policy is published in the catalogue. On the transcript, asterisks are added after the old credits and both grades are recorded but not computed in the new GPA. About 15 students have used this option in the 2 years it has been in effect.

### Pennsylvania State University

1. Academic Renewal policy—If a student has been absent from Penn State for 4 years, she may petition through her academic dean or the Admission Department for implementation of the academic renewal policy. With this policy, a new GPA is established and the students' prior record, while still reported on the transcript, is not counted in the student's new GPA.

### James Madison University

1. Transfer Equivalent Policy—Any student who has been away from the University for two calendar years and who maintains a 2.0 average for 12 semester hours after readmission may be given the option of requesting a quality point status equivalent to that of a transfer student admitted to the University. (Essentially, courses taken earlier are treated as transfer credit.) Subject to the following limitations:



- a. The option must be exercised immediately after earning the 12 semester hours after readmission.
- b. It must be done in consultation with the dean of the college to which the student has been readmitted.
- c. Credit is given only for courses completed with a C or better prior to readmission.
- d. All grades remain on the transcript.
- e. Quality points earned for any course completed prior to readmission will not be counted in the cumulative average (as transfer grades are not counted in the average).
- f. It is a one-time-only policy.

#### Virginia Polytechnic Institute

1. Obsolete Records Rule - passed in 1982. If a student has been away from Virginia Tech for at least 10 years, she has the option of requesting to be treated as a transfer student when she is readmitted. Student must initiate this procedure; it is not automatic. She transfers to her new record only those courses which are appropriate to her new degree program, although all courses and grades remain on her transcript. At the time of readmission a note is placed on the transcript stating: "date: Courses completed prior to this date have been revalued. None of these courses is computed in the accumulated QCA. Quarter hours transferred as follows: " Transfer credits are then listed. Since its inception in 1982, not more than two dozen students have applied for this option.

#### University of Virginia

1. No "official" policy of forgiveness. UVA students must complete 120 credits "successfully" (i.e., 2.0 GPA). A student may graduate from the University with an overall GPA lower than 2.0 for all courses taken, but the 120 hours counted for the degree do equal 2.0. All courses and grades remain on the transcript. Some students take up to 140 credits before earning 120 at 2.0. Students at UVA are required to complete their undergraduate work in 8 semesters, but may petition for a 9th semester if needed. UVA has virtually no part-time or adult students. Tuition is always full time, even if the student takes only 9 credits.

#### University of Vermont

1. Academic Reprieve - If a student has been away from the University for three calendar years, he can apply for readmission and may request that all previous courses be erased. Previous coursework then does not show on transcript. This request is assessed by the dean of the college to which the student reapplies. If a student wants to keep some previous coursework, he can appeal to the dean. Policy has been in effect for one and a half years; during that period, 6 people have requested it.

#### Swarthmore

1. No "official" policy. A student must have at least a C average in 32 courses that count toward graduation but can take more than 32 and the College will take the 32 that are the best and count those toward graduation. All courses show up on the transcript. To gain readmission to Swarthmore after "flunking out", a student must show evidence of having completed "some productive work." This can range from manual labor to academic work done

elsewhere. He then writes a letter to the dean requesting readmission on the basis of "demonstrated performance responsibility."

If a student retakes a course for a grade, the second grade is counted in the GPA, assuming it is higher. If not, the first grade counts. If the second grade is higher, the first grade is "wiped out."

#### Johns Hopkins University

1. No "official" policy. A student who leaves JHU in academic difficulty is required to take a semester (12 cr) at another University, earning a B average or better. He is then readmitted on probation. His grades are never removed from his transcript except when he retakes a course in which he earned a D or an F. Then if he earns a higher grade, the F or the D is "absolved;" the old grade and credits are "lifted out of the GPA" but remain on the transcript.

If a student retakes a course in which he has earned a C or better, both grades show on the transcript, but the old grade does not count in the GPA.

#### Case Study

13 years ago, this student stopped attending the University of Delaware after accumulating a quality point deficit of 36, including two Zs during one Winter Session. In the intervening years, he has earned an associate's degree with a cumulative average above 3.0. His transfer credits, plus 17 semester hours of applicable credit from his previous University of Delaware work, would enable him to reenter the University of Delaware in a new degree program with 87 semester hours, leaving 43 semester hours to be earned for a baccalaureate degree.

This student now must earn at least a B in every course in order to achieve the minimum 2.0 GPA required for graduation. All of his current academic achievement would be buried by his thirteen-year-old academic failure. At most of the schools listed above, this student would have some means of recovering from this academic debt, either by retaking courses and having old grades removed, by counting only his better grades toward graduation, or by some sort of an academic renewal policy.

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PROPOSED MFA IN THEATRE

Rationale

For many years, University of Delaware faculty and administration have expressed the need for cultural enhancement of the campus and the Newark community. The proposed theatre program will be a resource for the entire campus, offering regular performances of classic plays for the enjoyment and enrichment of students, faculty, staff and community.

I. Purpose and Goals

- A. To provide the University and its surrounding community with regularly scheduled productions of the acknowledged masterpieces of dramatic literature at affordable ticket prices.
- B. The Theatre program has two major educational objectives: 1) to train people in the practical skills and knowledge necessary to fulfill creative careers in the professional theatre and, thereby, contribute to its growth and improve its quality; and 2) to provide all University of Delaware undergraduates, the opportunity to develop, through disciplined experience, a deep appreciation of the theatre as a humanistic discipline and a fine art.

II. Impact of Program

- A. During their four years of matriculation, all University of Delaware students will have the opportunity to see high-quality productions of the acknowledged masterpieces of dramatic literature.
- B. Cooperation with campus departments (such as English, History, and Foreign Language) will ensure that Theatre productions directly impact course work in many disciplines.
- C. Delaware's commitment to a culturally diverse student body will be made public and visible through theatre productions featuring students of many ethnic and racial backgrounds.
- E. The proposed program is modeled after the program

formerly at the University of Wisconsin-Milwaukee which was designated a Center of Excellence (one of approximately five in the entire 13 campus University of Wisconsin System) by the U.W. Board of Regents. The University of Wisconsin-Milwaukee was the only public university to receive funding from the National Endowment of the Arts (along with Yale, New York University, Juilliard, and the American conservatory Theatre). Campus administration regularly used Theatre Department performances to attract and cultivate donors and legislators. Theatre performances brought increasingly substantial numbers of the public on campus. As a highly visible and public activity, the Theatre Program in Milwaukee regularly brought favorable local national and international attention to the campus. After it was firmly established, the Theatre program was able to generate funding otherwise unavailable to the University. For example, the Wisconsin State Legislature passed a special bill allocating \$250,000 annually directly to the Theatre Department over and above its normal yearly allocations to the University budget. This was matched by local foundations and individuals. The Theatre Program's performance tours to state prisons, institutions, and inner-city neighborhoods made visible the University's commitment to community service.

- F. At the University of Wisconsin-Milwaukee virtually 100% of the graduates of the Professional Theatre Training Program are working professionally.
- G. In all three years, students enjoy multiple production opportunities in a variety of theatrical styles and genres with a particularly strong emphasis on classic plays. Although graduates will find themselves well prepared for employment in other styles and media, the Program is specifically designed to train through production of plays from the classic repertoire.

111. Important Characteristics of the Program

- A. Provides professional theatre training in Acting, Costume Production, Directing, Stage Management, and Technical Production.
- B. Admits students once every three years.
- C. Recruits students nationally through auditions/interviews conducted in major cities across the country.

PROFESSIONAL THEATRE  
TRAINING PROGRAM  
REVISED 1/24/89

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- D. Emphasizes classic repertoire.
- E. Has curriculum similar to Yale University, New York University, Temple University, etc.
- F. Offers productions on campus and will tour to Southern Delaware.
- G. Has already in place an internationally recognized faculty of theatre educators in anticipation of the Program.
- H. The basic structure and courses proposed have been successfully tested over a twelve-year period at the University of Wisconsin-Milwaukee and proved exceptionally viable.
- I. While the proposed program will replace the current B.A. in Theatre, the program will expand the number and quality of Theatre Department courses available to all U.D. students.

IV. Resources Required

A. Personnel

- 1. Current faculty augmented by filling 3 vacant positions and adding 7 new positions at an additional estimated cost of \$378,000.
- 2. 55 Graduate Assistants at a cost of \$762,850.

B. Budgetary Increase

1. One-time Equipment Expense

- a. 1988-89: \$321,776
- b. 1989-90: 23,047
- c. 1990-91: 19,930

2. Additions to Base Budget

- a. Production Supplies and Expense \$140,000
- b. Part-time Faculty 60,000
- c. Departmental Supplies and Expense 45,000

3. Facilities

The University has long postponed renovations to

Mitchell Hall to render it appropriate for theatrical productions and until funds can be raised from external sources, these renovations, as well as some renovations to Hartshorn Gymnasium, will suffice. The University has committed to a fundraising campaign for the construction of a Performing Arts Building for the campus which will include appropriate facilities for this Program.

#### BRIEF PROGRAM DESCRIPTION

This proposed Professional Theatre Training Program offers a three-year conservatory-style program with concentrations in Acting, Costume Construction, Directing, Stage Management, and Technical Production (one additional area of concentration in Theatre Administration and Management will be added after first cycle of students is complete).

Once every three years, a group of exceptionally talented students will be admitted. Students are selected through auditions and interviews conducted in key cities throughout the United States. Each student participates in an intense curriculum in one of five concentrations listed above. Each curriculum is carefully designed to provide the skills, abilities, and experiences necessary to begin a successful professional career in theatre.

All students in a curricular area take the same prescribed program of conservatory classes and continue working with one another through the three years of training. Each curriculum is skill-oriented, emphasizing rigorous training in the craft areas appropriate to the concentration being pursued.

In all three years, students enjoy multiple production opportunities in a variety of theatrical styles and genres with a particularly strong emphasis on classic plays. Although graduates will find themselves well prepared for employment in other styles and media, the Program is specifically designed to train through production of plays from the classic repertoire and will seek students with an aptitude and appetite for that repertoire.

This program will provide the faculty and students of the University of Delaware with a world-class theatre conservatory as well as offer the campus and community regular productions of the masterworks of dramatic literature.

Through its production offerings, the Program will provide an extraordinary cultural resource to the administration, faculty



and staff, student body, and community.

**DISTINCTIVE FEATURES OF THIS PROGRAM**

- 1) Admits students once each three years.
- 2) Presents theatre as an international art form.
- 3) Emphasizes careers in theatre rather than television or film.
- 4) Regularly utilizes guest artists, including prominent national and international theatre professionals.
- 5) Trains students through exercises and productions from the classic repertoire.
- 6) Provides the campus and community with regular performances of the masterworks of dramatic literature.

ANTICIPATED QUESTIONS AND ANSWERS ABOUT  
THE PROFESSIONAL THEATRE TRAINING PROGRAM

- Q: Why is the Program structured for admission once each three years?
- A: (1) This structure allows the faculty to devote itself fully to the development of each individual in the Program by providing intensity and continuity in the training process.
- (2) This structure enables faculty to be regularly available to teach a variety of courses to theatre minors and general university students.
- (3) Recruitment is an essential activity of professional theatre training, and requires the full participation of the faculty for a three-week period, during which auditions and interviews are conducted throughout the U.S.. Most programs must recruit students each year; our proposed structure greatly reduces the frequency of this disruption.
- (4) This format is cost effective in two ways:
- (a) Guest artists who are crucial in the first-year work but superfluous in the second and third need only be engaged once each three years.
- (b) Not only does this save money, but it also allows us to attract prominent guests who would be unavailable on a more frequent basis.
- (5) The individual attention this structure affords has proved extremely attractive to prospective students who would otherwise attend competitor institutions.
- Q: How will the Program accommodate transfer students?
- A: All students must participate in all three years of the Program. Credits for required classes outside the PTP will be evaluated consistent with UD standard practices for transferring credits from accredited institutions.
- Q: What is the job market for graduates of this Program?
- A: The national demand for employees far exceeds the supply in Costume Production and Technical Production. In Acting, Stage Management, and Directing the market is extremely competitive, with the supply far exceeding demand. However,

over the past 12 years at the PTP, which Professor Robbins founded and headed at the University of Wisconsin-Milwaukee, virtually 100% of the graduates have found work. This is attributable to several factors:

- 1) Quality of skill-training provided.
- 2) Integrity and thoroughness of the audition/interview process through which applicants are selected for admission.
- 3) Consistent and continuous participation of active professionals as guest artists in the Program.
- 4) A well conceived and executed program for introducing graduates to prospective employers in the third year of the Program.
- 5) A pedagogical method based in the nature of the theatre: service and contribution.

**Q: What is the nature of the relationship between the Program and the UD Campus?**

**A:** The Program will provide a resource for the entire campus not unlike a library in its importance to campus life. The Program's pedagogical methods are based on a commitment to the theatre as an art form organized around service and contribution. The Program will serve the UD Campus in several ways:

- 1) Provide a regular schedule of quality productions of classic plays. Our commitment is that over the course of his or her four years at the University of Delaware, an undergraduate will have the opportunity to see performances of the major plays and playwrights that comprise our dramatic heritage. We are in the process of establishing a Campus Advisory Committee, comprised of faculty members from a broad cross-section of academic disciplines, who will assist the Theatre Department in maximizing the possibilities for coordination of curriculum in Humanities/Literature courses (among others) with the repertoire of productions.
- 2) Provide the University with a variety of courses in Theatre designed to expand appreciation for, and future participation in, theatre. Because these courses will be regularly taught by the PTP faculty, undergraduates will have access to a variety and quality of theatre courses that would be impossible without a conservatory of this type.
- 3) Because of its public nature, an outstanding theatre

program can bring local, national, and even international attention to a campus. Activities and faculty in Professor Robbins' program at the University of Wisconsin-Milwaukee were written about in the New York Times, Christian Science Monitor, Wall Street Journal, and Time Magazine, among others, as well as in major international periodicals. Moreover, graduates of the program will work in professional theatres across the entire country and their "Who's Who" in theatre programs listing the University of Delaware as their alma mater will be read each night by theatre audiences all over the country.

Q: What is the relationship between the Program and the community?

A: There are three communities with which the Program has the responsibility to relate powerfully: 1) the geographic community of Delaware and its neighboring potential audiences in Maryland, Pennsylvania, Washington D.C., New Jersey and New York; 2) the community of professional theatre training conservatory programs on other campuses across the country; 3) the community of professional theatres and practitioners throughout the country. The Program will have projects that address each of these communities:

I. Geographic community of Delaware, Maryland, Pennsylvania, etc.

A. The Program will provide a steady diet of first-rate productions of the masterworks of dramatic literature offered at reasonable prices to the citizenry.

B. A special program of high school and junior high school matinees of our productions will be instituted.

1. It is possible for the aforementioned campus advisory board from English, History, and Comparative Literature to create study guides or lecture series to the plays which enhance these students' theatre-going experiences and create meaningful relationships for the University with secondary and junior high schools.

2. The student matinees can be opportunities for University-wide recruitment through campus tours while the students are on campus attending performances.

C. Special performances and tours to the

disadvantaged, i.e. prison inmates, the elderly, disabled, and inner city residents.

- D. Cooperative programs with inner-city cultural agencies, such as the Christina Cultural Arts Center. These programs will include courses, performances, and shared guests.

## **II. Professional Theatre Conservatory Programs**

- A. It will be our policy to participate in and initiate projects, symposia, and exchanges that contribute to the entire field of Professional Theatre Training.
- B. We will be active participants in professional organizations such as the League of Professional Theatre Training Programs, United States Institute of Theatre Technology, etc.

## **III. Professional Theatre and Practitioners**

- A. We will establish an Advisory Board of prominent theatre professionals who will advise us on curriculum, policy, etc., to ensure that the Program is adequately preparing its students for careers in the profession.
- B. The University of Delaware's location makes it possible to offer special instructional programs, particularly in the Winter and Summer Sessions, for professionals who wish to augment their skills.
- C. Faculty members will remain active in the profession as directors, actors, designers, technicians, etc. within the context of their primary commitment and responsibilities to the Program.

### **Q: What kind of faculty is required for this Program?**

- A: The current continuing faculty of 8 has been augmented with 10 new members by filling 3 vacant positions and the addition of 7 new positions. The new faculty members are recognized experts in specific areas of theatre training who are also active practitioners in the professional theatre. Each, therefore, bring to his or her individual subject area not only specific expertise, but also knowledge and experience of the entire theatrical context to which his or her specific work contributes. The resident faculty in each area of concentration will be regularly augmented by prominent guest artists from this country and abroad who work in appropriate specialty areas.

CURRENT FACULTY COMPOSITION

2 Professors (2 male)  
2 Assoc. Prof. (1 male, 1 female)  
7 Asst. Prof. (6 male, 1 female)

NEW FACULTY COMPOSITION

4 Professors (4 male)  
6 Assoc. Prof. (2 male, 4 female)  
8 Asst. Prof. (3 male, 3 female,  
2 open positons)

Q: What are the areas of expertise of each of these new faculty members?

A: RANK

AREAS OF EXPERTISE

Professor	Acting, Stage Movement, Mime , Suzuki, Actor Training Method, and Directing
Professor	Acting and Directing
Assoc. Professor	Stage Speech
Assoc. Professor	Vocal Production
Assoc. Professor	Stage Movement, Dance for Actors, Ballet, Modern, Jazz, and Tap
Assoc. Professor	Technical Production, Scenery Construction, Scene Painting, Rigging, Lighting and Sound
Asst. Professor	Costume Production, Costume Shop Management, Cutting, Costume Design
Asst. Professor	Properties Construction, Sculpting, Upholstery, Furniture Rebuilding, Drafting and Design
Asst. Professor	Production Stage Management
Asst. Professor	Technical Production

Q: How many students will the Program accept each cycle?

A: Approximately 23-30 actors, 11-18 technicians, 11-18 costumers, 8-15 stage managers, and 2-3 directors.

Q: What is the attrition rate for students in this type of Program?

A: It is standard practice in most programs of this kind to admit many more students than a program plans to graduate. The usual procedure is to eliminate students each semester. Many programs graduate fewer than half of the students they admit. Our Program, however, will operate on a different basis. Because students are admitted only once every three years, there is no necessity to eliminate students to make room for an incoming class. Although each student's development will be carefully and regularly evaluated, and continuation in the Program will depend upon successful completion of the previous semester's work, the faculty will be committed to each student's success and graduation. Nonetheless, it is predictable that a few students will not progress satisfactorily and a few others will decide to leave of their own choice for a variety of reasons (ranging

from dissatisfaction with the Program to outstanding professional offers they believe cannot be refused). Predictably, 80% of those admitted will complete the Program and graduate, which is roughly 60% higher than most comparable programs.

**Q: How are students selected?**

**A:** All students must meet University of Delaware admission requirements. Additionally, they must participate in an audition/interview process conducted once every three years on campus as well as in New York, Chicago, Dallas, Atlanta, Minneapolis, San Francisco, Los Angeles, and Seattle.

In acting, students who audition must present two monologues of contrasting mood, one from a modern or contemporary play and one from a classic play in verse. During the audition, applicants participate in exercises designed to test their current abilities and potential in movement, voice, speech, improvisation, imagination, reading level, and responsiveness to coaching and direction. This is followed by an interview with the faculty to ascertain the applicant's seriousness of purpose and professional goals. The entire process is designed not only to allow the faculty to select its students, but also to allow the prospective student to have an experience of the faculty and the training process in which, if admitted, they would participate.

Directing applicants participate in the acting auditions and must be admissible as actors (although they are required to exhibit only basic aptitudes as performers rather than professional potential). They are also required to write an analysis of a classic play as well as a proposal for a production of that play.

Costume, Technical, and Stage Managerial applicants must provide evidence of minimum competencies in the necessary skills of their area (e.g. sewing, carpentry, etc.), as well as familiarity with standard production practices.

All applicants for the Program must provide three letters of recommendation.  
The Program will aggressively seek minority students.

**Q: What happens to the current majors in the Department?**

**A:** Currently enrolled students will complete the curriculum in which they were admitted. The implementation of this new Program will in no way displace currently matriculated students.

**Q: What theatre courses and opportunities will be offered to UD students who are not enrolled in this Program?**

A: Introduction to Theatre, Theatre History courses, Introduction to the Actor's Art, and several other courses will be offered that are designed to provide information and experiences which promote students' appreciation for, understanding of, and future participation in the Theatre. The Department will not use graduate students as teaching assistants and undergraduate theatre courses will, for the most part, be taught by the faculty of the PTP and will, therefore, offer students a level of quality instruction far beyond that otherwise available to non-majors. The Campus Advisory Committee now being formulated will also be asked to make recommendations on what theatre courses would be most useful to general UD students.

Additionally, a Theatre Minor will be proposed in 1989-90 which affords the general University student an opportunity for focused study in Theatre. Students completing a Theatre Minor will graduate with a strong background in Theatre History and Literature, as well as a working knowledge of the production process.

Q: What facilities are necessary for this Program?

A: The University has long postponed renovations to Mitchell Hall to render it appropriate for theatrical productions and until funds can be raised from external sources, these renovations, as well as some renovations to Hartshorn Gymnasium, will suffice. The University has committed to a fundraising campaign for the construction of a Performing Arts Building for the campus which will include appropriate facilities for this Program.

Q: How is the Department fulfilling its commitment to Affirmative Action?

A: The Department is aggressively pursuing minority candidates for its currently open positions and has also requested funding from the Provost's office for an additional special position in Black Theatre. Furthermore, prominent minority, professional theatre artists who are not available for full-time employment, will be regularly invited to participate as part-time faculty.



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BULLETIN COPY FOR GRADUATE CATALOG

THEATRE

The Department of Theatre offers graduate study leading to a Master of Fine Arts Degree with concentrations in Acting, Directing, Costume Production, Technical Production, and Stage Management. This Professional Theatre Training Program (PTTP) involves intensive studio work designed to prepare students for creative careers in the professional theatre and thereby to contribute to its growth and improve its quality.

A minimum of 60 credits is required for the M.F.A.

In addition to meeting the general University admission requirements, students must demonstrate the qualifications to pursue intensive training through audition and/or personal interview. The auditions and interviews take place both locally and nationally once every three years. The next auditions will be held in the Spring of 1989 for admission in Fall 1989. Information regarding the audition format, as well as the specific dates and times, will be available from the Department of Theatre.

The Professional Theatre Training Program/Acting

The Acting curriculum is an intensive three-year conservatory training program which accepts a limited number of students once every three years. In this way, the energies of the entire Acting faculty can be devoted to the development of a small number of exceptionally talented students. Admission is highly selective and competitive. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in Acting are expected to acquire technical proficiency in voice, speech, movement, and theatre styles. Continuation in the program is based on successful completion of each semester's work. The curriculum emphasizes frequent public performance in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

The Professional Theatre Training Program/Costume Production

The Costume Production curriculum is an intensive three-year conservatory training program which accepts a limited number of students once every three years. In this way, the energies of the entire faculty can be devoted to the development of a small number of exceptionally talented students. Admission is highly selective and competitive. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in Costume Production are expected to acquire technical proficiency in pattern drafting and draping, painting and dyeing, tailoring, millinery, hair and makeup, costume crafts, and costume shop management. Continuation in the program is based on successful completion of each semester's work. The curriculum emphasizes frequent public performance in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

**The Professional Theatre Training Program/Directing**

The Directing curriculum is an intensive three-year conservatory training program which accepts a limited number of students once every three years. In this way, the energies of the entire faculty can be devoted to the development of a small number of exceptionally talented students. Admission is highly selective and competitive. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in Directing expected to acquire technical proficiency in staging, text analysis, and actor coaching. Continuation in the program is based on successful completion of each semester's work. The curriculum emphasizes frequent public performance in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

**The Professional Theatre Training Program/Technical Production**

The Technical Production curriculum is an intensive three-year conservatory training program which accepts a limited number of students once every three years. In this way, the energies of the entire faculty can be devoted to the development of a small number of exceptionally talented students. Admission is highly selective and competitive. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in Technical Production are expected to acquire technical proficiency in drafting, properties construction, audio production, scenic painting, stage carpentry, stage electrics, and production management. Continuation in the program is based on successful completion of each semester's work. The curriculum emphasizes frequent public performance in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

**The Professional Theatre Training Program/Stage Management**

The Stage Management curriculum is an intensive three-year conservatory training program which accepts a limited number of students once every three years. In this way, the energies of the entire faculty can be devoted to the development of a small number of exceptionally talented students. Admission is highly selective and competitive. Students follow an integrated curriculum in which all subjects are directly related and in which no course is optional. Students in Stage Management are expected to acquire technical proficiency in rehearsal and performance techniques, communication skills, technical theatre skills, and the ability to manage large projects with confidence, power, and velocity. Continuation in the program is based on successful completion of each semester's work. The curriculum emphasizes frequent public performance in a wide variety of theatrical styles and genres, with continual studio work on the development of skill leading to artistry.

APPENDIX II

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THEATRE

- 600 Distinctions of Professional Theatre Practice - An inquiry into the nature of the theatre as an art form, as well as the techniques and issues of communication, organization, management, leadership team participation and creativity necessary to the pursuit and accomplishment of fulfilling careers in institutional and commercial theatres. This course explores how the nature and purpose of the theatre as an art informs the day to day practices, values and behavior of the individual artist. Repeatable to a maximum of 6 credits. Prerequisite: Enrollment in Professional Theatre Training Program. Graduate - 1 credit
- 601 Dynamics - A vocal/physical warm-up Exercises designed to prepare the student for the day's work. May be repeated to a maximum of 6 credits. Prerequisite: Enrollment in Professional Theatre Training Program. Graduate - 1 credit
- 602 Voice Development 1A - Basic breath control and tone production to develop strength, control, flexibility and awareness. Prerequisite: Enrollment in Professional Theatre Training Program/Acting or Directing. Graduate - 1 credit
- 603 Voice Development 1B - Continuation of Voice Development 1A. Prerequisite: Voice Development 1A. Graduate - 1 credit
- 604 Voice Development 11A - Continuation of Voice Development 1B, with an emphasis on range extension and the development of greater variety in expressiveness. Prerequisite: Voice Development 1B. Graduate - 1 credit
- 605 Voice Development 11B - Continuation of Voice Development 11A. Prerequisite: Voice Development 11A. Graduate - 1 credit
- 606 Voice Development 111A - Individual instruction designed to identify habitual vocal patterns and to strengthen individual weaknesses in voice. Prerequisite: Voice Development 11B. Graduate - 1 credit
- 607 Voice Development 111B - Continuation of Voice Development 111A. Prerequisite: Voice Development 111A. Graduate - 1 credit
- 608 Stage Movement 1A - Exercises and assignments to develop alignment, strength, flexibility, control, awareness, endurance, rhythmic sensitivity, balance and expressiveness. Prerequisite: Enrollment in Professional Theatre Training Program/Acting or Professional Theatre Training Program/Directing. Graduate - 1 credit

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- 609 Stage Movement 1B - Continuation of Movement 1A. Prerequisite:  
Stage Movement 1A. Graduate - 1  
credit
- 610 Stage Movement 11A - Continuation of Movement 1B, with an emphasis  
on stage combat, tumbling, circus and other advanced movement  
techniques. Prerequisite: Stage Movement 1B.  
Graduate - 1 credit
- 611 Stage Movement 11B - Continuation of Stage Movement 11A.  
Prerequisite: Stage Movement 11A.  
Graduate - 1 credit
- 612 Stage Movement 111A - Individual instruction designed to identify  
habitual movement patterns and to strengthen individual weaknesses  
in stage movement. Prerequisite: Stage Movement 11B.  
Graduate - 1 credit
- 613 Stage Movement 111B - Continuation of Stage Movement 111A.  
Prerequisite: Stage Movement 111A.  
Graduate - 1 credit
- 614 Stage Speech 1A - Ear training and phonetics. Corrective work on  
regional speech habits. Prerequisite: Enrollment in Professional  
Theatre Training Program/Acting or Directing.  
Graduate - 1 credit
- 615 Stage Speech 1B - Continuation of Stage Speech 1A. Beginning work  
on verse scansion. Prerequisite: Enrollment in Stage Speech 1A.  
Graduate - 1 credit
- 616 Stage Speech 11A - Continuation of Stage Speech 1B with an  
emphasis on phrasing and verse scansion. Prerequisite: Stage  
Speech 1B. Graduate - 1 credit
- 617 Stage Speech 11B - Continuation of Stage Speech 11A.  
Prerequisite: Stage Speech 11A.  
Graduate - 1 credit
- 618 Stage Speech 111A - Stage dialects and advanced work in phrasing  
and verse scansion. Individual tutoring in problem areas.  
Prerequisite: Stage Speech 11B.  
Graduate - 1 credit
- 619 Stage Speech 111B - Continuation of Stage Speech 111A.  
Prerequisite: Stage Speech 111A.  
Graduate - 1 credit
- 620 Rehearsal and Performance/Acting - Practical instruction and  
assignments in the preparation, rehearsal, and performance of  
theatrical productions. Repeatable to a maximum of 24 credits.  
Prerequisite: Enrollment in Professional Theatre Training  
Program/Acting. Graduate - 1-6  
credits

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- 621 Stage Directing 1A - Fundamental techniques of planning and staging of production. Prerequisite: Enrollment in Professional Theatre Training Program/Directing.  
Graduate - 1 credit
- 622 Stage Directing 1B - Continuation of Stage Directing 1A.  
Prerequisite: Stage Directing 1A.  
Graduate - 1 credit
- 623 Stage Directing 11A - Continuation of Stage Directing 1B, with an emphasis on techniques of script preparation and actor coaching.  
Prerequisite: Stage Directing 1B.  
Graduate - 1 credit
- 624 Stage Directing 11B - Continuation of Stage Directing 11A.  
Prerequisite: Stage Directing 11A.  
Graduate - 1 credit
- 625 Stage Directing 111A - Continuation of Stage Directing 11B, with an emphasis on text analysis and actor coaching and an examination of styles and genres. Prerequisite: Stage Directing 11B.  
Graduate - 1 credit
- 626 Stage Directing 111B - Continuation of Stage Directing 111A.  
Prerequisite: Stage Directing 111A.  
Graduate - 1 credit
- 627 Stage Management for Directors - Techniques and methods of stage management from the directorial point of view. Repeatable to a maximum of 2 credits. Prerequisite: Enrollment in Professional Theatre Training Program/Directing.  
Graduate - 1 credit
- 628 Set Design for Directors - Principles of scenic design from a directorial point of view. Prerequisite: Enrollment in Professional Theatre Training Program/Directing.  
Graduate - 1 credit
- 629 Costume Design for Directors - Principles of costume design from a directorial point of view. Prerequisite: Enrollment in Professional Theatre Training Program/Directing.  
Graduate - 1 credit
- 630 Production Budgeting - Principles of assessing production expenses, time, and personnel requirements for the professional theatre. Prerequisite: Enrollment in Professional Theatre Training Program/Directing.  
Graduate - 1 credit
- 631 Rehearsal and Performance/Directing - Practical training in stage direction through serving as assistant director on faculty directed productions. Prerequisite: Enrollment in Professional Theatre Training Program/Directing. Repeatable to a maximum of 2 credits.  
Graduate - 2 credits



- 633     Stage Management Organizational and Managerial Techniques 1A -  
Development of organizational structuring and communication  
techniques for the administration of stage managerial projects.  
Prerequisite: Enrollment in Professional Theatre Training  
Program/Stage Management. Graduate - 1  
credit
- 634     Stage Management Organizational and Managerial Techniques 1B -  
Further development of organizational structuring and  
communication techniques for the administration of stage  
managerial projects. Prerequisite: Stage Management  
Organizational and Managerial Techniques 1A.  
Graduate - 1 credit
- 635     Stage Management Organizational and Managerial Techniques 11A -  
Development of organizational structuring and communication  
techniques for the administration of stage managerial projects.  
Prerequisite: Enrollment in Stage Management Organizational and  
Managerial Techniques 1B. Graduate - 1  
credit
- 636     Stage Management Organizational and Managerial Techniques 11B -  
Further development of organizational structuring and  
communication techniques for the administration of stage  
managerial projects. Prerequisite: Stage Management  
Organizational and Managerial Techniques 11A.  
Graduate - 1 credit
- 637     Stage Management Organizational and Managerial Techniques 111A -  
Development of organizational structuring and communication  
techniques for the administration of stage managerial projects.  
Prerequisite: Stage Management Organizational and Managerial  
Techniques 11B. Graduate - 1  
credit
- 638     Stage Management Organizational and Managerial Techniques 111B -  
Further development of organizational structuring and  
communication techniques for the administration of stage  
managerial projects. Prerequisite: Stage Management  
Organizational and Managerial Techniques 111A.  
Graduate - 1 credit
- 639     Stage Management Production Skills 1A - Development of Stage  
Managerial skills for organizing, preparing and fulfilling  
theatrical productions from inception through rehearsals and  
performance. Prerequisite: Enrollment in Professional Theatre  
Training Program/Stage Management.  
Graduate - 2 credits

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- 640 Stage Management Production Skills 1B - Further development of Stage Managerial skills for organizing, preparing and fulfilling theatrical productions from inception through rehearsals and performance. Prerequisite: Stage Management Production 1A.  
Graduate - 2 credits
- 641 Stage Management Production Skills 11A - Development of Stage Managerial skills for organizing, preparing and fulfilling theatrical productions from inception through rehearsals and performance. Prerequisite: Stage Management Production 1B.  
Graduate - 2 credit
- 642 Stage Management Production Skills 11B - Further development of Stage Managerial skills for organizing, preparing and fulfilling theatrical productions from inception through rehearsals and performance. Prerequisite: Stage Management Production 11A.  
Graduate - 2 credits
- 643 Stage Management Production Skills 111A - Development of Stage Managerial skills for organizing, preparing and fulfilling theatrical productions from inception through rehearsals and performance. Prerequisite: Stage Management 11B.  
Graduate - 2 credits.
- 644 Stage Management Production Skills 111B - Further development of Stage Managerial skills for organizing, preparing and fulfilling theatrical productions from inception through rehearsals and performance. Prerequisite: Stage Management 111A.  
Graduate - 2 credits
- 645 Rehearsal and Performance/Stage Management - Practical instruction and assignments in the preparation, rehearsal, and performance of theatrical productions. Repeatable to a maximum of 24 credits. Prerequisite: Enrollment in Professional Theatre Training Program/Stage Management.  
Graduate - 1-3 credits
- 647 Stage Makeup - Study and practical work in all aspects of stage makeup. Emphasis on the use of materials, the effects of light and color and character analysis. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production.  
Graduate - 1 credit
- 643 Costume Construction - Introductory course exploring the mechanics and technology of the art of costuming. All aspects of the costumer's craft will be surveyed including practical work in the

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costume shop. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Construction.

Graduate - 1 credit

- 649 Costume Design - An approach to the designing of costume for plays through an appreciation and understanding of the basic principles of design. Theatrical rendering technique, color theory and the elements of design are covered in depth. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production. Graduate - 1 credit
- 650 Historical Costume I - Examines theatrical costume as well as con-current fashion trends from primitive ritual to Restoration theatrical works in the 17th century. Graduate - 1 credit
- 651 Historical Costume II - A study of Costume History from 1670 to the present. Emphasis on sociological changes in patterns of fashion behavior and recreating that attitude for stage. Graduate - 1 credit
- 652 Tailoring I - Construction of stage costumes: intermediate and advanced dressmaking and tailoring techniques, textiles survey, cutting, fitting, and alterations. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production. Graduate - 1 credit
- 653 Tailoring II - Construction of stage costumes: advanced tailoring techniques, practical application of skills in costume shop. Prerequisite: Tailoring I. Graduate - 1 credit
- 654 Patternmaking I - Basic patternmaking, includes drafting of basic slopers, sleeves, collars, pants, etc. Emphasis on theatrical costumes. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production. Graduate - 1 credit
- 655 Patternmaking II - Advanced pattern drafting of period patterns, coats, suits and menswear for the theatre. Prerequisite: Patternmaking I. Graduate - 1 credit
- 656 Patternmaking III - Continuation of Patternmaking II. Emphasis will be on Renaissance and Restoration Costumes. Prerequisite: Patternmaking II. Graduate - 1 credit
- 657 Patternmaking IV - Continuation of Patternmaking III. Emphasis will be on 19th century men's and women's costumes. Prerequisite: Patternmaking III. Graduate - 1 credit



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- 658 Costume Crafts I - Study and practical work in dyeing and painting for costumes. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production.  
Graduate - 1 credit
- 659 Costume Crafts II - Advanced projects in costume accessory construction. Emphasis on millinery, hat blocking, wigmaking, and new techniques in related areas. Prerequisite: Costume Crafts I.  
Graduate - 1 credit
- 660 Costume Crafts III - Study and practical work in three dimensional construction techniques to include maskmaking, armor, molding and leatherwork, and sculptural foam animals. Prerequisite: Costume Crafts II.  
Graduate - 1 credit
- 661 Draping I - Advanced study in construction of stage costumes with an emphasis in draping. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production.  
Graduate - 1 credit
- 662 Draping II - Emphasis on advanced draping problems with detailed period and contemporary costumes. Prerequisite: Draping I  
Graduate - 1 credit
- 663 Draping III - Continuation of Draping II with emphasis on Renaissance and Restoration Costume. Prerequisite: Draping II  
Graduate - 1 credit
- 664 Internship in Professional Theatre - Engagement with a professional theatre in individual discipline area. Repeatable to a maximum of 28 credits. Prerequisite: Enrollment in Professional Theatre Training Program.  
Graduate - 1-9 credit
- 665 Seminar in Historical Literacy and Critical Foundations of Theatrical Performance - Discussion and research in a specific area of the history, literature, and criticism of theatrical performance. May be repeated for a maximum of 12 credits. Prerequisite: Enrollment in Professional Theatre Training Program.  
Graduate - 2 credits
- 668 Research
- 669 Draping IV - Continuation of Draping III, emphasis on 18th and 19th Century Costume. Prerequisite: Draping III  
Graduate - 1 credit
- 670 Costume Shop Management - Problems and techniques of costume shop management, personnel organization, equipment, inventory and supply control, and financial organization and management. Prerequisite: Enrollment in Professional Theatre Training Program/Costume Production.  
Graduate - 1 credit

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- 671 Applied Costume Shop Management - Practical application of skills learned in costume shop management. Prerequisite: Costume Shop Management.  
Graduate - 1 credit
- 672 Production Preparation and Performance/Costumes - Practical instruction and assignments in the preparation, construction and mounting of costumes and costume accessories for theatrical performances. May be repeated for a maximum of 22 credits.  
Graduate - 1-4 credit
- 674 Scenery and Properties Production 1A - Development of the skills necessary for the construction of scenery and properties including woodworking, metal working and plastics fabrication. Emphasis is placed on basic stagecraft theory and skills. Prerequisite: Enrollment in Professional Theatre Training Program/Technical Production.  
Graduate - 1 credit
- 675 Scenery and Properties Production 1B - Continuation of Scenery and Properties 1A, with emphasis given to properties production and organization. Prerequisite: Scenery and Properties 1A.  
Graduate - 1 credit
- 676 Scenery and Properties Production 11A - Continuation of Scenery and Properties 1B, with emphasis given to weight bearing construction, basic metalworking and stage rigging techniques. Prerequisite: Scenery and Properties 1B.  
Graduate - 1 credit
- 677 Scenery and Properties Production 11B - Continuation of Scenery and Properties 11A with emphasis placed on furniture construction and finished carpentry, plastics fabrication, and sewing skills and basic upholstery. Prerequisite: Scenery and Properties 11A.  
Graduate - 1 credit
- 678 Scenery and Properties Production 111A - Continuation of Scenery and Properties 11B with emphasis on scenic shifting and rigging techniques, upholstering, and casting and molding techniques. Prerequisite: Scenery and Properties 11B.  
Graduate - 1 credit
- 679 Scenery and Properties Production 111B - Continuation of Scenery and Properties 111A with emphasis placed on pneumatics, hydraulics and motorized rigging in addition to pyrotechnique and special effects. Prerequisite: Scenery and Properties 111A.  
Graduate - 1 credit

- 680     Electrics and Audio Production 1A - Development of skills necessary for producing lighting and sound for theatre productions. Emphasis placed on basic stage lighting practice and electrical theory. Prerequisite: Enrollment in Professional Theatre Training Program/Technical Production.  
Graduate - 1 credit
- 681     Electrics and Audio Production 1B - Continuation of Electrics and Audio 1A with emphasis placed on basic theatre sound practice and building production sound tapes. Prerequisite: Electrics and audio 1A  
Graduate - 1 credit
- 682     Electrics and Audio Production 11A - Continuation of Electrics and Audio 1B, with emphasis placed on electrical control devices and techniques, studio and field recording techniques, and mixing and editing techniques. Prerequisite: Electrics and Audio 1B.  
Graduate - 1 credit
- 683     Electrics and Audio Production 11B - Continuation of Electrics and Audio 11A, with emphasis given to electrical distribution. System and sound reinforcement techniques. Prerequisite: Electrics and audio 11A.  
Graduate - 1 credit
- 684     Electrics and Audio Production 111A - Continuation of Electrics and Audio 11B, with emphasis placed on maintenance and repair of electrical and audio equipment. Prerequisite: Electrics and Audio 11B.  
Graduate - 1 credit
- 685     Electrics and Audio Production 111B - Continuation of Electrics and Audio 111A, with emphasis placed on advanced mixing and editing techniques and advanced electrical control techniques. Prerequisite: Electrics and Audio 111A.  
Graduate - 1 credit
- 686     Painting, Graphics, and Design for Production 1A - Development of skills in theatre graphic communications, scenic painting and design theory. Emphasis is given to basic drafting techniques for lighting and scenic productions. Prerequisite: Enrollment in Professional Theatre Training Program/Technical Production.  
Graduate - 1 credit
- 687     Painting, Graphics, and Design for Production 1B - Continuation of Painting, Graphics and Design 1A, with an emphasis on basic scene painting techniques. Prerequisite: Painting Graphics and Design 1A.  
Graduate - 1 credit
- 688     Painting, Graphics, and Design for Production 11A - Continuation of Painting, Graphics and Design 1B with emphasis given to advanced work in perspective, color theory in painting, and scene design theory. Prerequisite: Painting, Graphics and Design 1B.  
Graduate - 1 credit

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- 689 Painting, Graphics, and Design for Production 11B - Continuation of Painting, Graphics and Design 11A with emphasis given to advanced drafting - true shape analysis, basic lighting design theory and process, and reproducing painters elevations. Prerequisite: Painting, Graphics and Design 11A. Graduate - 1 credit
- 690 Painting, Graphics, and Design for Production 111A - Continuation of Painting, Graphics and Design 11B with emphasis given to advanced work in scene painting and drafting as well as sound design theory. Prerequisite: Painting, Graphics and Design 11B Graduate - 1 credit
- 691 Painting, Graphics, and Design for Production 111B - Continuation of Painting, Graphics and Design 111A with emphasis given to advanced work in scene painting and drafting. Prerequisite: Painting, Graphics and Design 111A Graduate - 1 credit
- 692 Production Preparation and Performance/Technical - Practical instruction and assignments in the technical preparation and production of Professional Theatre Training Program public performances. Assignments include Master Carpenter, Master Electrician, Property Master, Sound Technician, Scenic Artist and Technical Director. May be repeated to a maximum of 28 credits. Prerequisite: Enrollment in Professional Theatre Training Program/Technical Production. Graduate - 1-4 credits
- 693 Production Coordination - Development of management and communication techniques for effectiveness in interaction between stage management, costume production and technical production areas of theatre. Prerequisite: Enrollment in Professional Theatre Training Program. Graduate - 1 credit
- 694 Career Preparation and Development - The development and organization of portfolio, resume and interview techniques in preparation for careers in stage management, costume production and technical production. Prerequisite: Enrollment in Professional Theatre Training Program. Graduate - 1 credit



# University of Delaware

OFFICE OF THE PRESIDENT  
NEWARK, DELAWARE 19716

(302) 451-2111

January 5, 1989

MEMORANDUM

TO: Professor Lucia Palmer  
Philosophy Department

FROM: E. Arthur Trabant  
President

A handwritten signature in dark ink, appearing to read "E. A. Trabant", written over the printed name.

SUBJECT: Theatre Program

As you requested at our meeting, I write to describe how funding will be provided for the proposed new program in Theatre.

New programs are routinely considered for funding as part of building the University's annual operating budget. Each year we try to provide some amount of funds above those needed for salary increases and inflation in order to enhance existing programs or to fund new initiatives. As a new initiative, the Theatre Program has been included in our preliminary 1989-90 budget. While the amount of funds needed to support this program is relatively high, it is the only major program proposal being considered for the next fiscal year.

As is the case when making all funding decisions, funds allocated to one proposal will mean that these funds will not be available for other proposals.

It is my assessment that a decision to support this new initiative in Theatre will produce a program of outstanding quality and visibility; a program in which we may all take pride.

Please let me know if you or members of the committee require additional information.

EAT:lt

cc: Richard Murray



# University of Delaware

COLLEGE OF ARTS AND SCIENCE  
OFFICE OF THE DEAN  
123 MEMORIAL HALL  
NEWARK, DELAWARE 19716

(302) 451-2351

January 24, 1989

To Whom It May Concern:

During the last few years the College of Arts and Science Faculty Senate has put cultural enrichment of campus life as one of their highest priorities during their retreats and meetings.

The Dean's Office shares in their view. The proposed Professional Theatre Training Program in the Theatre Department will bring a cultural richness to campus life otherwise not possible and it is, therefore, the highest priority of the College of Arts and Science.

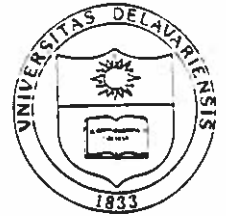
Sincerely,

A handwritten signature in cursive script that reads "Helen Gouldner".

Helen Gouldner, Dean  
College of Arts and Science

HG:adh

# Memorandum



UNIVERSITY FACULTY SENATE

December 14, 1988

TO: Lucia Palmer, Chairperson  
Coordinating Committee on Education

FROM: Ralph V. Exline, Chairperson *RVE/juc*  
Committee on Graduate Studies

SUBJECT: New Degree Program - Master of Fine Arts in Theatre

On December 2, 1988 the University Faculty Senate Committee on Graduate Studies approved, with one dissenting vote, the proposal of the Theatre Department to establish a new graduate program leading to the degree of Master of Fine Arts in Theatre. The committee's decision to approve the proposed program as stated was based on the understanding that the program be reviewed after a three-year period rather than the current review cycle of five years. This proviso was made due to the unusual nature of the program and its specified criteria for admission.

In addition to the enclosed Curriculum Checklist I enclose the original proposal with five additional attachments resulting from the committee's deliberations. The five attachments we identified and briefly described below:

ATTACHMENT 1      Report on Inquiries Directed to Four Universities by  
Dr. Carol Hoffecker, Associate Provost for Graduate  
Studies

These inquiries (to Yale, NYU, Temple and the University of Texas/Dallas) resulted from the desire of the Committee to obtain an independent and up-to-date assessment of the merits of the proposed program by evaluators who were not used as consultants by those who developed the program under consideration. The committee noted that the consultants' remarks which accompanied the proposal were obtained over a period of several years (1984-1988) from individuals selected by the originators of the proposal. It should be noted that none of the evaluators contacted by Dr. Hoffecker were from programs at institutions from which the original consultants were drawn. It should also be



noted that not only did the faculty we contacted respond assuringly to the questions we raised, but that the tenor of their comments was favorable and in close agreement with the assessments provided by the original consultants.

ATTACHMENT 2

Revised Course Description for Theatre 601 - Dynamics

The Graduate Committee had requested the Theatre Department to justify giving repeated credit for what appeared to be repetitions of an identical set of physical training warm-up exercises to be given each day of six consecutive semesters. Professor Robbins' response indicated that while the course would remain the same the requirements of the course would represent an increased level of difficulty each term it would be offered.

ATTACHMENT 3

Criteria for Selecting Students for Proposed Theatre MFA

The Graduate Committee requested the Theatre Department to provide a more detailed specification of the criteria they would use to select those to be offered admission to the program. Professor Robbins' memorandum of 12/1/88 described the criteria to be used in general as well as detailing the separate criteria to be used to admit students to each of the five separate sub-units of the program. On December 2 the committee met with Professor Robbins to discuss the criteria. The committee recommended certain changes which were agreed to by Professor Robbins. The changes are incorporated in the enclosed Attachment 3 (December 7, 1988).

ATTACHMENT 4

Transcript of the Open Hearing Held on 11/1/88

ATTACHMENT 5

Reprint of a Publication Authored by Professor Jewel Walker of the Theatre Program

The reprint is of an invited chapter published in B. M. Hobgood, (Ed.), Master Teachers of Theatre. Carbondale, Ill.: Southern Illinois Press, 1988. The reprint was forwarded to the Graduate Committee by the Theatre Department (on its own initiative) to provide additional evidence of the professional competence, quality and recognition achieved by faculty hired to staff the proposed program.

RVE/wc

Attachments (5)





# University of Delaware

OFFICE OF GRADUATE STUDIES  
234 HULLIHEN HALL  
NEWARK, DELAWARE 19716

(302) 451-2129

November 18, 1988

## M E M O R A N D U M

TO: Graduate Studies Committee

FROM: Carol E. Hoffeecker  
Acting Associate Provost  
for Graduate Studies

Report on Inquiries re: Professional Theatre Training Program

I made inquiries concerning our proposed theatre program to Dr. Robert Corrigan of the University of Texas at Dallas, Professor Earle Gister of the Yale School of Drama, Ron Van Lou of NYU, and Dougald MacArthur of Temple. I asked each of these gentlemen about the market for attracting qualified students and placing students who complete the program in appropriate careers. I also asked them about the projected size of the program and its organization and about the proposed policy of admitting some students who do not have the baccalaureate degree. In addition, I inquired about Sandy Robbins' reputation and the reputation of the program he conducted at the University of Wisconsin-Milwaukee.

Every answer to each of these questions from each of these people was extremely positive and favorable to the proposal that Sandy Robbins presented to us. They all said that there are roughly 10 programs in the United States that maintain high quality admissions standards. Sandy Robbins and his colleagues are well-known for being in this group. These programs are capable of attracting the very best students and providing the very best training; hence, their graduates are the most likely to find suitable careers. A major component in student recruitment is conducting a national search and making extensive use of auditions. The best students can also be attracted by tuition and fellowship aid. Several respondents said that if the University of Delaware has fellowships, we will be competitive with any program in the country.

On the issue of accepting students without the bachelor's degree, all said that they do this on a very selective basis. Maturity and talent are the major ingredients for success. The statements made by all four respondents on this issue were precisely in line with Sandy Robbins' statement at the open hearing. All of these men praised Sandy Robbins personally. Corrigan at Texas told me that when he was dean at Milwaukee he

Graduate Studies Committee  
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page 2

hired Sandy and nurtured the program there. He found Sandy to be "a straight arrow guy--he never exaggerates. He is an honest, frank person. His estimates of costs are always on target."

MacArthur at Temple told me that it would be penny-wise and pound-foolish for the University to use the stellar faculty that Sandy is establishing without infusing the program with sufficient resources for advertising, stipends, and the tri-annual national audition tour. MacArthur said that Temple has considered the 3-year fixed admissions approach but so far rejects it because they fear the students will suffer a kind of claustrophobia of the personality, but he admitted that it was a very valid way to go that overcomes some of the problems inherent in admitting a new class annually.

Gister at Yale told me that he had taken the lead in creating the now-defunct League of Professional Training Programs for the very purpose of encouraging the high standards that Sandy intends to impose on the program at Delaware, to wit: basing entry on talent, not conventional academic criteria, providing stipends, and assembling a faculty of unusually well-qualified people.

MacArthur at Temple discounted the notion that regionalism should be a factor in recruitment or placement of students. He said that in this field everyone is operating in the national market. Some students choose not to go to NYU because of the high cost of living and crime rate in New York City. Most students choose a program on the basis of its quality and the availability of funding.

CEH/de

UNIVERSITY OF DELAWARE INTER-DEPARTMENTAL

# Memorandum



November 10, 1988

TO: Ralph Exline  
Graduate Studies Committee

FROM: Sanford Robbins, Chair  
Department of Theatre

I am submitting for your approval a revised course description for Dynamics. I hope this clarifies why the course is to be repeated for credit. This course is the foundation for all the activities of the program and MUST be offered each semester.

601 Dynamics - Exercises and activities designed to prepare the student for the day's work. These accelerate in degree of difficulty each term of the three-year program. May be repeated to a maximum of six credits. Prerequisite: Enrollment in Professional Theatre Training Program.  
Undergraduate: 1 credit; Graduate: 1 credit

If I can be of further assistance to your committee, please do not hesitate to contact me.

SR:ea



# Memorandum

December 7, 1988



To : Dr. Carol Hoffecker, Acting Associate Provost for Graduate Studies

From: Sanford Robbins, Chair  
Department of Theatre

Re : Criteria for Selecting Students for Proposed Theatre MFA

Here are the criteria our faculty will use in selecting students for admission. Please know that these criteria are identical to those employed by Yale University, Harvard University, New York University, Temple University, etc. In addition to the criteria below, all students must submit three letters of reference, a resume detailing professional theatre experience, and/or a resume including an official academic transcript.

## Acting

Applicants in acting participate in a 2 1/2 hour audition/interview process during which they perform two monologues (one from a classic play and in verse, one from a contemporary play and in prose), and participate in a variety of exercises to ascertain their potential and current level of ability. They are also asked to "cold-read" (i.e., perform without preparation) a selection from Shakespeare which we provide to ascertain their literacy and verbal skills. During the audition/interview process, the faculty assesses:

- |  |   |
|--|---|
| 1. Academic and/or professional theatre experience | 15. Pitch Discrimination  |
| 2. Maturity  | 16. Power   |
| 3. Ability to grab and hold attention              | 17. Singing Ability   |
| 4. Phonetic Discrimination                         | 18. Resonance   |
| 5. Articulation                                    | 19. Freedom from Extraneous Tension   |
| 6. Rhythmic Sensitivity                            | 20. Interpretive Ability  |
| 7. Adaptability                                    | 21. Imagination/Creativity  |
| 8. Strength  | 22. Seriousness of Purpose  |
| 9. Agility   | 23. Conversancy with classic repertoire   |
| 10. Balance  | 24. Conversancy with current American theatre institutions, structures, and practices |
| 11. Coordination                                   |   |
| 12. Appearance                                     |   |
| 13. Vocal Quality                                  |   |
| 14. Pitch Range                                    |   |



### Costume Production

During a 45 minute interview/materials review, candidates are assessed in the following areas by a minimum of three faculty members:

1. Academic and/or professional theatre experience
2. Maturity
3. Imagination/Creativity
4. Sewing Ability
5. Drawing Skill
6. Painting Technique and Skill
7. Make-up Skill
8. Mask-Making Skills
9. Wig-making Skills
10. Millinery Skills
11. Tailoring Skills
12. Seriousness of Purpose
13. Conversancy with classic repertoire
14. Conversancy with current American theatre institutions, structures, and practices

### Directing

Applicants to the Directing Program must successfully participate in the acting audition/interview as well as submit two essays. They write on two plays—one classic and one modern or contemporary—and discuss the plays' major themes, their visual conception, and casting needs. The faculty also reviews prompt books and/or video tapes of plays directed by applicants.

### Technical Production

During a 45 minute interview/materials review, applicants are assessed in the following areas by a minimum of three faculty members:

1. Academic and/or Professional Theatre Experience
2. Maturity
3. Imagination/Creativity
4. Drawing Skill

5. Drafting Ability
6. Carpentry Skills
7. Electronic Skills
8. Rigging Skills
9. Welding Skills
10. Scenic Painting Skills
11. Sculptural Skills
12. Lighting Ability
13. Seriousness of Purpose
14. Conversancy with classic repertoire
15. Conversancy with current American theatre institutions, structures, and practices

#### Stage Management

Applicants participate in a 45 minute interview/materials review with a minimum of three faculty members. Applicants submit prompt books, lighting, costume and property plots, and drafting materials for review. The faculty assesses applicants in the following areas:

1. Academic and/or Professional Experience
2. Maturity
3. Competence in a minimum of one other area (i.e., acting, costume production, technical production, or design.)
4. Seriousness of Purpose
5. Conversancy with classic repertoire
6. Conversancy with current American theatre institutions, structures, and practices



Observations on  
Teaching Theatre  
By Nine American Masters

EDITED BY  
**BURNET M. HOBGOOD**

SOUTHERN ILLINOIS UNIVERSITY PRESS  
*Carbondale and Edwardsville*



## Movement for Actors

I have been a teacher of "movement for actors" for twenty years.

"Movement for actors" is a murky business. Despite many changes in the past few years, it remains the least defined, theoretically and practically, of the actor training disciplines: acting, voice, speech, and movement.

A visitor to a place that trained actors would arrive with certain expectations.

He would expect that the acting classes would use the vocabulary of Stanislavski; that there would be classes in "scene study" and improvisation.

He would expect the voice classes to reflect the ideas of Kristin Linklater or Arthur Lessac; that they would take place in a room with gym mats, and that the students would be dressed loosely and would spend a lot of time lying on the floor or doing "drop downs."

He would expect that the speech classes, if present, would take place in a room with a blackboard filled with dialogue transcribed into the International Phonetic Alphabet, and that the work would trace its lineage through Edith Skinner or Cecily Berry to Margaret McLean and William Tilly.

But he would not know what to expect in the "movement" class. It could be a dance class, a tumbling class, a fencing class, or a class in mime. It could be taught by a member of the theatre department, by a member of another department, a part-time person, a visiting specialist. The teacher might have been hired to do this job, or it might have simply fallen to the most junior department member.

He would not be surprised if he discovered any of the above. If you look, you will find them all. This was true when I began, and it is true now.

\* \* \*

## Jewel Walker On Stage Movement

*Jewel Walker is something of a maverick among acting teachers. Often cited as the first widely respected trainer in movement for actors, he is known by his students as an acting teacher who works through movement to achieve art. To study with him is to join a search he leads in physical and rhythmic terms into how performative behavior can become expressive and meaningful. In this essay, one of the few statements he has made about his work as a theatre teacher, Walker recalls how he became an instructor for the physical training of actors and touches upon the several movement disciplines from which he has gained new insights.*

From that broad repertoire of teaching methods and from his vital encounters with many remarkable master teachers—among them Etienne Decroux, Vera Soloviova, Herbert Berghof, and Tadashi Suzuki—Walker has developed his eclectic approach. Eschewing either a structured regimen or a formula for success, he maintains the greatest flexibility in his work with students, choosing at any given moment whatever means his judgment and instinct may direct. He expects from his students in the theatre conservatory at the University of Wisconsin-Milwaukee a devoted commitment to art and a readiness to explore the possibilities of expressiveness for the performer. The rapport he enjoys with his students and the impact he has made on their lives attest to the value of his teaching.



I spent the years from 1949 to 1955 doing my impression of a professional baseball player in the low minor leagues. In baseball there is a saying, "Hit that ball or catch that bus." In 1955, I caught the bus for New York City.

Knowing no one in New York, I thought a good way to meet people would be to enroll in an acting class. I went to a place I had heard of, Carnegie Hall, and signed up for some classes with Vera Soloviova, a wonderful woman who had acted with Stanislavski in the Moscow Art Theatre and had come to the United States as a member of the Chekhov Players with Michael Chekhov.

I loved the work and continued with her for two years; then I studied with Herbert Berghof and Lee Strasberg. While studying acting, I began to work in mime.

Etienne Decroux, sometimes called the Father of Modern Mime, had been a student of Jacques Copeau at the Vieux Colombier School in Paris in the 1920s. The teacher of Jean-Louis Barrault and Marcel Marceau, Decroux lived and worked in New York City from 1957 to 1962. I was a student in his classes and an actor in his company during that time.

When Mr. Decroux returned to Paris I became a teacher. I became a teacher when I agreed to work with a number of students who had only recently begun to work with Mr. Decroux. His departure had left them without any means except me (it seemed to them) to complete their training.

I had never thought of teaching, had no training for it, had no interest in it. I resisted the idea. Until 1970, I wrote "actor" on my income tax forms. But I am a teacher and have been a teacher for over twenty years.

I worked with these students at night in my loft for several months. New people came into the class—people with no other training, starting from scratch. I was asked by my old teacher, Herbert Berghof, to teach at his school, the HB Studio. I taught acting and mime there for a year.

In 1964, I left New York to work in Pittsburgh. I was asked to come to Carnegie Tech to teach "stage movement" to the students in the drama department. This was my first full-time teaching job.

I lived in Pittsburgh and taught "stage movement" for the next thirteen years. After 1966, I also taught acting and directed plays in the department.

In 1977, I left Pittsburgh to come to the University of Wisconsin-

sin-Milwaukee to participate in the formation of a new professional actor training program. Here, I teach stage movement and acting and direct plays with our students.

\* \* \*

In 1957, Etienne Decroux was brought from Paris to teach "movement" to the members of the Actors Studio in New York City. When Lee Strasberg heard that Mr. Decroux had been talking to the students about their "acting," he said, "What's he doing over there? He's supposed to be teaching muscles."

\* \* \*

In the early 1970s, Kristin Linklater, in an article entitled "The Body Training of Moshe Feldenkrais," wrote:

In October, 1971, Moshe Feldenkrais came to the United States to give seminars in body training at the Esalen Institute, at Carnegie-Mellon, and at the School of the Arts at New York University. The interest shown in his work by these institutions reflects an important change of emphasis in the area of movement training for actors.

The choice, put simply, is between training the body to perform skillfully as a well-exercised, aesthetically pleasing physical instrument, and freeing the body of its habitual tensions and programmed patterns of behavior so that it can respond uninhibitedly to impulse, and genuinely reflect individual imagination and emotion.

There is a trend away from the use of formal disciplines of ballet, modern dance and classical mime as exercises. Actors are turning to yoga classes, are being Rolf'd, are taking Alexander classes and Tai Chi. The search for a psycho-physical approach to body training found a temporary answer when Grotowski's exercises became available, but, although "the Cat" has remained a popular warm up, most of the exercises he developed for his company were too esoteric in their detail and philosophy to survive a cultural transplant to this country.

I record the views of Mr. Strasberg and Ms. Linklater, two of the finest and most influential teachers of our time, not as something with which to agree or disagree but as a way to show the vastly different points of view regarding movement training held

by even the brightest and most involved people in the profession.

Is this cause for alarm? Should I, as a teacher with a "mime" background, look for another job? Can Grotowski make a comeback? What is a "temporary answer"? Shouldn't we look for a permanent one? Is anyone working on this?

\* \* \*

In 1964, my students averaged four hours of movement class per week, in 1988, they average fifteen. Even if we do not know what it is, there is certainly more of it.

The area that never had a center now has lots of specialties. A number of teachers now make their livings in two-to-four-week increments as visiting teachers of stage movement, period dance, circus techniques, mask work, clowning, and the like.

When I began at Carnegie, I knew no one — had never heard of anyone — who taught movement for actors. Now, not only are there many people who identify themselves as movement teachers, there is the beginning of an association of movement teachers. Efforts are being made to exchange information, and there is talk of setting standards and of certifying teachers.

\* \* \*

In 1972, I think, I attended a movement conference/workshop in Boulder, Colorado. It was held at the Naropa Institute, a Buddhist organization, and it was an attempt to bring together professionals from the theatre and the members of the religious group at Naropa.

One evening everyone was chanting. There were printed sheets with the chants, and anyone who wanted to could get up and participate; so, there was a mixture, some actors would chant and then some of the Naropa people would.

The exercise was led by the guru of the group, a plump little chain smoker who limped badly, the result of having been hit by a New York taxicab. He was having a good time and between some of the chants he would make some remarks.

After some very interesting and good work by one of the actors, the guru said, "I really like actors, they're crazy!" The actor who had just been chanting took exception. "Oh, please don't say

that. Actors are the only sane people in the world." Tears streamed down his face as he continued to point out to the host how moral and upright a profession the theatre was.

After a minute or so of this the guru interrupted. "Oh, you're too religious. We're not very religious here — we just do this for the hell of it."

\* \* \*

Some thoughts I have thought and may think again:

— An actor should be strong and flexible; should have agility, balance, and endurance. These are the foundation upon which expressiveness can be built.

— Strength is the most important and most neglected brick in the actor's foundation.

— The most important movement of the actor is stillness.

— An actor must be physically brave onstage, even daring.

— The most expressive part of the actor is his trunk.

— Anytime you make not getting hurt the focus of the lesson, you will get a lot of injuries.

— Exercises do not do anything.

— Training has never caused anyone to become an actor.

— Actor training is only for actors.

— Acting is everything that happens onstage between the rise and fall of the curtain.

— Stanislavski has been turned into a mean old prude who will not let us have any fun.

— Everything onstage is what it seems to be.

— Acting's only purpose is to serve the theatre.

— Acting in the context of acting falls into a trap: "The acting was good. How do we know the acting was good? We know the acting was good because we did the good acting."

— Whatever you have done to reach the level where you are will keep you at that level if you continue to do it.

— Great acting cannot be done out of your past.

— Great teaching is like great acting.

— People make a difference, exercises do not.

— No problem is ever solved, but they disappear when you create bigger problems.

— A great actor is not a slightly better good actor.

—A bad actor has a better chance of becoming a great actor than does a very good actor.  
I do not say that any of the above are true, but some of it could be useful if seen as questions and not as the answer to anything.

\* \* \*

More thoughts:

- Actors need to be able to express the dual nature of human beings: feet in the mud, head in the stars.
- The theatre is not about acting.
- The only thing that is interesting is learning.
- The only value of learning lies in its power to move us forward.
- Teaching must address the student to the work, never the work to the student.
- Whatever we think causes anything is not the cause.
- There is no answer to any important question that has any power; the power is in the question.
- If it is worth doing at all, it is worth doing poorly.

\* \* \*

Here are some exercises and other things that I have used and found useful.

*Dynamics.* In 1966, Robert Parks, the voice teacher at Carnegie, and I started an early-morning vocal/physical warm-up class. The physical part consists of yoga exercises and my adaptation of the progressive relaxation exercise developed by Jacobson. This warm-up takes thirty-five minutes and has been the beginning of almost every school day for me for the past eighteen years.

*Pilates.* Joseph Pilates ran a gym on Eighth Avenue in New York for over fifty years. I worked there in the late fifties and have used these exercises ever since. The exercises are described and illustrated in *The Pilates Method*, by Phillip Friedman and Gail Elsen (New York: Warner Books, 1980).

*Delsarte.* François Delsarte did his work over a century ago, but nothing has replaced or refuted it. *Every Little Movement*, by Ted Shawn (New York: Dance Horizons, 1954), gives a good outline of the work.

*Chekhov.* I learned the exercises described by Michael Chek-

hov in his wonderful book *To the Actor* (New York: Harper & Row, 1953) from my teacher Vera Soloviova. Chapters 1, 5, and 9 are especially valuable to movement teachers, but the whole book should be read.

*Laban.* Rudolph Laban's insights into the texture of movement are very stimulating and useful. His books—*Effort and Mastery of Movement*—are available from the Drama Book Shop in New York.

*Decroux.* Mr. Decroux's system of organizing body parts and their movement, separately and together, has provided a vocabulary of movement.

*Rolf.* I was Rolf'd in 1972. It was a profound and lasting experience. All my students of the past years have been Rolf'd.

*Nautilus.* The exercise machines, when used as instructed by Arthur Jones, their inventor, have proved a fast way of developing strength. Mr. Jones' theories about exercise and learning are unusual and provocative.

*Suzuki.* A system of exercises developed by Tadashi Suzuki, the noted director and theoretician, for training the actors of his company. We were taught these exercises by Mr. Suzuki in 1980. They are physical and vocal exercises. They represent to me the best new possibility in training. We do them every day in our program. A brief description of some of the exercises appeared in the *Drama Review*, (vol. 22, no. 2 [Dec. 1978]) in an article by James R. Brandon.

*Jumping.* An actor runs across the floor onto a mini-rampoline or a Reuther board, executes an aerial somersault onto his feet on a crash pad. We end our morning sessions with this exercise.

\* \* \*

I have said quite a bit about what I have done and what I have thought. I want, now, to tell you my experience.

When I began my studies in New York, the theatre for me was a small, heavily fortified area in midtown Manhattan. It looked like thousands of people were trying very hard for only a few dozen slots. It looked like you would have to know a lot, be able to do a lot, to have even the glimmer of a hope of being admitted. It looked like every man for himself, dog eat dog, survival of the fittest. It looked like another's success was my failure.

Then there was a shift for me. I saw the possibility of other

possibilities. I began to see the theatre as a possibility. What had seemed small and closed and could not use me, now could be seen as vast, full of space, and able to provide me with more labor than I could ever finish. I looked at my teachers and saw who they were and what engaged them:

Vera Soloviova, working every day on something great, and her teacher, Stanislavski, the greatest figure in Russian theatre in the early twentieth century, an amateur actor and director who took the stand that there should be theatre in Russia—a man who did not know how to do it, who struggled, made mistakes, did bad work, but who never lost his way because the power of the stand he had taken always tried his course.

Etienne Decroux, working every day on something great, and his teacher, Copeau, the greatest figure in French theatre in the early twentieth century—a man who took the stand that there would be a new theatre in France; a man who trained actors, founded schools; the teacher of Jouvet, Dullin, St. Denis, and Daste. His life a story of trial and error, a life lived in the question, What is the possibility of theatre?

Henbert Berghof, working every day on something great, and his teacher, Max Reinhardt, the greatest figure in German theatre in the early twentieth century—a man who took the stand for a new theatre in Germany; a man who took on every kind of play, every style of production. A worker in the theatre; a creator of theatre.

Lee Strasberg, working every day on something great—a living link to the Group Theatre and to the glories of the Yiddish theatre. A man working, giving himself to his work.

And here was I, one generation from Stanislavski, Copeau, and Reinhardt—the recipient of their labors. I took the stand that I would live in the question, What is the possibility of theatre? And I went to work.

I found plenty to do. I got to work from nine in the morning to eleven at night. I got to direct the greatest plays ever written: *The Cherry Orchard*, *The Three Sisters*, *Romeo and Juliet*, *Macbeth*, *Peer Gynt*, *King Lear*. I got to go to schools on my lunch hour and perform mime programs for kids. I got to make up plays for parks and zoos. I got to write articles like this.

I got to work with students and colleagues who share my commitment. I got to know and work with great teachers from all

over the world: B. H. Barry, John Broome, Tadashi Suzuki, Robert Parks, Edith Skinner, Tim Monach. I get to know some of the greatest actors in the world: Marcel Marceau, Shiraishi Kyoko, Uta Hagen.

I get plenty.

\* \* \*

In 1965, Abe Feder, a famous light designer and an alumnus of Carnegie Tech, returned to Pittsburgh to conduct a series of workshops to demonstrate the latest developments in lighting for the stage.

He showed some wonderful things and the technical students were absolutely salivating. He laughed and told them he knew just how they felt. He said he knew that they thought all these new things would solve their problems, that they would really make a difference. But he told them that they were mistaken; that none of these things could or would really make a difference in the theatre. And then he told them a story.

When he was quite young and a student, he had been given the opportunity to visit New York and to be shown around backstage at several Broadway houses. He was even permitted to stand in the wings during performances to observe the work.

One afternoon at a matinee of *Cyrano de Bergerac*, he stood watching. In the production, there was a long scene in which occurred a sunrise. What was wanted was a twenty-five-minute fade-up of the lights. A smooth, unbroken twenty-five-minute fade-up. He noted the reaction of people who knew there did not exist a lighting instrument that would make a perfect, unbroken fade-up. He continued his story.

Near where he was standing was a large light instrument being operated by an old stagehand. As the scene was about to begin, the old man winked and said, "Hey kid, watch this!" And as he began to operate the lever that faded the light with his right hand, he began to tap lightly on the housing with his left. Lightly and rapidly he tapped as he faded; five minutes, ten. He continued fading and tapping, his eyes focused on the scene on the stage. He tapped harder, then softer; faster, then slower. Fifteen minutes, twenty. Twenty-five! And it was done. A perfect, unbroken, twenty-five-minute fade-up!

"Now, that made a difference."

A committed human being can make a difference. And nothing else can. The person who comes to work every day with the declaration that it will work will find the way, will see the opportunity, will make the difference.

\* \* \*

If you want to know how to be a worker in the theatre, go see Fellini's movie *8½*. Then grab your megaphone, start the music, and go to work.

# Memorandum



UNIVERSITY FACULTY SENATE

December 14, 1988

TO: Lucia Palmer, Chairperson  
Coordinating Committee on Education

FROM: Ralph V. Exline, Chairperson *RVE/luc*  
Committee on Graduate Studies

SUBJECT: Reflections on the Deliberations of the Committee with Respect to  
Certain Aspects of the MFA in Theatre Proposal

These remarks are designed to give your committee perspective with respect to certain points raised by the Graduate Committee. Our committee discussed this program at length in our meetings of October 21, November 18, and December 2, 1988. Professor Sanford Robbins, Chairperson of the Theatre Department, was invited to attend the meetings of October 21 and December 2 in order to answer committee questions about the proposal.

Two aspects of this proposal were discussed at length by the committee, namely the number of fellowships proposed and the proposal to admit a limited number of students who had not earned a baccalaureate degree.

It was suggested that the department reduce the number of fellowships initially requested and build gradually to the 55 originally requested as it proved the merit of its program. Dr. Robbins replied that the number requested was vital to insure that the program could compete successfully for the quality of students necessary to operate a program of high professional quality. He also reported that he had been assured that the funds necessary to support the requested fellowships would not be obtained from the funds presently available to provide fellowships for the already established graduate programs.

After discussion, the committee decided that its responsibility was to examine the quality of the program as proposed and that consideration of the impact of the financial aspects of the program came under the jurisdiction of the Coordinating Committee on Education. Thus our recommendation is based on our judgement that the program proposed is one of high professional quality and one which promises to enhance the stature and reputation of the University.

There was considerable discussion of the proposal to admit a small number of uniquely qualified students who do not possess a baccalaureate degree. After reviewing the more detailed statement of admission criteria provided by the department, the committee decided that the application of these criteria, plus the rigorous screening of candidates in the personal auditions to be conducted by the faculty, would insure that students selected would merit the opportunity to prove themselves capable of performing at the advanced



professional level required by a Master of Fine Arts degree. Also figuring in our decision was the understanding that a precedent to admit such students already exists. Specifically that the theatre program at Temple University does not require the baccalaureate for admission to their MFA program, and that Harvard plans to waive such an admission requirement to their MFA program.

RVE/wc

cc: Dr. Carol Hoffeecker, Acting Associate Provost for Graduate Studies





# University of Delaware

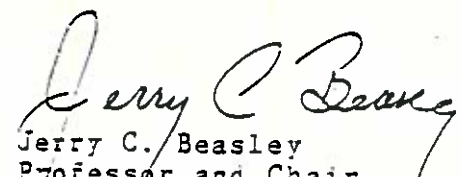
COLLEGE OF ARTS & SCIENCE  
DEPARTMENT OF ENGLISH  
204 MEMORIAL HALL  
NEWARK, DELAWARE 19716

(302) 451-2361

January 3, 1989

TO WHOM IT MAY CONCERN:

I am writing to express my strong support for the proposed new campus theater program headed by Sanford Robbins. Both the program and the people involved with it are impressive in every way. I look forward to a future working relationship by which the Departments of English and Theater will mutually benefit through shared course offerings and the increased opportunities they will provide for students who wish to study in the fields of dramatic literature and production. I also look forward--very eagerly--to the enriched cultural life that Professor Robbins and his colleagues will bring to the campus beginning in 1989-90. Few developments of recent years have promised so much to so many within the University community. I applaud all of those who had a part in bringing Professor Robbins to Delaware, and I urgently recommend the broadest support for the program he has proposed.

  
Jerry C. Beasley  
Professor and Chair  
Department of English

rkr





# University of Delaware

DEPARTMENT OF HISTORY  
401 JOHN EWING HALL  
NEWARK, DELAWARE 19716


(302) 451 2371

January 9, 1989

To Whom It May Concern:

In my judgment, the proposal to create a new graduate program in theater presents the University with a unique opportunity to enhance the cultural and intellectual lives of its students. That goal is one that has long been sought by the faculty, but our imagination in devising concrete means of achieving it has often been lacking. There are many ways in which the program, with its focus on the classics, could enrich teaching in history. The plan to work out with various departments the scheduling of performances with the reading of plays in classes, for example, offers considerable benefits, especially if this is extended to include classroom performances and discussion. For many of our students, this may provide one of the few opportunities to introduce them to the performing arts (years ago, several of us in History used to invite the University of Delaware String Quartet to play in our western civilization classes, and I recall many students remarking that it was their first experience in hearing a performance of classical music). I can see the same possibilities, say, with the plays of Molière, for a class on the age of Louis XIV, or with those of Bertolt Brecht, for one treating Germany during the Weimar period.

I know that some on the faculty have raised questions about how a new and expensive graduate program, however well it has worked at other institutions, will affect our resources and our responsibility to provide the best education possible to our students. The issue is an important one that deserves the fullest discussion, especially at a time when so many departments need new faculty lines and teaching assistantships. Still, I think that the program is worth pursuing and that efforts of this kind, because they have the potential of infusing new life into the humanities and into our teaching, ought to have high priority. Were this program designed to aggrandize a single department, it would be different; as it is, the possibility of integrating theater more generally into the life of the University makes the effort justified.

  
\_\_\_\_\_  
Jack D. Ellis  
Professor and Chair  
Department of History

