**THEA 4310:** Musical Theatre History

Fall 2016

**Instructor**: Katherine Noone

**Office Number:** Fine Arts North 423

**Office Telephone Number:** 817-272-7393

**Email Address:** Katherine.noone@uta.edu

**Faculty Profile:** <https://mentis.uta.edu/public/#profile/profile/edit/id/22926/category/1>

**Office Hours:** To be posted outside 423

**Section Information: THEA 4310 Section 1**

**Time and Place of Class Meetings:** FA 137, M/W/F 11-11:50 am

**Description of Course Content: THEA 4310. MUSICAL THEATRE HISTORY. 3 Hours.**

The history, development, and contemporary manifestations of the musical theatre art form in America and London's West End, and its relation to the continually changing social milieu. The course follows the development of musical theatre from its inception to the present. Prerequisite: Permission of faculty.

**Student Learning Outcomes:**

1. To provide an overview of the development of musical theatre throughout history.
2. To explore the various idioms which fall under the umbrella of Musical Theatre.
3. To provide an active learning experience via practical explorations of musical theatre repertoire.
4. To define musical theatre as a synthesis of the arts and to isolate the different elements which comprise a musical theatre production.

5) To expose the student to a large number of musicals and repertoire from each era through regular labs and through the presentation by students of three Lecture/Demonstrations; describing a musical theatre production representative of the “Twenties and Thirties”, the “Golden Age”, and the “Contemporary Musicals. “(See “Guidelines for details.)

**Required Textbooks and Other Course Materials:**

1. Kislan, Richard. The Musical. New Jersey: Prentice Hall, (latest edition).

2. A Century of Broadway. Wisconsin: Hal Leonard Publishing.

(Additional readings on the musical theatre genre will be provided by instructor.)

**Additional Resource Materials – purchase encouraged:**

1. Kenrick, John. Musical Theatre: A History. New York: Continuum International Publishing Group Inc., 2008.

2. Flinn, Denny Martin. MUSICAL! A Grand Tour. New York: Schirmer Books, 1997.

* Students will be required to use library resources for Lectures/Demonstrations and for assignments focused on each representative musical studied in this course.
* Audio/Visual materials will be used quite regularly for this course.

**Descriptions of major assignments and examinations:**

 **(Please note attached outline for Course Content.)**

\* This course meets 3 times a week (M/W/F from 11-11:50). Each week we will explore a specific period and/or idiom of musical theatre, examining music elements, theatre elements, dance elements, and addressing the unique synthesis and synergetic intertwining of these arts. A portion of the in-class time will be a lab where students will perform musical theatre literature of the current period studied …providing a firsthand/visceral experience of the idiom. For non-performers, this will also be an opportunity to share recordings or research from representative musicals in an informal manner. The lab counts as part of the student’s Class Participation grade.

\* Assignments will be focused toward expanding the student’s background in musical theatre history and styles. The student will be directed to use the library resources regularly for preparation of three Lecture/Demonstrations focusing on a representative musical from each window of time in musical theatre history.

\* 4 Exams will be given, each covering a fourth of the development of musical theatre history.

 \* Students will write a paper for 2 of each of the three periods of musical theatre history covered. See attached for specifics of this requirement.

\*Various Quizzes may be given throughout the semester.

1. **GUIDELINES FOR PAPERS**

You will write 2 papers total: One each on 2 different musicals from 2 of the 3 time periods covered in class. You will provide a detailed outline of research of the synopsis, composer, playwright, production history, milieu of time, musical’s structure/theme, summary, key songs, etc. to be passed out to all students in class. Outlines should be typewritten with a formal bibliography in MLA or Turabian style. You must choose a musical with a choreographer for each paper. I suggest you research ahead of choosing a musical because if you can not find information about every aspect of the show that is listed below, you should choose a different musical.

**Paper #1 musical chosen due**: Monday. Oct. 3 in class (must have name of musical chosen) Please also have a 2nd and 3rd choice ready to go.

**Paper # 1 due:** Friday. Nov. 4 at 10:00 am (can turn in anytime before this date)

**Paper # 2 musical chosen due:** Friday, Nov. 4 in class. Please also have a 2nd and 3rd choice ready to go.

 **Paper #2 due** Monday, Dec. 2 10:00 am (can turn in anytime before this date)

1. PAPER #1:

TURN OF THE CENTURY-1930’S

Write a paper including the list of requirements detailed below from the Turn of the Century (1900) through the late 1930’s.

 **\* Suggested Composers/Lyricists for this time period:**

 Gershwins Sigmund Romberg Hammerstein

 Rodgers/Hart Victor Herbert Irving Berlin

 Comden/Green Rudolf Friml Cole Porter

 Jerome Kern EY Harburg George M Cohan

 Gilbert/Sullivan

**OR**

THE GOLDEN AGE

Write a paper including the list of requirements detailed below from the Golden Age of Broadway (1943-1964).

 \* **Suggested Composers/Lyricists for Golden Age**:

 Bernstein Burton Lane Hammerstein

 Rodgers Jule Styne Lerner/Lowe

 Wright/Forest Richard Adler Cole Porter

 Harold Arlen Meredith Wilson

**AND**

1. PAPER #2: CONTEMPORARY MUSICALS

Write a paper including the list of requirements detailed below from the late 1960’s to today.

 \* **Suggested Composers/Lyricists for Golden Age**:

 Sondheim Webber Schoenberg/Boublil

 Hamlisch Schwartz Kander/Ebb

 Maltby/Shire Lopez/Marx Coleman/Zippel

 Yazbek/Lane Jacobs/Casey Shaiman/Wittman

 Jason R. Brown Andrew Lippa Jonathan Larson

 Du Prez/Idle Sheik/Sater Menken/Ashman

 Pasek/Paul Kerrigan/Lowdermilk

1. **WHAT TO INCLUDE FOR EACH PAPER:**

In addition to a standard introduction and conclusion, please include the following in the body of the paper. Also, it is expected that you write in a scholarly manner, refraining from opinions and always backing up your statements with cited references.

1. **SYNOPSIS:**

A brief overview of the story/concept of the musical including key names of characters and descriptions, themes, etc.… DO NOT PLAGARIZE FROM THE INTERNET OR OTHER SOURCE – YOU WILL BE GIVEN AN AUTOMATIC FAILING GRADE.

1. **HISTORY/THE TIMES (Art, Society, Politics):**

A description of life in the time that the musical was written and presented…based on research. Please draw an educated conclusion as to how the times influenced this composer/lyricist especially for this particular musical. Keep it short and interesting!

1. **THE PLAYWRIGHT – BOOK WRITER:**

A description of the playwright, his/her life, his/her other works, etc. Include insightful conclusions as to why this playwright and his/her work was chosen by the composer/lyricist. Keep it short and juicy!

1. **COMPOSER/LYRICIST:**

About the composer, and/or lyricist, his/her life, other works, etc. INCLUDE OTHER MUSICALS HE/SHE COMPOSED OR WROTE LYRICS FOR (Visual aids are encouraged.) Cite connections of each artist’s style and how it influenced this work.

1. **CHOREOGRAPHER:**

About the choreographer, his/her life, style, other works, etc. Include how the choreographer’s style fit this musical.

1. **DESIGNERS: COSTUME, SCENIC, LIGHTING, SOUND:**

Include information about each designer and his/her work in the representative musical. (Visuals are encouraged.)

1. **CRITICISM OF THE PLAY:**

Present information based on critical material (reviews in newspapers, reviews in periodicals, books about the musical play) written about the meaning, the structure of the musical…and why it is special.

1. **ORIGINAL STAGING:**

Describe how the play was originally presented…with pictures and illustrations if possible. (This will also require periodical research.) Keep it short and interesting!

1. **PRODUCTION HISTORY:**

Trace the revivals and reception of productions of representative musicals. (Audio/Visual aids are encouraged.)

**Grading**:

EXAM 1 100 pts.

EXAM 2 200 pts.

EXAM 3 200 pts.

FINAL EXAM 200 pts.

Paper 1 (w/outline) 75 pts.

Paper 2 (w/outline) 75 pts.

Class Participation/Quizzes 150 pts.

 -----

 1000 pts.

**GRADING SCALE:**

A: 900-1000 pts.

B: 800-899 pts.

C: 700-799 pts.

D: 600-699 pts.

F: 599 pts. or below

Students in this class might have the opportunity to earn credit toward their final grade by attending Professional Theatre auditions, Theatre conventions, Theatre festivals, workshops, theatrical presentations, concerts or recitals. A one-page, double spaced, 12 pt. font, typed overview of said event that includes a description of the event and what concrete concepts were gained on the part of the student will be required in order to earn credit. Points earned for these events will be determined on a case by case basis by the instructor.

**Attendance:**

At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, the above attendance policy is in effect for this class. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients “begin attendance in a course.” UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

This course has a practicum component…student presence is vital!! The student is responsible for all material presented in class. One unexcused absence is permitted with no effect on the final grade. Two or more unexcused absences will result in the final grade being lowered by 5% (one half letter grade or 50pts.) for each unexcused absence, unless the absence is excused by the instructor of this course. An “excused absence” will be defined as an illness accompanied by a doctor’s excuse, a death in the immediate family, or other serious complication determined valid by myself. **Come to class “on time”.** Two “lates” (defined as more than 5 minutes) will equal one unexcused absence…advanced notice in the form of an email or phone is necessary if you’re having a problem ahead of time!

**\*NOTE: If you foresee problems with coming to every class, on time, and with staying for the whole of each session, PLEASE DROP THIS CLASS.**

**Make-up Exams**: Make-up Exams are only an option if the reason for the absence of the exam is excused. Please see Excused Absences under Attendance for more information.

**Expectations for Out-of-Class Study**: Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 10 hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for performances, rehearsing, preparing for exams, etc.

**Grade Grievances**: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current University Catalog. <http://catalog.uta.edu/academicregulations/grades/#undergraduatetext>; for graduate courses, see <http://catalog.uta.edu/academicregulations/grades/#graduatetext>. For student complaints, see <http://www.uta.edu/deanofstudents/student-complaints/index.php>.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**Disability Accommodations:** UTArlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA),* and *Section 504 of the Rehabilitation Act.* All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of **a letter certified** by the Office for Students with Disabilities (OSD).Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

**The Office for Students with Disabilities, (OSD)** [www.uta.edu/disability](http://www.uta.edu/disability) or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability).

Counseling and Psychological Services, (CAPS) [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

**Non-Discrimination Policy:** *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit*[*uta.edu/eos*](http://www.uta.edu/hr/eos/index.php)*.*

**Title IX Policy:** The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated.*For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX) or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or [jmhood@uta.edu](file:///C%3A%5CUsers%5CKatherine%5CDesktop%5Cjmhood%40uta.edu).

**Academic Integrity:** Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Campus Carry:** Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

**Student Feedback Survey:** At the end of each term, students enrolled in face-to-face and online classes categorized as “lecture,” “seminar,” or “laboratory” are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback via the SFS database is aggregated with that of other students enrolled in the course. Students’ anonymity will be protected to the extent that the law allows. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** for semester-long courses**,** a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

**Student Support Services**:UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php), [major-based learning centers](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php), developmental education, [advising and mentoring](http://www.uta.edu/universitycollege/resources/advising.php), personal counseling, and [federally funded programs](http://www.uta.edu/universitycollege/current/academic-support/mcnair/index.php). For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

**The IDEAS Center (**2nd Floor of Central Library) offers **free** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email IDEAS@uta.edu or call (817) 272-6593.

**The English Writing Center (411LIBR)**: The Writing Center Offers free tutoring in 20-, 40-, or 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Our hours are 9 am to 8 pm Mon.-Thurs., 9 am-3 pm Fri. and Noon-6 pm Sat. and Sun. Register and make appointments online at http://uta.mywconline.com. Classroom Visits, workshops, and specialized services for graduate students are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information on all our programs and services.

**Course Schedule**

“*As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. –Katherine L. Noone.”*

 **WEEK I**: **INTRODUCTIONS**

 F: AUG. 26Introductions

 Syllabus

 What do you know?

 Lesson 1 – Types of Songs

#### WEEK 2: PRECURSORS AND AMERICAN BEGINNINGS OF

#### MUSICAL THEATRE

 M: AUG. 29Lesson 2 – Antecedents

 W: Antecedents Cont.

 FLab: song of choice/you determine type

**WEEK 3:** **EVERY WHICH WAY – HOW AMERICA LIKED ITS**

 **MUSICAL ENTERTAINMENT**

 **M: LABOR DAY – NO SCHOOL**

 W: Sept. 7 Minstrelsy and Vaudeville

F Lab: Early Songs/Stephen Foster Favorites

**WEEK 4:** **EVERY WHICH WAY – HOW AMERICA LIKED ITS**

 **MUSICAL ENTERTAINMENT cont.**

 M: Sept.12 Minstrelsy and Vaudeville cont.

 W: Review

 Lab: Minstrel Songs

**WEEK 5: ANYTHING GOES ENTERTAINMENT – CONT.**

M: Sept. 19 Exam 1

W: Burlesque and Revue

F: Turn of the Century Songs

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**WEEK 6:** **EUROPEAN INFLUENCES - OPERETTA**

M: Sept. 26 Ziegfeld **-** Intimate Revue/Spectacle/Extravaganza

W: Gilbert and Sullivan

F Lab: G & S Songs

**WEEK 7:** **THE 1920’s**

 M: Oct. 3 Musical for Paper 1 chosen

 American Operetta

 W: Princess Musicals/Rodgers and Hart/Garrick Gaieties

 F Lab: Showboat Songs

**WEEK 8:** **SHOW BOAT – THE MUSICAL THAT CHANGED EVERYTHING**

 M: Oct. 10 Kern & Showboat

 W: Rodgers and Hart

 F Lab: Kern, Gershwin, Porter & Berlin songs

**WEEK 9: The 1930’s – HOW ECONOMICS EFFECTED BROADWAY**

M: Oct. 17Porter, Gershwin & Berlin

W: Review

 F: Exam 2

**WEEK 10**: **1940’s…THE GOLDEN AGE OF THE BOOK MUSICAL**

 M: Oct. 24 Rodgers and Hammerstein

 W: Cont.

 Lab: R & H songs

**WEEK 11:** **1950’s…THE GOLDEN AGE CONTINUES**

M: Oct. 31Cole Porter

 W: Berlin, Bernstein, Comden, and Green

 F: Oct. 4 Paper 1 due, Musical for Paper 2 chosen

 Lab: Porter, Bernstein, Comden and Green Songs

**WEEK 12: THE GOLDEN AGE PEAKS**

M: Nov. 7Loesser

 W: Lerner and Loewe

 Lab: Loesser, Lerner & Loewe songs

#### WEEK 13: 1964

####  M: Nov. 14 1964

 W: Review

 F: Exam 3

**WEEK 14**: **THE LATE 1960s…RISE OF THE CONCEPT MUSICAL**

 **(ROCK MUSICALS AND OFF-BROADWAY)**

 M: Nov. 21 The Concept Musical

 W: TBA

 **F: THANKSGIVING BREAK – NO SCHOOL**

**WEEK 15: SONDHEIM AND THE BRITISH INVASION**

M: Nov. 28Sondheim in the 1970’s and 80’s

 W: Andrew Lloyd Webber

 F: Dec. 2 Paper 2 due

 Schoenberg and Boublil (no lab)

###### WEEK 16: CORPORATE MUSICAL TO TODAY

 M: Dec. 5 Disney

W: Jukebox/Popsicles

F: Review (no lab)

**FINAL EXAM: WED., Dec. 14 11-1:30**

**Emergency Phone Numbers**: [Optional but strongly recommended] In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381

**Resources for Students/Academic Help**

Library Home Page [library.uta.edu](http://library.uta.edu/)

Academic Plaza Consultation Services [library.uta.edu/academic-plaza](http://library.uta.edu/academic-plaza)

Ask Us [ask.uta.edu/](http://ask.uta.edu/)

Library Tutorials [library.uta.edu/how-to](http://library.uta.edu/how-to)

Subject and Course Research Guides [libguides.uta.edu](http://libguides.uta.edu/)

Subject Librarians [library.uta.edu/subject-librarians](http://library.uta.edu/subject-librarians)

Resources

A to Z List of Library Databases [libguides.uta.edu/az.php](http://libguides.uta.edu/az.php)

Course Reserves [pulse.uta.edu/vwebv/enterCourseReserve.do](http://pulse.uta.edu/vwebv/enterCourseReserve.do)

FabLab [fablab.uta.edu/](http://fablab.uta.edu/)

Special Collections [library.uta.edu/special-collections](http://library.uta.edu/special-collections)

Study Room Reservations [openroom.uta.edu/](http://openroom.uta.edu/)

Teaching & Learning Services for Faculty

Copyright Consultation [library-sc@listserv.uta.edu](http://library-sc@listserv.uta.edu)

Course Research Guide Development, Andy Herzog [amherzog@uta.edu](http://amherzog@uta.edu) or your subject librarian

Data Visualization Instruction, Peace Ossom-Williamson [peace@uta.edu](http://peace@uta.edu)

Digital Humanities Instruction, Rafia Mirza [rafia@uta.edu](http://rafia@uta.edu)

Graduate Student Research Skills Instruction, Andy Herzog [amherzog@uta.edu](http://amherzog@uta.edu) or your subject librarian

Project or Problem-Based Instruction, Gretchen Trkay [gtrkay@uta.edu](http://gtrkay@uta.edu)

Undergraduate Research Skills Instruction, Gretchen Trkay [gtrkay@uta.edu](http://gtrkay@uta.edu) or your subject librarian.