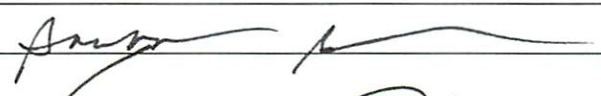
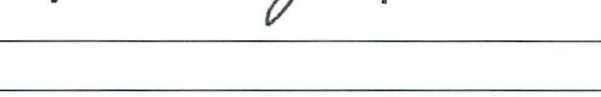
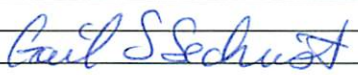


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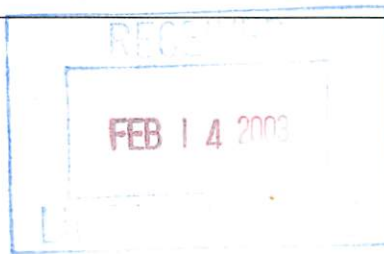
Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Barb Blackledge	Email Address bblackle@iup.edu
Proposing Department/Unit Theater and Dance	Phone 7-4450

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☐ Course Number and/or Title Change ☒ Catalog Description Change		
THTR 310 Theater Criticism		
<u>Current</u> Course prefix, number and full title		<u>Proposed</u> course prefix, number and full title, if changing
2. Additional Course Designations: check if appropriate Course. ☐ This course is also proposed as a Liberal Studies ☐ Other: (e.g., Women's Course. ☐ This course is also proposed as an Honors College Pan-African)		
3. Program Proposals ☐ New Degree Program ☐ Catalog Description Change ☐ Program Revision ☐ New Minor Program ☐ Program Title Change ☐ Other ☐ New Track		
<u>Current</u> program name		<u>Proposed</u> program name, if changing
4. Approvals		
Department Curriculum Committee Chair(s)		Date 12-5-02
Department Chair(s)		Date 12-5-02
College Curriculum Committee Chair		Date 2/4/03
College Dean		Date 2/6/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs		Date 4-3-03

* where applicable



Part II. THTR 310 Course Revision Description of the Curriculum Change

Section 1: Syllabus of Record

I. CATALOG DESCRIPTION

THTR 310: Theater Criticism, 3 credits

3 lecture hours

0 lab hours

(3-01-3sh)

Prerequisites: Junior or senior theater major status or permission

This course serves the student of theater as an opportunity to use what they have learned in the areas of theater (acting, directing, design and playwrighting) towards the critical process of responding to theater productions. Students will examine the differences between theater criticism and theater reviews while learning to write critical responses to live performances both on and off campus.

II. COURSE OBJECTIVES:

Students will be able to:

1. Differentiate between what is considered to be theater criticism and theater reviews
2. Formulate meaningful and articulate expressions of personal responses to theatrical performances.
3. Enlarge the theater knowledge basis brought by students into this course to serve as the basis for critical perspectives.
4. Effectively distinguish between the work of the playwright and the work of the theater artists involved in the production of that play.
5. Document the criticism of theater art with objective observation of the details of a particular performance.
6. Integrate objective observation of production details into convincing arguments offered in analysis of performance.
7. Take notes on performances that will document, support and sustain meaningful discussion of those performances.
8. Enhance critical thinking and writing skills.

III. DETAILED COURSE OUTLINE:

A. Overview of defining differences between theater criticism and theater reviews; Choices made for productions for full class viewing (1 week)

B. Exploration of process of writing critiques and peer-editing (1 week)

C. Focus on playwrighting: overview of critical standards for evaluation of playwright's work; viewing of production with playwright as critical focus; writing and peer editing of first critique; class discussion of production (2 weeks)

D. Focus on scene design: overview of critical standards for evaluation of scene design; viewing of production with scene designer as critical focus; writing and peer editing of first critique; class discussion of production (2 weeks)

E. Focus on costume design: overview of critical standards for evaluation of costume design; viewing of production with costume designer as critical focus; writing and peer editing of first critique; class discussion of production (2 weeks)

F. Focus on light design: overview of critical standards for evaluation of light design; viewing of production with light designer as critical focus; writing and peer editing of first critique; class discussion of production (2 weeks)

G. Focus on actor: overview of critical standards for evaluation of acting; viewing of production with actors as critical focus; writing and peer editing of first critique; class discussion of production (2 weeks)

H. Focus on director: overview of critical standards for evaluation of direction; viewing of production with director as critical focus; writing and peer editing of first critique; class discussion of production (2 weeks)

I. Final exam activity

IV. EVALUATION METHODS

The FINAL GRADE will be determined through an average of grades given over the semester weighted by the percentages indicated below.

- a. Participation (40 %)
- b. Critiques (40 %)
- c. Peer edits (10 %)
- d. Quizzes/Final activity (10 %)

V. REQUIRED TEXTBOOKS:

At present, there is no recommended textbook for this course. Instead, instructors will be expected to compile articles on criticism from various resources to be made available to students through a local copy vendor. As the cost for this course is primarily for the tickets to theater events, additional texts are financially a considerable concern for the student.

VI. SPECIAL RESOURCE REQUIREMENTS:

State vans to transport students to theaters in the Pittsburgh area

VII. SELECT BIBLIOGRAPHY:

Aristotle. *The Poetics*.

Ball, William. *A Sense of Direction: Some Observations on the Art of Directing*. Quite Specific Media Group, Ltd., 1990

Bogart, Anne. *A Director Prepares: Seven Essays on Art in Theatre*. Routledge, 2001.

Brestoff, Richard. *Acting Under the Circumstances: Variations on a Theme of Stanislavski*. Smith and Krauss, 1999.

- Clurman, Harold. *On Directing*. Simon & Schuster, 1997.
- Eddy, Bill. "4 Directors on Criticism," *The Drama Review*, 1976.
- Gillette, J. Michael. *Theater Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume and Makeup*. McGraw-Hill, 1999.
- Heller, Steven. *That's Entertainment: The Graphic Design of Popular Culture*. St. Martin's Press, 1997.
- Jones, Robert Edmund. *The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre*. Routledge, Chapman & Hall, 1972.
- Kirby, Michael. "Four Faults," *The Drama Review*, 1985.
- Searle, Judith. "Four Drama Critics," *The Drama Review*, 1976.
- Wardle, Irving. *Theatre Criticism*, Routledge, 1992.

Section 2. Summary of the proposed revision

As a result of this revision:

1. Shifting of the course to an outcomes assessment course for theater majors
2. Recognition of the significant evolution of the course as it is a writing intensive course taught by professors in our department approved as writing intensive professors

Section 3. Justification/Rationale for the revision

This course was created and taught by only one member of our faculty who retired in 1995. At that time, our department was urged to create a formal process of outcomes assessment for all of our majors. Given that this course was required by all majors – and usually taken in the sixth or eighth semester as a major, the department decided to find a way to make this course the primary outcomes assessment instrument for the department majors. With two faculty now alternating teaching this course, both approved as writing intensive professors, the course also became one of two courses that satisfied the Liberal Studies requirement for a writing-intensive course in the major. (THTR 347 Playwriting is the second writing-intensive course in our curriculum.) In addition, with two faculty other than the course's creator teaching the course, it began to evolve in a considerably different direction on three levels: outcomes assessment, writing-intensive and newer faculty perspectives. As a result, the department felt that it is well past time to do a formal curriculum revision of this course.

Section 4. Old Syllabus of Record

THTR 310 was a course created with the department's original curriculum in 1977. As a result, there is no syllabus of record on file. Attached is an older class syllabus to serve as a comparison.

THEATER CRITICISM
TH 310
WRITING INTENSIVE SECTION
DR. DONALD G. EISEN
SPRING, 1994

SYLLABUS

Theater Criticism is offered as a writing intensive "W" course, satisfying one unit of the IUP Liberal Studies writing intensive requirement.

The objectives of the course are:

- ✓ 1. To formulate meaningful and articulate expressions of one's personal responses to theatrical performance.
2. To analyze meaningfully one's personal responses to theatrical performance.
- ✓ 3. To demonstrate in a meaningful way the differences between dramatic text and the production/performance of that text.
4. To distinguish meaningfully between the character as created by the playwright and the art of the actor in performing the role.
5. To distinguish between value judgments made on the basis of personal taste and/or preference and value judgments made on the basis of established critical precepts and standards.
6. To develop a lexicon of different types of critical approaches to art and the critical standards that may be appropriate to each type.
7. To use a variety of critical standards in the formulation of critical judgments.
8. To document the discussion of theater art with objective observation of the details of a particular production and/or performance.
9. To integrate objective observation of production details into arguments about and analysis of performance.
10. To take notes on performance that will document, support and sustain meaningful discussion of performance.

In order to address these objectives, the course provides the following opportunities and exercises:

A. The instructor will provide a set of guidelines on the approaches and types of writing that each student will do in the course of the semester. For each assignment (including revisions), the student will choose one of the specified approaches. (Students will indicate the approach chosen for that assignment as part of the title or heading for the critique.) Each student is required to select a minimum of six of the specified approaches/types during the semester.

B. Students see and critique in written form (two to four pages each or 600 - 1200 words) a minimum of six (6) productions during the semester. Students attend each production as a group, so that for each assignment all students are critiquing the same performance of that production. Critiques are due on the date specified on the syllabus. Late critiques are penalized one letter grade for each day the critique is late.

C. Students will do two (2) major revisions of their choice of any two of the critiques they have written in the course of the semester, one due at mid-term and one due toward the end of the semester. As indicated in section A above, students are free in revising to choose any of the specified approach/types, regardless of which approach/type was attempted in the original critique.

D. Students will maintain a file of all their critiques and keep their own record of which assignments fulfill which required approach/types. Students will submit that complete file, including all graded critiques and revisions) at the time of the final exam.

GRADES

The course grade will be determined as follows: 60% will be the average of the best six (6) grades of the eight critique assignments; 20% will be based on the grades for the full revisions which you make on any two critiques (10% each) of your choice during the course of the semester; the final exam essay will constitute the remaining 20% of the course grade. No students are excused from the two revision assignments or from the final exam essay. Failure to complete and submit any of these three required assignments will result in an F grade for that assignment. There will be no arrangements to make up a missed critique, nor to substitute a different performance of an assigned production for one missed, nor to substitute another production for one of those listed on the syllabus.

SCHEDULE OF ASSIGNMENTS

READINGS:

Susanne I. Wofford. Hamlet. Case Studies in Contemporary Criticism. Boston: Bedford Books, 1994.
Assorted handouts on an ad hoc basis.

The Hamlet Casebook should be read well ahead of time. We will begin to discuss the play on 2/24.

- 1/18 -- Introduction: Requirements and Logistics of the Theater Criticism course.
- 1/20 -- Lecture/Discussion -- Introduction to Criticism: The Nature and Practice of Criticism.
-
- 1/25 -- Season selection of plays, theaters and dates of performances.
- 1/27 -- Discussion of course objectives and assignment options. Conclude season selection.
- Reading Assignment: Kirby, "Four Faults of Criticism".
- 1/30 -- Play Assignment #1: Lips Together, Teeth Apart. City Theater. Sunday matinee, 2:00 p.m.
-
- 2/1 -- Review of Guidelines and Suggestions for Critiques. Preparation for Writing Assignment #1.
- 2/3 -- Writing Assignment #1 due: Critique of Lips Together, Teeth Apart. Discussion of City Theater production and student responses.
- 2/5 -- Play Assignment #2: Bent. Theater Upstairs. Saturday evening, 8:00 p.m.
-
- 2/8 -- Return and discussion of Critique #1. Further discussion of Lips Together and student responses.
- 2/10 -- Writing Assignment #2 due: Critique of Bent. Discussion of Theater Upstairs production and student responses.
- 2/12 -- Play Assignment #3: Sweeny Todd. CMU. Saturday matinee, 2:00 p.m.

2/15 -- Return and discussion of Critique #2. Further discussion of Bent and student responses.

2/17 -- Writing Assignment #3 due: Critique of Sweeny Todd. Discussion of CMU production and student responses.

2/20 -- Play Assignment #4: Six Degrees of Separation. University of Pittsburgh, Stephen Foster Theater. Sunday matinee, 2:00 p.m.

2/22 -- Return and discussion of Critique #3. Further discussion of Sweeny Todd and student responses.

Pirates of Penzance opens. IUP Music/Theater. Runs 2/23 -- 2/27.

2/24 -- Discussion: Hamlet. The Critical Issues.

3/1 -- Writing Assignment #4 due: Critique of Six Degrees of Separation. Discussion of Pitt production and student responses.

3/3 -- Return and discussion of Critique #4. Further discussion of Six Degrees of Separation and student responses.

Reading Assignment: Hamlet Casebook, pp. 181-240.

SPRING BREAK: 3/5-3/13

3/15 -- Discussion. Hamlet Casebook, pp. 181 -- 240. Hamlet and Feminist Criticism. Selected videotaped scenes.

Reading Assignment: Hamlet Casebook, pp. 241 -- 282. Psychoanalytic criticism.

3/15 -- DEADLINE FOR SUBMISSION OF FIRST REVISION.

3/17 -- Discussion. Hamlet Casebook, pp. 241 -- 282. Psychoanalytic criticism. Selected videotaped scenes.

3/17 -- Play Assignment #5: City of Angels. Thursday evening, 8:00 p.m. Fisher Auditorium. IUP Artist Lecture Series.

3/22 -- Writing Assignment #5 due: Critique of City of Angels. Discussion of performance and student responses.

Reading assignment: Hamlet Casebook, pp. 283-331. Criticism and the deconstruction of Hamlet.

3/24 -- Discussion. Hamlet Casebook, pp. 283-331. Deconstructing Hamlet. Selected videotaped scenes.

3/27 -- Play Assignment #6: Beyond the Horizon. Upstairs Theater. Sunday evening, 7:00 p.m.

3/29 -- Return and discussion of City of Angels critiques. Further discussion of road company production and student responses.

3/31 -- Writing Assignment #6 due: Critique of Beyond the Horizon. Discussion of Upstairs Theater production and student responses.

Reading assignment: Hamlet Casebook, pp. 332-367. Marxist criticism of Hamlet.

EASTER BREAK: 4/2 -- 4/4

4/5 -- NO CLASS TODAY. FOLLOW MWF SCHEDULE.

4/7 -- Return and discussion of Beyond the Horizon critiques. Further discussion of Upstairs Theater production and student responses.

4/9 -- Play Assignment #7. Corneille's Illusion. University of Pittsburgh Studio Theater. Saturday evening, 8:00 p.m.

4/12 -- Discussion of Hamlet Casebook, pp 332-367. Hamlet and the Marxists. (Selected videotaped scenes.)

Reading Assignment: Hamlet Casebook, pp. 368-402. A New Historical Approach.

4/14 -- Discussion of Hamlet Casebook, pp. 368-402. Hamlet and the New Historicism. (Selected videotaped scenes.)

Elektra opens. IUP TB TG, Waller Theater. Runs 4/14-4/17 and 4/20-4/24.

- 4/19 -- Writing Assignment #7 due. Critique of Corneille's Illusion. 45 minutes: Discussion of the Pitt production and student responses. 45 minutes: Videotape of Hamlet.
- 4/21 -- Return and discussion of Illusion critiques. 45 minutes: Further discussion of Pitt Studio production and student responses. 45 minutes: Videotape of Hamlet.
- 4/24 -- Play Assignment #8: Arms and the Man. Pittsburgh Public Theater. Sunday evening, 7:00 p.m.
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- 4/26 -- Videotape of Hamlet.
- 4/26 -- DEADLINE FOR SUBMISSION OF SECOND REVISIONS.
- 4/28 -- Writing Assignment #8 due. Critique of Corneille's Arms and the Man. Discussion of the PPT production and student responses.
- 5/1 -- Play Assignment #9: A Toy Called God. Acting Company. Sunday evening, 8:00 p.m.
- 5/3 -- Return and discussion of Arms and the Man critiques. Further discussion of PPT production and student responses.
- 5/4 -- READING DAY. NO CLASSES.
- 5/5 -- Writing Assignment #9 due. Critique of A Toy Called God. Critiques due in Dr. Eisen's mailbox by 4:30 p.m.
- 5/7 -- FINAL EXAM. 12:30 -- 2:30 P.M.