

LSC # 69
Action App

10-3-91

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor BARBARA KRASZEWSKI
 Writing Workshop? (If not at IUP, where? when? _____)
 Proposal for one W-course (see instructions below)
 Agree to forward syllabi for subsequently offered W-courses?

Type I
approved
7-13-97

TYPE II. DEPARTMENTAL COURSE

- Department Contact Person _____ Phone _____
 Course Number/Title _____
 Statement concerning departmental responsibility
 Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) _____ Phone _____
 Course Number/Title _____
 Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) Barbara Kraszewski
Department Chairperson James L. Gray
College Dean Rachel Fordyce
Director of Liberal Studies Chad Kedrick

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing-Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee. Please number all pages.

Type III
pending
workshop
completion

I. Writing Summary--EN 217, DRAMA

A. Characteristics of the Course and its Students:

EN 217, Drama, is proposed for identification as a "W" course. One course is taught every spring, but is not listed as a Liberal Studies Elective. Prerequisites include EN 101 and EN 210. Most students in the class are English Education majors who range from sophomores through seniors; a few may be English Humanities and Social Science or even non-English majors. Class size is limited to 25. The course counts towards an English major or minor.

B. Three Types of Writing in this Course:

1. Journal of Responses Writing

After reading or viewing a drama, students write responses in which they express their thoughts and feelings before they fade. They may record various reactions. Some examples follow: What themes and/or images predominate in the work? How do certain images or themes reinforce one another? How does a line or sentence from the work (for example, Iago's "I am nothing if not critical") illustrate character and meaning in the play?

The journal writing provides students with a vehicle to transport their thoughts into the classroom and into future papers. Some thoughts engendered in the journal will demand full and formal presentations in later papers; other thoughts will provide substance for class discussion; but all will constitute a lively record of the literature the students have read and of their involvement with it and will thereby chronicle the lives of their minds.

In keeping this journal, students need neither revise nor edit their prose. Their aim should be to record information without delay, to wrap words around their reactions and observations.

To earn an A on the journal, students pen 700 words for each drama assigned on the syllabus and write eight additional 700 word responses to eight other plays they choose to read or to view. To earn a B on this assignment, students write 500 words for each play in the syllabus and write four additional 500 word responses to four plays of their choosing. To earn a C, students write 300 words for each drama on the syllabus.

The Journal of Responses functions to stimulate thought, enhance reading, and provide ideas for examinations and the term paper. It constitutes twenty-five percent of the final

grade for the course.

2. The Midterm and Final Examinations

There are two major examinations: a midterm and a final. Each has three sections: (1) objective, (2) one paragraph essay, and (3) multi-paragraph theme. The paragraph essay instructs students to identify people or passages, to define ideas, and to explain procedures. The multi-paragraph essay instructs students to interpret and to apply what they have learned. Because the examination is contracted into an hour and a half class period, fully edited prose will not be required. The essay sections will constitute at least 50 percent of both mid-term and final, and each examination carries 25% of the grade for the course.

3. Term Paper

Although the above forms of writing may well engender this project, this paper differs from them in that it demands that students research and document as well as revise, edit, and proofread. With the help of the instructor, students will choose a topic, either literary or pedagogical, and prepare a research paper ranging from 15-20 pages of highly polished prose. During the process of the project, students will confer with the instructor and submit an outline and a rough draft on which the instructor will comment before final submission of the project. The project carries 25% of the final grade for the course.

EN 217, DRAMA

A Tentative Syllabus

Mrs. Kraszewski

Information on the Faculty Member:

1. Office Location: 220 Leonard Hall
2. Office Phone: 357-4483
3. Home Phone: 349-7749
4. Office Hours: Announced in class and posted on the office door (L-220)
5. Home Address: 325 Douglas Avenue, Indiana, PA 15701

Course Description:

Prerequisites: EN 101, 210 or permission

A study of selected plays from various periods in an attempt to understand the function of drama. Includes considerations of teaching drama.

Major Objectives of the Course:

1. To provide the student with an understanding of the properties of drama
2. To provide the student with a working vocabulary in the language of drama
3. To sharpen the student's ability to read and to view a play analytically
4. To guide the student toward an understanding of the nature of drama with specific reference to the relationships and the differentiations among tragedy, comedy, and tragicomedy
5. To acquaint the student with the history of drama, especially with the four great periods:
 - a. Periclean Greece
 - b. Elizabethan England
 - c. Seventeenth Century France
 - d. Twentieth Century World
6. To bring the student to an understanding and an appreciation of how the physical theater affects the play
7. To provide the prospective English teacher with a forum in which to consider, to discuss, and to plan the many ways in which drama can work in the secondary English classroom
8. To provide the student with a generous sampling of a wide variety of dramas from many periods and from many places
9. To bring lively pleasure through learning about drama

Texts:Aeschylus. The Oresteia.Barnet, Berman, and Burto. Types of Drama: Plays and Essays (5th ed).Euripides I.Racine. Three Plays.Shakespeare. Hamlet.

Requirements and Determination of Grades:

1. Journal of Responses to Each Play Seen or Read: 25% of final grade
 - a. To earn a C, the student writes 300 words per drama listed on the syllabus.
 - b. To earn a B, the student writes 500 words per drama listed on the syllabus AND writes four additional 500 word responses on four other plays.
 - c. To earn an A, the student writes 700 words per drama listed on the syllabus AND writes EIGHT ADDITIONAL 700 word responses on eight other plays.
 - d. Journals must be brought to every class meeting and students may be asked regularly to share their written responses.
 - e. Journals will be submitted twice: at midterm and at the final.
2. Midterm Examination: 25% of the final grade
3. Final Examination: 25% of the final grade
4. Term Paper Options: 25% of the final grade
 - a. A Review of & Response to 20 Articles That Deal with Teaching Drama in the Secondary Schools
 - b. A 10 Day Unit Plan on the Teaching of Drama in the Secondary Schools
 - c. An Historical-Biographical Examination of a Playwright with Special Emphasis on One Aspect of Style or on One Drama
5. Class Participation:
Since this is a class of majors, perceptive participation which demonstrates that the student not only has read but also has thoughtfully considered and written about the assignments is mandatory. Participation is such stuff as recommendations are made of and may tilt the balance of a borderline grade.
6. Late Penalty:
All work must be submitted at the beginning of the class meeting on the due date. A stiff penalty of 20% of the grade for each class meeting that the work is late should encourage and insure timely submissions.
7. Grading Scale:
 - 100-93-A
 - 92-85-B
 - 84-77-C
 - 76-69-D
 - 68-0 -F

<u>8. Grading Conversions:</u>	<u>Grades for the Course:</u>
A+ = 4.25	A
A = 4.0	
A- = 3.75	
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A/B = 3.5	
B+ = 3.25	B
B = 3.0	
B- = 2.75	
<hr/>	
B/C = 2.50	
C+ = 2.25	
C = 2.0	C
C- = 1.75	
<hr/>	
C/D = 1.5	
D+ = 1.25	
D = 1.0	D
D- = .75	
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D/F = .5	
F = .25	F

9. All work must be submitted to earn a passing grade in the course.

Assignments:

- 1-22 Orientation + "The Rise of Greek Drama" (video) + Agamemnon
(Begin with video.).
- 1-24 Agamemnon + The Libation Bearers + "The Language of Drama" 1; "In
Brief: How to Read a Play" 11.
- 1-29 The Eumenides + "Tragedy and Comedy" 65; "A Note on the Origins of
Greek Drama and the Structure of Greek Tragedy" 79; "The Poetics"
787.
- 1-31 Oedipus, 85.
- 2-5 Antigone, 151.
- 2-7 Medea
- 2-12 Medea (cont.).
- 2-14 Hippolytus.
- 2-19 Lysistrata, 175 + "The Comic Rhythm" 747.
- 2-21 Bluebook Examination on Greek Drama.
- 2-26 King Lear, 241, Act I.
- 2-28 Lear, II.
- 3-5 Lear, III.
- 3-7 Lear, IV.
- 3-19 Hamlet, I-II.
- 3-21 Hamlet, III, IV, V.
- 3-26 A Midsummer Night's Dream, 205.
- 3-28 The Misanthrope, 305.
- 4-4 Phaedra SEMESTER PROJECT IS DUE.
- 4-9 A Doll's House, 17.
- 4-11 The Cherry Orchard, 369.
- 4-16 The House of Bernarda Alba, 427.
- 4-18 The Glass Menagerie, 453.
- 4/23 Death of a Salesman, 489.
- 4-25 The Sandbox, 143; Happy Days, 537; The Dumb Waiter, 601.
- 4-30 Equus, 555.
- 5-2 "MASTER HAROLD". . . and the boys, 651.
- 5-7 Fences, 732.

III. Samples of Writing Assignments

A. Sample Topics for Journal Entries

1. What theme and/or images predominate in this work?
2. How do certain images or themes reinforce one another? For example, consider the connection between apartheid and alcoholism in "MASTER HAROLD"...and the boys.
3. How does a single line or a sentence reveal character, state theme, or move plot? Consider, for example, such important lines as these:

Iago to Roderigo: "I am not what I am"
(Othello, I, 1, 62).

Biff to Willy: "Pop, I'm nothing! I'm nothing, Pop
(Death of a Salesman II).

Medea to Jason: "I loathed you more than I loved them"
(Medea).

4. What in this drama puzzled you, and how did you struggle to solve the puzzle?
5. Write a letter to Jason explaining how you react to his treatment of Medea.
6. Watch a film portrayal of Hamlet and compare it with your reading of the play. Some readily available ones are Olivier's, Mel Gibson's, or Kevin Kline's. You might want to compare the films, too.

B. Sample Essay Questions

1. Short essay (one paragraph)
 - a. For each passage, cite author, play, speaker and audience. Then write a full paragraph expounding the significance of the quote.
 - (1) He was born in the straw and this is his low.
 - (2) A salesman is got to dream, boy. It comes with the territory.
 - b. Write a fully detailed paragraph in which you identify or define the characters or ideas listed below.
 - (1) Concentric form
 - (2) Theatre of the Absurd
 - (3) Kent

2. Long Essay: Write a fully detailed well-organized, multi-paragraphed theme on ONE issue below.
- a. Call him what you will--the Father of Modern Drama or Grandfather of the Theatre of the Absurd. He begins The Cherry Orchard by asking, "What time is it?" and hastens to give real signs of the time. Compare and contrast what this great dramatist, Anton Chekhov, did to revitalize drama with what one dramatist did before him and what another did after and because of him.

- b. Euripides! Master!
How well you knew women!

In the Lysistrata, the Korymbos not only speaks the passage above but also queries, "And shall we not do as much/against these women, whom God and Euripides hate?" Questions of misogyny or feminism are worth exploring with both Euripides and Aristophanes. Consider, in detail, both playwrights' presentations of women and determine whether either or both Euripides and Aristophanes are misogynists, feminists, or something else.

- c. DIKE--a Greek word on the lips and in the consciences of most characters in the Oresteia, the Antigone and the Oedipus Rex, so well as the Medea and the Hippolytus-- translates roughly into
- a. that which is right
 - b. that which is ordained
 - c. that which is not to be exceeded or opposed
 - d. that which is to be enforced, obscurely, yet adamantly,
 - (1) by the fates and/or the furies
 - (2) by memories and/or curses.

Choose ONE play by EACH tragedian and explain in detail the workings of DIKE in those three dramas.

C. Sample Term Paper Options:

1. A Review of and Response to 20 Professional Articles That Deal with Teaching Drama in the Secondary Schools
2. A Ten Day Unit Plan on the Teaching of Drama in the Secondary Schools
3. An Historical-Biographical Examination of a Playwright with Concentrated Emphasis on One Aspect of Style or on One Drama

All semester projects will consist of 15 to 20 pages of fully researched, documented (MLA style), revised, and edited prose. All students must submit an outline and a rough draft and must confer with the professor before the submission of the final draft.