

14-122

LSCAP-2/3/15

UWUCC: App 2/17/15  
SCNGT: App 3/3/15

# REVISION APPROVAL COVER SHEET FOR CONTINUATION OF W-DESIGNATION

## TYPE II DEPARTMENT COMMITMENT

Professor Dr. Carrie Cole

Department Theater and Dance

Email cjcole@iup.edu

Course THTR 310: Theater Criticism

Please provide answers to these questions on the next page:

Received

JAN 26 2015

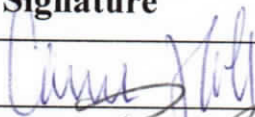
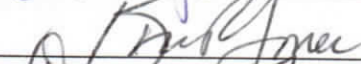
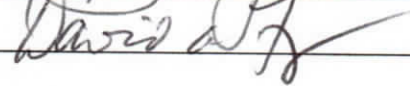

1. Include the most recent syllabus for the Type II course.

Liberal Studies

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

Approvals:	Signature	Date
Professor (s)		11/17/14
Department Chair		1/22/15
College Dean		1/26/15
Director of Liberal Studies		
UWUCC Co-chair(s)		2/17/15

## TYPE II DEPARTMENT COMMITMENT

Professor Dr. Carrie Cole Department Theater and Dance  
Course THTR 310: Theater Criticism

1. Include the most recent syllabus for the Type II course.

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility" explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

**THTR 310: Theater Criticism****Carrie J. Cole**E-mail: [cjcole@iup.edu](mailto:cjcole@iup.edu)

Office: Waller 206G

Office Hours: Wednesdays 10:00 – 12:00 in Waller 206G  
and Tuesdays/Thursdays 12:30 – 2:00 by appt.**TEXTS AND MATERIALS:**

- Your primary “texts” will be the performances and site visits that will be required in order to meet the expectations of required course assignments. If either your schedule or your finances hinder your ability to participate in these activities, it will behoove you choose a different course.
- Articles, websites, and handouts distributed in class, via D2L, and via email
- A one-inch binder for your final portfolio
- Composition book (must be brought to every class meeting)

**COURSE DESCRIPTION:**

This course serves as an opportunity for theater students to complement their area-specific learning with an overarching examination of the field in theory and in practice. We will examine theater’s role in 21<sup>st</sup> century US culture through key exemplar’s of critical theory and criticism and use these as launch pads to our own critical writing practice.

**COURSE OBJECTIVES:**

Upon successful completion of the course students will be able to:

- Differentiate between what is considered theater criticism and theatrical reviews
- Formulate meaningful and articulate expressions of personal response to performance aesthetics
- Analyze the various components of productions individually and as they coalesce in performance
- Engage in the critical response process through peer evaluation and feedback
- Expand abilities to articulate ideas both in written and oral communication
- Identify the best form and media for critical communication based on target audience
- Enhance critical thinking and writing skills

**COURSE QUESTIONS:**

Upon successful completion of the course students will be able to answer the following:

- What is the nature of criticism?
- What is the difference between a reviewer & a critic?
- How does criticism help reflect and define the nature of performance & culture?
- What is my role and responsibility in 21<sup>st</sup> century US theater and performance?

These are the foundational questions for the all the work you will produce in this course.

In addition to the thought-provoking conversations that these questions will elicit, we will be using class time to apply what we theorize in these conversations to the process of writing criticism. Through a series of exercises, each student will develop and finalize a portfolio of critical writing.

**FORMAT:**

This is designated as a WRITING INTENSIVE COURSE.

The University Senate defines a “writing intensive” course as one that has content as its primary focus but that also reinforces writing skills by using writing in a substantial way to enhance learning. Writing intensive courses are not created by merely tacking on more writing assignments. Writing is not an “extra;” rather, it becomes an integral part of the learning process. Writing is not added to content; it is a way of improving students’ understanding of content. (<http://www.iup.edu/page.aspx?id=51953>)

**COURSE ORGANIZATION:**

In order to achieve our course goals, Theater Criticism is organized around three fundamental practices:

- A. **Writing.** We will be approaching writing as both a process and a product—and using a wide variety of writing styles in order to do so. This will include in-class writing *during every class meeting* as part of the process, as well as the final portfolio product.
- B. **Editing.** Since our writing is both process and product, we will emphasize the editing process. Not only will you produce multiple drafts, but you will engage in peer editing and evaluation for every written assignment.
- C. **Critical Response.** This practice acknowledges that criticism is more than a way of writing; it is a way of approach our field and better understanding our position in the field. We will study and invoke Liz Lerman’s *Critical Response Process* throughout the course, in our writing, in our peer editing, and in our everyday interaction with our colleagues and collaborators.

**REQUIRED PARTICIPATION OUTSIDE OF CLASS MEETING TIME**

Attendance at the following on-campus events will be REQUIRED for this class:

***Monster in the Garden***

February 20–22, 26–28, and March 1 at 8:00 p.m.; February 23 at 2:00 p.m.; Waller Mainstage

***Beauty and the Beast***

February 27 at 7:00 p.m.; Fisher Auditorium

***The Girl in White***

April 4–5 at 7:00 p.m. and April 6 at 2:00 p.m.; Zink Hall Dance Theater

***The Pajama Game***

April 10–12 at 8:00 p.m., April 13 at 2:00 p.m.; Fisher Auditorium

\*\*\*The ONLY exception that will be made is for those involved in a production that directly conflicts with one of the performances. In that event, you may substitute another similar performance: if you miss *Beauty and the Beast*, you must substitute with another musical; if you miss *The Girl in White*, you must substitute with another dance performance. SUBSTITUTIONS MUST RECEIVE WRITTEN APPROVAL, and that documentation must be submitted with your final portfolio. This is a single exception rule. For example, if you’re in performance with *Monster in the Garden*, you obviously can’t attend *Beauty and the Beast*...but that also means you need to plan to ensure that you see the other two shows, which have limited runs.\*\*\*

**Plan ahead!** Book your tickets in advance. There is ample opportunity to find a performance date that fits in with your schedule. **Sold-out performances will not be considered a valid excuse for failing to see the plays. Failure to arrange your work schedule will also not be considered a valid excuse for failing to see the plays.**

Attendance at OFF-campus events will also be REQUIRED for this class:

**In the first two weeks of class, we will solidify this schedule based on YOUR recommendations of performances, YOUR suggested price range, and YOUR schedule conflicts. These off-campus events will be scheduled on Fridays. It is YOUR responsibility to ensure that you are available for these events.**

### ASSIGNMENTS

Assignments are to be handed in on time on the designated dates. Valid excuses, e.g. documented illness, are required for any exceptions to be made. **I do not accept late assignments without this documentation.** Process work throughout the term will be graded on a basic credit/no credit basis (you either turned it in or you didn't). However, if I feel that you are not engaging the process (which will include required in-class editing sessions), I reserve the right to deny you credit, as your lack of commitment short-changes your learning process and that of your peers.

### Writing Assignment Checklist

- Each of these assignments will be explained further in class, and may not occur in this order, depending on the TBD performances.
- Peer edit forms, Critical self-evaluations, and First final drafts are all due on the day designated "FIRST FINAL DRAFT" in the calendar.
- You must bring a TYPED, DOUBLE SPACED PHYSICAL COPY of your first final draft to class, and fill out the Peer Edit forms and Critical Self-Evaluation forms by the end of class on the day these are due.
- I will not accept any of these documents via email or D2L.
- Each portfolio draft must be a minimum of 750 words (with the exception of the tweetifesto). As a Writing Intensive course, you will produce over 8000 words of portfolio draft content.

Use this as your checklist for what you will need to document for your final portfolio.

1. Tweetifesto
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
2. Theatre and Performance in the 21<sup>st</sup> Century
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
3. The Critical Landscape
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
4. My life in the Arts
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
5. *Monster in the Garden* critical response
  - First final draft
  - Peer edit form

- Critical self-evaluation
- Portfolio draft
- 6. *Beauty and the Beast* critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
- 7. *The Girl in White* critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
- 8. *The Pajama Game* critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
- 9. TBD Performance #1 critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
- 10. TBD Performance #2 critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
- 11. TBD Performance #3 critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft
- 12. "DEALER'S CHOICE" critical response
  - First final draft
  - Peer edit form
  - Critical self-evaluation
  - Portfolio draft

### **Composition Book**

I have provided you with a composition notebook for in-class writing exercises (or "writing sprints). You will be required to bring it to class every day; I will periodically review these to ensure you are engaging in the process. Often, these prompts will be based on reading assigned at the end of the previous class.

### **Final Portfolio**

Your final portfolio will be a binder that collects together ALL of the writing you have undertaken for the semester—both process-oriented and final production versions. The binder will include everything on the checklist above and your composition book.

**Attendance and Participation**

As this course is a process-oriented writing course, regular attendance is essential. The bulk of the work for the course occurs during class time, especially as there is no text for this course. Not only YOUR learning, but also that of your classmates is dependent on your disciplined approach to the course work. You will often be working in small groups and pairs, and lateness or absence will severely compromise this process as well as making your partners mad at you. If you have a job or other activities that will conflict with out-of-class sessions, I recommend that you drop this course.

Absences will adversely affect the Attendance and Participation component of your final grade; obviously if you are not present you can't gain points for participation. In the case of excused absences (a medical or other emergency where circumstances beyond your control prevent your attendance), I will require documentary evidence for excused absences. After three unexcused absences, (the equivalent of one week's classes) each subsequent absence will lower your final grade. Three late arrivals will count as an unexcused absence for the purpose of grading.

0-3 absences > A      4-5 absences > B      6 absences > C      7 absences > D      8 absences > F

**Grading Scale**

450 - 500 = A	A = <b>Excellent</b> : course work is performed at a clearly outstanding level
400 - 449 = B	B = <b>Good</b> : course requirements are met at a level above the average
350 - 399 = C	C = <b>Adequate</b> : course work is completed at an adequate level.
300 - 349 = D	D = <b>Poor</b> : course work is completed at a level below adequate or many assignments are not completed.
000 - 299 = F	F = <b>Failure</b> : much of the course work is not completed, assignments are completed inadequately, or both.

**GRADING**

The final grade will be based on a combination of the following:

Participation (40 classes @ 1 points each) <i>Participation: concentration &amp; focus, active engagement in exercises, responsiveness to instruction &amp; feedback, ensemble skills</i>	40 points
Attendance (40 classes @ 1 points each)	40 points
First final drafts (due as assigned in calendar) = 5 points each	60 points
Peer edit forms (due end of editing session classes) = 5 points each	60 points
Critical self-evaluation (due end of editing session classes) = 5 points each	60 points
Portfolio drafts (due at the end of the semester) = 10 points each	120 points
FINAL PORTFOLIO (due at the end of the semester)	80 points
In-Class Composition book writing = 40 classes @ 1 point each	40 points
<b>TOTAL:</b>	<b>500 pts.</b>

**SPECIAL ACCOMODATIONS**

Please note: these assignments are designed to accommodate a variety of learning styles. However, if you require additional accommodation through the Advising and Testing Center, I am happy to meet with you individually to discuss that accommodation. In addition, you should be sure to consult the experts at <http://www.iup.edu/disabilitysupport/default.aspx>.

**OUT OF CLASS MEETING**

You will often need to meet with a partner outside of class time in order to fulfill the peer editing component. You will all need to be flexible in order to find mutually convenient times. If you have a schedule that prohibits this, you should drop this class.

**CLASS CONDUCT**

- YOU are responsible for all assignments and notes from missed classes. Please exchange contact information with several of your classmates.
- All written work **MUST** be **TYPED** following course guidelines, and submitted on time. The exception to this is, of course, the composition book in-class writing.
- If you take part in an extra-curricular activity (such as sports) with a rigorous schedule, it is your responsibility to get your schedule to me by the end of the first week of classes OR drop the course.
- You are expected to support your classmates to the fullest extent.
- You are expected to try your best at everything we do; you must actively participate to receive full points. Just showing up and quietly paying attention will not be enough.
- **Turn off your cellphone BEFORE** you get to class.
- I expect you to treat everyone in the room with respect, and in return you will be treated the same way.
- **Please be ready to start when the class is scheduled to begin. We want to use every minute effectively.** As the instructor, I reserve the right to refuse admittance to late arrivals if their entrance would be disruptive of class activity. It is **your** responsibility to sign in at the beginning of each session.

**ACADEMIC INTEGRITY POLICY AND PROCEDURES**

You can find the IUP undergraduate catalog online at:

<http://www.iup.edu/registrar/catalog/default.aspx>. I suggest familiarizing yourself with the academic policies beginning on page 24, but paying particular attention to the academic integrity policy. That's pages 33-37—it's long, because it's that important. I'll sum it up:

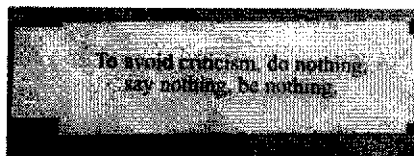
**Don't cheat. Don't plagiarize.**

**Act professionally and civilly.**

**THE INSTRUCTOR RESERVES THE RIGHT TO MODIFY THE CONTENTS OF THIS COURSE AND ITS STRUCTURE AT ANY TIME. YOU WILL BE NOTIFIED OF ANY CHANGES.**

**A NOTE ON MATURE COURSE CONTENT**

In this course, there may be readings with content that would be rated TV-M (Mature Audiences) or R (Restricted), including explicit language, nudity, sexual situations, and/or violence. A student who wishes to be excused from any of these readings should speak with me in advance to discuss alternative readings or assignments.





## **STATEMENT CONCERNING DEPARTMENT RESPONSIBILITY**

The Theater and Dance Department will support the W nature of THTR 310 Theater Criticism and ensure the writing component is present in the following ways:

The students, by meeting the course criteria, will form a community of theater critics and reviewers for the duration of the semester. Further, the Department Curriculum Committee will annually review the course as a Type II offering to ensure that opportunities for seeing shows and writing about them are available to the students, and that the writing component will be upheld if other qualified professors are teaching the course.

THTR 310 course outcomes include the creation of a sizable portfolio that fulfills the W designation criteria.

The Department recognizes the importance of supporting the W designation of THTR 310, and will further ensure compliance through peer observation of the course performed by the department chair and another member of the Department.

**Subject:** Fwd: Re: New curriculum process and proposal review  
**From:** "David H. Pistole" <dpistole@iup.edu>  
**Date:** 2/3/2015 9:29 AM  
**To:** Sharon C Aikins <saikins@iup.edu>

----- Original Message -----

**Subject:** Re: New curriculum process and proposal review  
**Date:** Tue, 27 Jan 2015 15:29:10 -0500  
**From:** Megan E Knoch <megan.knoch@iup.edu>  
**To:** David H. Pistole <dpistole@iup.edu>

Hi David,

14-121a ARED 317 seems to have an education coordinator responsible for collecting and assessing writing from this class. I presume that this individual will be responsible for implementation as well as quality? As a suggestion, they may want to remove one of the "expectations" from the departmental statement. The statement seems a little vague on department commitment but if everyone else is cool, so am I :)

Same comments for 14-121b.

14-122 THTR 310 seems to work. Department statement of commitment is placing a big emphasis on peer and department curriculum committee review. I approve.

Best,  
Megan

Dr. Megan E. Knoch  
Associate Professor  
Department of Biology  
Indiana University of Pennsylvania  
On Mon, 26 Jan 2015 12:53:28 -0500

"David H. Pistole" <dpistole@iup.edu> wrote:  
> LSC, we have just received our first two proposals that fall under  
> the new curriculum guidelines. That means that we have 10 days (5  
> February, 2015) to review them and pass them on to the UWUCC. The  
> two proposals are: 14-121a ARED 317 Art in K-6 Settings, Type II WI  
> Recommitment and 14-121b ARED 318 Art in 7-12 Settings, Type II WI  
> Recommitment. I have placed the proposals on the X-drive under the  
> writing folder. I have also attached a proposal review form that you  
> can save and reuse for all of our proposals this semester (also on  
> the X drive). By next fall we should be using confluence for our  
> review and comments.  
>

----- Original Message -----

**Subject:**Fwd: Re: another Type II proposal  
**Date:**Tue, 03 Feb 2015 12:11:22 -0500  
**From:**David H. Pistole <[dpistole@iup.edu](mailto:dpistole@iup.edu)>  
**To:**Sharon Aikins <[saikins@iup.edu](mailto:saikins@iup.edu)>

Please add Bob's to the ones you printed earlier.

----- Original Message -----

**Subject:**Re: another Type II proposal  
**Date:**Tue, 03 Feb 2015 11:44:37 -0500  
**From:**Robert W Sweeny <[bob.sweeny@iup.edu](mailto:bob.sweeny@iup.edu)>  
**To:**David H. Pistole <[dpistole@iup.edu](mailto:dpistole@iup.edu)>

Hi David,

The Theatre Criticism prop looks fine to me. Statement is clear and seems in the spirit of our expectations.

I realized that the ARED proposals have this buried in the introductory section (which is unnecessary for a renewal). I can revise this if necessary - I guess we will see what everyone says.

Hope you are healing well.

Best,

Bob

On Tue, 27 Jan 2015 10:02:32 -0500

"David H. Pistole" <[dpistole@iup.edu](mailto:dpistole@iup.edu)> wrote:

>LSC, we received another Type II recommit - 14-122 THTR 310 Theater Criticism. It is on the X drive. Remember for these 3 proposals we are mainly checking the department statement of responsibility. Please have this one done by the same deadline (4 February). Please let me know if you have any questions. David

>

>--

>David H. Pistole

>Director of Liberal Studies

>Professor of Biology

>103 Stabley

>724-357-5715

>

Bob Sweeny, PhD

Professor, Art Education

Program Coordinator, Art Education

Indiana University of Pennsylvania

206 Sprowls Hall/(724)357-6942

Senior Editor, The Journal of the National Art Education Association

<http://www.arteducators.org/research/art-education>

**Subject:** LS proposals

**From:** "David H. Pistole" <dpistole@iup.edu>

**Date:** 2/3/2015 10:09 AM

**To:** "Gail S. Sechrist" <gailsech@iup.edu>

**CC:** Sharon C Aikins <saikins@iup.edu>

Gail, the LSC reviewed three proposals and are passing them on to the UWUCC within the 10 day limit. The proposals are: 14-121a ARED 317 Art in K-6 Settings, Type II W Recommitment, 14-121b ARED 318 Art in 7-12 Settings, Type II W Recommitment, and Type II W Recommitment - 14-122 THTR 310 Theater Criticism.

In the old way of doing these things we would have passed these all provisionally and asked for clarification of a couple points. I'm assuming that we just pass them on now with our comments to you and that you will contact the proposers as needed. Here are our comments:

14-121a ARED 317 and 14-121b ARED 318 seem to have an education coordinator responsible for collecting and assessing writing from this class. We presume that this individual will be responsible for implementation as well as quality? As a suggestion, they may want to remove one of the "expectations" from the departmental statement. The statement seems a little vague on department commitment.

14-122 THTR 310 The department statement of commitment is placing a big emphasis on peer and department curriculum committee review. It might help to expand that explanation and explain how that will carry over as personnel change.

I did have a question about proposals that we would in the past return because they were not up to standards. Do we just send them to you now and say we didn't review it because it was so poorly written? Or do we work with the proposer until the proposal is acceptable? Thanks, David

--

David H. Pistole  
Director of Liberal Studies  
Professor of Biology  
103 Stabley  
724-357-5715