



REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 171
Action approved
11-9-95

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor Theresa M. Patrick Phone 479-2158
- (X) Writing Workshop? (If not at IUP, where? when?) IUP 5/95
- (X) Proposal for one W-course (see instructions below)
- (X) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT 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)

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- (X) Professor(s) Theresa M. Patrick Phone 479-2158
- (X) Course Number/Title Th 310 Theatre Criticism
- (X) Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) Theresa M. Patrick

Department Chairperson Annie Laurie Wheat

College Dean [Signature]

Director of Liberal Studies Darlene Richardson (as Type I)

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. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

CHECK LIST FOR WRITING-INTENSIVE PROPOSALS

The Liberal Studies Committee's Most Frequently Asked Questions,
Based on the Senate Criteria for Writing-Intensive Courses

For All Writing-Intensive Courses:

- Are the writing assignments integral parts of the course, rather than exercises that seem tacked on artificially? Are they assignments that promise to enhance student learning?
- Have you considered various forms of writing such as case studies, laboratory reports, journals, letters, memos, formal essays, research articles, project or grant proposals, and so forth?
- Does one of your course objectives explicitly mention the improvement of writing?
- Will you distribute written instructions, including criteria for evaluation, for major assignments?
- Will students receive guidance in conceiving, organizing, and presenting written material in ways appropriate to the subject being studied?
- Will students produce at least 5000 words (15-20 typed pages) of writing that you evaluate? Have you clarified this by giving us the minimum number of pages that you expect for each writing assignment?
- Are there at least two, and preferably more, different writing assignments?
- Will students revise at least one assignment after receiving your review comments?
- Does at least one assignment require students to produce finished, edited prose (as differentiated from whatever informal or draft writing you have included)?
- Are written assignments (in-class; out-of-class) worth at least 50% of the course grade?

For Type I (Professor Commitment) Writing-Intensive Courses:

- Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?]

For Type II (Departmental) Writing-Intensive Courses:

- Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?

WRITING SUMMARY

Th 310 - Theatre Criticism

I am proposing that Th 310, Theatre Criticism, be accepted for identification as a "W" course. Theatre Criticism is taught annually, in the Spring semester. A required course for Theatre Majors, usually taken in the Junior or Senior year, Th310 is designed to utilize the knowledge and experience students have gleaned from previous courses and participation in productions in their major area of study. Majors from other departments, particularly English, utilizing Th310 as a free elective, have, in the past, been welcome additions to the group, frequently providing fresh interpretations and insights. Class experience is centered around attending eight live theatre productions and building the skills necessary to respond, in writing, to the experience of having seen those productions. At least ten different response formats (among these, reviews, analyses, performance documentation, and personal reactions) will be supplied by the instructor. Responses are carefully evaluated, discussed by the class as a unit, returned for inclusion in a final portfolio which as stipulated in the course syllabus, must contain two revised versions of previously graded responses. Each response, must include, as part of its cover sheet, a statement of "intended audience". In addition to the core requirement of eight written performance responses, the students will be participating in small in-class writing assignments geared toward promoting understanding and mastery of course concepts and skills; giving small group oral presentations on the History of Criticism for which a full sentence outline must be submitted, evaluated, and returned for revision; taking notes at performances which will be submitted along with performance responses and which will receive instructor feedback; and completing a Final Essay Exam which will require synthesis and discussion of the core concepts of the course.

Summary of Writing Assignments for Th310					
Assignment	# of Assignments	Total # of pages	Graded	Revisions	% of Final Grade
Best 6 of 8 written responses to Dramas	8 drop lowest 2	2 to 4 each 16-32 total 12-24 in final packet	yes	2 revisions required	60% for originals + 10% for revisions
Final Essay Exam	1	3+ handwritten	yes	no	10%
Brief in-class responses to questions/discussions	at least 3 (usually more)	1 pg each handwritten	yes	no-but class discusses	10%
Oral presentation on History of Criticism	1	Full Sentence Outline for 60min. presentation	yes	yes	5% outline 5% presentation
Note taking at Dramas	8	at least 1pg. each	no-but do receive instructor comment	no	0%
Note taking in class	N/A	variable	no	no	0%

SYLLABUS FOR TH310

Professor: Theresa M. Patrick

Office:

Office Hours:

Telephone: 357-2965

470-2158

COURSE OBJECTIVES:

- *To formulate meaningful and articulate expressions of one's personal responses to theatrical performances.
- *To analyze meaningfully one's personal responses to theatrical performances.
- *To demonstrate in a meaningful way the differences between dramatic texts and the productions/performances of those texts.
- *To distinguish meaningfully between the character as created by the playwright and the art of the actor in performing the role.
- *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.
- *To develop a lexicon of different types of critical approaches to Art and the critical standards that may be appropriate to each type.
- *To use a variety of critical standards in the formulation of critical judgments.
- *To document the discussion of Theatre Art with objective observation of the details of a particular production and/or performance.
- *To integrate objective observation of production details into arguments about and analysis of performance.
- *To take notes on performance that will document, support, and sustain meaningful discussion of performance.
- *To articulate, discuss, compare and be willing to accept varying responses to Theatrical productions.

(Objectives Cont.)

- *To become acquainted with the History of Theatre Criticism.
- *To gain experience in working productively within a group
- *To improve writing skills

REQUIREMENTS:

A. Students will see and respond in writing (two to four pages each - 500 to 1200 words) to a minimum of six productions during the semester. Students attend each production as a group, so that for each assignment, all students are responding to the same performance of that production. Responses are due on the date specified on the course schedule. Late responses will not be accepted. A large part of the learning experience in this exercise occurs during in-class discussion of various student responses, therefore attendance in class during the group discussion of each exercise is required in order to earn credit for completing the exercise.

B. Once the performance itinerary is set for the semester, certain productions for which it is possible to do in-class preparation, such as viewing videos of previous productions, reading professional critiques of the production, discussing scripts, etc. will be identified as **MANDATORY** assignments. Responses from mandatory assignments must be among those counted in the final portfolio. Students may then choose from among the remaining assignments which responses to include in their final portfolio.

C. The instructor will provide specific formats for each performance response exercise. Students will frequently have a choice of more than one format - in this case, students will indicate the format chosen at the top of the response. Each student is required to have a **MINIMUM** of six different formats represented in the final portfolio.

D. Students will revise and resubmit two of their Response exercises during the course of the semester, one will be due before mid-term and the other will be due before the last day of class. Students will follow the format of the original Response, incorporating new insights gained from in-class discussion and instructor commentary. The final portfolio must include six original Responses and two revisions.

E. Students will maintain a file of all Responses and keep their own record of which Responses fulfill which formats. Students will submit that complete portfolio (including all graded responses and revisions) on the last day of class. The portfolio must contain at least six different formats for response as supplied by the instructor. In the event that six different formats are not represented, the student will receive a zero for each type not represented.

(Requirements, cont.)

F. Each student will be a constructive member of a group which will present to the class an hour long oral presentation reflecting scholarly insight into an essay or essays on Criticism, chosen and assigned by the instructor. Not less than one week before the scheduled presentation, the group will submit a typed, full sentence outline of their presentation for evaluation and comment. (A more detailed description of this assignment will be provided.)

G. Throughout the semester students will participate in in-class written and oral exercises designed to aid in the comprehension and mastery of various issues concerned with Theatre Criticism. The instructor will keep a record of the student's participation in the exercises. At the end of the semester, the combined grades for the in-class exercises will total 10% of the final grade for the course. Description of each assignment will be given as applicable. These assignments, by nature, cannot be made up. Missing class on the day of one of these assignments will result in a zero for the assignment.

H. All Responses to performances and revisions of responses must be typewritten.

GRADING:

There will be a possibility of achieving 1000 points during the semester.

- 900 - 1000 A
- 800 - 899.999 B
- 700 - 799.999 C
- 600 - 699.999 D
- 000 - 599.999 F

- a. Best six of eight Performance Response assignments: 60% 600pts
- Two revisions of Performance Responses: 10% 100pts
- Cumulative Final Essay Exam 10% 100pts
- Group Presentation 10% 100pts
- In-class Exercises/Participation in discussions 10% 100pts

b. In the case of students who have written and submitted all eight performance response assignments, the instructor will automatically drop the two lowest of the eight grades.

c. No students are excused from the two revision assignments, from the Mandatory assignments, from in class assignments, from the group assignment, or from the Final Exam. Failure to complete and submit any of the aforementioned by their respective due dates will result in a zero for the assignment. These "F" grades are not subject to item b. of the grading policy.

d. There will be no arrangements to make up a missed Performance Response or to substitute another production for one of those listed on the course schedule. If, for an instructor approved reason, you cannot join the group to see a specific performance of an assigned production, you are responsible for your own ticket and transportation arrangements.

ATTENDANCE POLICY: Careful reading of the Course Requirements will illustrate that it is unwise to miss class. In-class assignments cannot be "made-up", Performance Responses are invalid if you are not present for the class discussion of the Responses.

ARRANGEMENTS FOR TICKETS:

We will be attending eight professional theatre productions during the semester. In past semesters, the total ticket price has approached \$75.00. By January 25, you must turn in a \$40.00 deposit so that tickets can be purchased for the whole group at group rates. The deposit must be IN CASH as there has been a problem in the past with checking accounts having insufficient funds. The balance of \$35.00 will be payed no later than 2/3. Tickets in excess of the money turned in will not be purchased and you will receive an "F" grade for the related assignments. If the total amount for the semester's tickets turns out to be less than \$75.00, a refund will be made. If you cannot or do not wish to make these payments by 2/3/96, please drop the course by Friday, 1/19/96.

If you choose to, or must miss a particular play, it is your responsibility to dispose of your ticket by selling it to, or giving it to a friend. There can be no refunds for tickets for performances missed, since theatres will not make refunds under these circumstances. Class size is limited so that we can travel by university vans. Therefore, under normal circumstances, there will be no charge for transportation.

If you are scheduled to attend a production and find at the last moment that you cannot attend, contact Professor Patrick directly, or send word to the group by a dependable source that you will not be attending. Do not keep the group waiting. The van(s) will not wait longer than five minutes beyond the departure time for latecomers.

In particularly snowy or otherwise inclement weather, the departure time will be automatically moved up 30 minutes earlier than the time agreed upon in class.

FOUR SAMPLE ASSIGNMENTS:

A. Formats for Written Responses to Theatrical Productions.

Students will choose from among the formats listed below. Six different formats, plus two revisions must be represented in the Final Portfolio which is submitted at the end of the semester. As part of the cover sheet for each assignment, the student will specify which writing style has been chosen, identify intended audience, and supply a fitting title for the response. Performance responses are graded in the following manner: 20% Mechanics, 80% Content. Mechanics includes spelling, punctuation, grammar, sentence construction, etc. Content refers to adhering to the format selected, and reflection of salient issues discussed in class.

1. **WRITING WHICH OBJECTIVELY DOCUMENTS AN EVENT FOR THE HISTORICAL RECORD.** This type of writing is an essay/response on a production in the style and form of production documentation as outlined and described by Michael Kirby and as routinely practiced in such periodicals as The Drama Review. Performance documentation avoids judgments based on matters of personal taste or preference or even the application of critical standards. Instead, it requires objective documentation of such aspects of the production as the nature of the physical theatre, the configuration of the stage, design of costumes, sets, and lighting, selection and use of properties, acting choices and styles, director's concept, type of company, etc. Performance documentation provides for the historical record a factual, objective account of the performance, which is an evanescent art form. Documentation is as objective as possible so that readers may draw their own interpretations and conclusions about the performance from the facts listed. In a course which deals so extensively in students' personal and interpretive responses, this type of writing is intended to afford students the opportunity to discover differences between rendering objective factual accounts and dealing in personal interpretation and value judgments. This essay will be evaluated and graded on the basis of the extent of significant detail observed in each of the aspects listed above and on the basis of the student's ability to refrain from coloring responses with personal interpretation or enthusiasms.

2. **WRITING FOR DISCRIMINATION BETWEEN TWO PERFORMANCES OF THE SAME TEXT.** This type of writing is a response to the assigned production, taking into account another production of the same play which the class has seen on videotape. In the course of responding to the production, students will be asked to discriminate between such things as a). the different visions that the two productions have of the dramatic action of the same text, b). the different interpretations of specific moments in the play as suggested by the companies' performances, c). the differing interpretations of at least one character as represented in the actors' performances, d). differing interpretations of the setting as implied by the stage and costume designs for the two productions, and e). differing approaches to the staging of the play's action as it was interpreted by the two companies. This assignment will be evaluated in terms of the student's ability to analyze salient distinctions between performances, especially as they relate to interpretation of the text.

3. **WRITING TO DISCRIMINATE BETWEEN TEXT AND PERFORMANCE.** This type of writing is a response to a production of a play for which students have prepared by reading/studying the written text of the play. In the course of responding to the production, the student will be asked to make distinctions between such things as a). the text of the play and the production of that text, b). what should be attributed to the playwright's text and what should be attributed to the interpretation of the text suggested by the company's performance, c). at least one character as represented in the text and the interpretation of the character(s) as represented in the performance of the actor(s), and d). the setting and implied staging inherent in the text and the actual stage design and staging of the play's action by the company. This assignment will be evaluated in terms of the student's ability to analyze salient distinctions between text and performance.

4. **WRITING TO FOCUS ON THE WORK AND CONTRIBUTION OF A SINGLE ARTIST WITHIN A PRODUCTION.** This type of writing is a response to the production largely in terms of the work of a single artist and of the contribution of that artist to the overall production. Students are free to write about the actor, director, or the set, light, costume or sound designer, focusing in on that artists' virtuosity in executing those choices. This assignment will be evaluated in terms of the student's ability to isolate and analyze specific choices as they relate to and inform the text of the play.

5. **WRITING TO FORMULATE AND ARTICULATE A PERSONAL RESPONSE.** This type of writing will require students to articulate their responses to a production in the form of impressions and images. Students will be expected to discriminate between personal responses and value judgments and, for purposes of this assignment, to avoid value judgments, focusing instead on their feelings about the work and their individual responses to it. They will be expected to develop images to convey to an audience a sense of what it was like to experience this performance, integrating into their essays discussion of their personal responses without necessarily passing or even implying value judgments. The ability to isolate, discuss, and account for individual responses will be the standard on which this critique will be evaluated.

6. **WRITING BASED ON RESEARCH.** Students who choose this assignment will be expected to focus on some aspect of the production of a play, with the discussion of that aspect based on the student's research. The research should be appropriately documented. The student might choose, for instance, to write about the production of the play based on research into: a). the body of the playwright's work, b). the production history of the specific play, c). the history of the reception and criticism of the particular play, d). the social or political history of the period represented in the play, e). the social or political history of the period in which the play was written, f). the history of the work of a particular artist involved in the production as it relates to that artist's work in the production in question, g). another appropriate topic of the student's choosing which has prior approval of the instructor. This assignment will be evaluated primarily upon the quality and relevance of the research and on the student's ability to use that research to inform our understanding of the production in question.

7. **WRITING AS A REVIEWER.** In this style of writing, the student will give the readers an idea of what to expect should they go to see the production in question. The student will be required to describe the event, and express a judgment based on solid evidence from the specific production as to whether this would be a valuable experience for the potential audience. The student will be expected to be thorough in reviewing the production. The student will be expected to be specific when commenting on the production and to support comments with examples from the production in question. This assignment will be evaluated on the thoroughness of the student's coverage of the event and on the student's ability to supply concrete examples from the production to support opinions and judgments.

8. **WRITING AS A TEACHER.** In this style of writing, the student will choose one of the theatrical artists from the production, an actor, director, designer, the playwright, etc. and focus their comments on helping that artist to improve his/her work. This style will require the student to recognize, describe, call attention to, and give alternatives for, those aspects of the artist's work which are identified as needing improvement. The student will supply concrete support from the production to illustrate claims. This assignment will be evaluated on the student's ability to recognize, describe, and give alternatives in a nurturing manner to a theatrical artist.

9. **FREE CHOICE.** Once during the course of the semester, any student may exercise the option of choosing an alternative to the types of writing specified above as a response to a production. Any student exercising this option is required to define the purpose and objectives of the alternative assignment and the approach that will be taken. This definition should be incorporated as part of the title cover sheet, and the instructor will evaluate the assignment primarily in reference to the announced purpose and objectives of the assignment.

B. In-class exercise - Analyzing and assessing the effectiveness of the writing of other critics.

Students will be provided with a variety of critical responses to and reviews of a particular production which they have not seen. They will be expected to become familiar with those responses and reviews outside of class. In class, they will prepare a written response to the critique/review of their choice. Students will then read their responses to the chosen critique/responses, and as an informed group, we will comment meaningfully upon these writings in the context of the issues relating to the formulation of performance responses. This assignment will be evaluated upon the astuteness and clarity with which the student identifies and comments upon the strengths and weaknesses of the critique/response they have chosen and evaluated in light of issues emphasized up to this point in the semester.

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C. What is this/Why are we here? In-class exercise.

Very early in the semester, students will be asked to articulate in writing, their opinions on what Criticism is and why it is necessary to study Criticism. We will exchange papers until the original writer can no longer be identified, read each others' opinions, comment in writing on the paper, exchange papers again, repeat the process at least one more time, and then open the floor to class discussion of interesting points which have been identified in the process. Willing participation will be the criterion for evaluation of this exercise.

D. In-class small group exercise.

Students will be supplied with a theorist's view of Criticism . (I currently use Michael Kirby's , Four Faults) They will be encouraged to read and think about this article outside of class. Small groups will be formed in class and supplied with specific content questions to answer about the article (ex. What are the theorist's three main points?, What is this theorist's view of Modern Theatrical Criticism? etc.). Groups will be required to choose a Chair to act as Adjudicator and a recording secretary. The first group to turn in a finished product - correct full sentence answers to the questions and a list of group members - will receive 5 extra credit points for each of its members. We will then discuss the article as a class. Students will be told in advance that they will be put into small groups to discuss the articles and they will be told about the "game" with the extra credit points, but will not know the specific questions until the class period in which we do the exercise.

Much of this proposal is adapted from and in some cases "lifted" (with permission) directly from the Course Syllabus and Exercises designed by Dr. Donald G. Eisen for Th310.