



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~~

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

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.

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

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

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 following

SCHEDULE OF ASSIGNMENTS

READINGS:

Susanne L. Wofford Hamlet Case Studies in Contemporary

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 -- Sonnet selection

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.

3/2 -- Return and discussion of Critique #4. Further

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

Reading assignment: Hamlet Casebook, pp. 283-331.

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

4/19 -- 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.

4/26 -- Videotape of Hamlet.

4/26 -- DEADLINE FOR SUBMISSION OF SECOND REVISIONS

4/26

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