

Module/Course Handbook

<b>DRAMA APPRECIATION AND CRITICISM</b>					
<b>Module/Course Title</b>	<b>Student Workload</b>	<b>Credits (ECTS)</b>	<b>Semester</b>	<b>Frequency</b>	<b>Duration</b>
Critical Reading	510 minutes/8.5 hours x 14 =119 hours	2 x 1.59= 3.18 ECTS	Even semester	2 CU x 14 = 28	1 meetings
1	<b>Types of courses</b> a) Seminar b) Conference c) Practicum	<b>Contact hours</b> 3 x 110 minutes= 330	<b>Independent study</b> 3 x 60 minutes = 180 minutes	<b>Class size</b> 30 students	
2	<b>Prerequisites for participation (if applicable)</b> Interpretive Reading				
3	<b>Learning outcomes(PLO+CLO)</b> PLO 1. Being able to comprehend, analyze, and interpret literary and non-literary works in various genres and modes of communication. PLO2. 2. Being able to apply concepts and theories of culture to analyze and respond to sociocultural phenomena in culturally-responsive manners.). PLO3. 3. Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, ethical decision making, or risk taking in thought, expression, or intellectual engagement (PLO 8).  <b>CLO:</b> 1. Being able to make use of methods and strategies in reading academic references critically. 2. Being able to distinguish key features in academic references in the area of linguistics, literature, and culture. 3. Being able to compose summary of the selected academic references. 4. Being able to deliver ideas in written form appropriately as per intermediate level. 5. Being able to synthesize summary of the selected academic references.				
4	<b>Subject aims/Content</b> drama principles To classify intrinsic and extrinsic elements A Marriage Proposal by Anton Chekhov Claims Hedda Gabbler by Henrik Ibsen C-E-R (Claim – Evidence – Reasoning) The Importance of Being Ernest by Oscar Wilde				
5	<b>Teaching methods</b> Group work, lectures, discussions and seminars				

6	<p><b>Assessment methods</b> Project assessment, portfolios of students work, written test</p>
7	<p><b>This module is used in the following study program/s as well</b> undergraduate program</p>
8	<p><b>Module Coordinator</b> <b>Diana Budi Darma</b></p>
9	<p><b>Reference</b></p> <ol style="list-style-type: none"> <li>1. Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</li> <li>2. Norton, Glyn. P. 2008. The Cambridge History of Literary Criticism Volume III The Renaissance. New York: Cambridge University Press.</li> <li>3. Richards, I.A. 2004. Principles of Literary Principles. New York: Routldge</li> <li>4. Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: harper Collins.</li> <li>5. Perrine, Lawrence.1974. Literature: Structure, Sound, and Sense. New York: Harcourt Brace Jovanovich.</li> <li>6. Shakespeare, William. 1994. A Midsummer Night’s Dream. London: Penguins Book</li> <li>7. Wilde, Oscar. 1994. The Importance of Being Ernest. London: Penguins Book</li> <li>8. Cerf, Bennett and Van H. Carmell. 2000. 24 Favorite One Act Plays. New York: Broadways Books</li> </ol>