

Division of Teacher Education
College of Education, Western Oregon University
ED 536: Content Pedagogy, Drama
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Instructor: Laura Beck-Ard, MFA, MAT
E-Mail: laura.beck-ard@corvallis.k12.or.us
Website: www.mizb.info
Phone: 503-930-6684
Office Hours: by appointment only

Course Description:

As part of a two-course sequence with ED 534, this course is designed to emphasize content knowledge, application of content, planning for instruction and instructional strategies to improve 3-12 learning, including students of diverse backgrounds and needs.

This course is designed to balance practical, hands-on strategies with reflective, critical examination of our own and other’s teaching philosophies and practices. The primary learning intent of this course is to explore effective methods and strategies for teaching dramatic theory and criticism, theatre history, tech theatre and acting techniques in the secondary classroom.

General Course Objectives:

- To prepare reflective, professional decision makers
- To enable students to articulate a philosophy of theatre arts grounded in theory, research and best practices.
- To plan instruction that is meaningful and educational for learners at all instructional and developmental levels.
- To enter student teaching with a firm foundation of skills, knowledge, and strategies for effective methods of teaching theatre arts.
- To fully understand and interrelate the variety of elements and disciplines within theatre arts.
- To develop the knowledge and ability to teach according to district, state and national standards for theatre arts.

The syllabus, assignments, calendar and course readings reflect my current goals for our quarter. Course assignments and calendar are subject to revision as necessary, according to individual’s needs, experiences, and goals. As you will learn when you enter your own classrooms, a well-designed unit of instruction often involves many modifications along the way- we must be open to those “teachable moments,” adjust to individual needs of students, and re-teach as necessary!

Required Materials:

There is no formal textbook for this course. However you will need access to various play scripts (full length, non-musicals.) You will also locate and read several professional resources, find and create classroom activities and have a method of storage for all that you acquire. More will be discussed about this in class.

Assignments:

Unless otherwise stated, all assignments should be word processed, double-spaced, and proofed. Citations of journals, books etc. should use the American Psychological Association (APA) style).

Course Outcomes	Oregon TSPC Standards	InTASC Standards	WOU College of Education Conceptual Framework	Assessment
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The student will understand the central concepts, tools of inquiry, and structures of theatre arts education and will create learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.	Knowledge, Skills, Abilities and Professional Dispositions: 2a Middle Level: 3 High: 3	4. Content Knowledge	CTL, Aware, Under, App	<ul style="list-style-type: none"> ●Arts Ed Philosophy ●Warm up Philosophy ●Resource Folder ●Lesson Plans ●Paper Play
The student will understand how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.	Knowledge, Skills, Abilities and Professional Dispositions: 2b Middle Level: 3 High: 3	5. Application of Content	CTL, App, EE, CS	Activities <ul style="list-style-type: none"> ●Discussion Questions ●Preparatory Folder ●Resource Folder ●Goals and objectives
The student will plan instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.	Knowledge, Skills, Abilities and Professional Dispositions: 3b Middle Level: 3 High: 3	7. Planning for Instruction	CTL, Aware, Under	Rationale <ul style="list-style-type: none"> ●Goals and Objectives ●Lesson Plans ●Resource Folder ●Preparatory Folder ●Assessment Strategy
The student will understand and use a variety of instructional strategies to encourage learners to develop deep understanding of theatre arts and to build skills to apply knowledge in meaningful ways.	Knowledge, Skills, Abilities and Professional Dispositions: 3c Middle Level: 3 High: 3	8. Instructional Plans	CTL, App, CS	Activities <ul style="list-style-type: none"> ●Resource Folder ●Preparatory Folder ●Paper Play ●Discussion Questions

Grades

Assignments

Assignment: Online Discussion Questions	30%
Assignment: Philosophy of Arts Education	10%
Assignment: Warm up Philosophy & Sample warm up	10%
Assignment: Resource Folder	10%
Assignment: Preparatory Folder	10%
Final Project: Paper Play	30%
Total	100%

Grading %: A=100-90 B=89-80 C= 79-70 D=69-60 F=59 and below

CLASS ASSIGNMENTS

Discussion Posts:

- Three times throughout the term I will post a situation taken from actual classroom experiences. I want you to respond with how you would handle the situation. The situations will include scenarios that require assignment or behavior modifications, parent communication or administrator action. Please reference personal opinion, but also reference resources and professional opinion learned over the course of your MAT studies, previous classwork or experience in your student teacher or observation classroom settings. I will be looking for fully supported answers that project probable outcomes and solutions for each scenario.

Writing Assignments:

- **Philosophy regarding arts education:** What is the purpose? What skills should your students take away from your class? Why should a student take theatre instead of another elective? How do you feel about theater classes that have increasing numbers of students in them and more students with special needs? What are your plans for differentiating your classroom to accommodate all of these different types of learners?
- **Warm up philosophy and sample activity:** In my classroom I have students sign in and begin a warm up activity on their own to establish ownership of the class. I observe their interactions and learn about the leaders, followers and students who don't want to participate at all. However, there are dozens of other ways to start the class and philosophies for each. Examine and analyze your personal philosophy for warm up and getting class started. Write your philosophy including rationale and personal examples. Then write a sample warm up and write a justification for why you think this is a good warm up for a diversified group of learners.
- **Resource Folder:** Establish a resource folder including websites, books, periodicals, journals etc. where you might find classroom and teaching ideas for your class. This should be organized and divided in such a way that additional material, scenes, articles, assignments etc. can be added in easily at any time. This is something that you will likely want to add to throughout the years so think 'permanent' when you are planning what sort of folder or organizational system to use.
- **Preparatory Folder:** Prepare a 'bag of tricks' with stand-alone assignments, games, activities that can be used by either substitutes with little or no experience in a theatre classroom, or could be done by students who complete projects and scenes early and need something pertinent to do. Folder should be divided by categories that would be useful in your classroom. Ideas could be; design, improvisation, character development, writing, analysis, focus etc.
- **Final Project:** Paper Play (Description below)

Your task is to "direct" a play on paper. You will do all of the things a high school director might do except cast the actors and hold rehearsals and performances. Assume that you have a budget of \$5,000 for the play which needs to include rental, licensing and advertising. The idea behind this project is that it will not only show me where your strengths and (potential) weaknesses is/are as a director of a high school extra-curricular program, but it will also serve as a portfolio piece when you are applying for jobs. Potential employers are always very impressed to see that you have a play ready to go and have already done the groundwork so they see that you are prepared and bringing them something ready to go. The requirements are as follows:

1. **Play Selection-** Select a published full-length (two to five act), non-musical play. Since you likely don't know where you will be teaching and directing, it's best to choose a play keeping the following things in mind:
 - a. More girls than boys AND/OR cross gender casting potential
 - b. Can be done with as few as 7 or 8 kids, but has casting potential for a large ensemble to give more kids a chance
 - c. Can be done with minimal sets, costumes and lighting
 - d. Is designed with a set that can be easily moved and replaced for multi-use spaces
 - e. A comedy or well-known piece will have a larger draw for new audiences
 - f. Any potential for community/school involvement in the production (ie: using animals from local humane society, items from the robotics team, artwork from the art department, multi media images from the digital photography class etc) will bring in bigger audiences and have more local draw
2. **Synopsis-** Write a synopsis of the play covering the theme, major plot elements, the major characters, the time period and the central conflict in the play. Write this in such a way that you could print off or provide a quick summary to school administrators, concerned parents, school website etc.
3. **Director's Vision-** Write a comprehensive director's vision for the play. Include the feeling and mood that you want to communicate and fully describe your design concept including colors, emotional impact, sounds etc. Write this keeping the following in mind: Many of your production crew will likely be inexperienced volunteers, parents and students. Your 'vision' needs to be clear, concise and, when possible, cause excitement and get people interested right away.
4. **Character Description-** Write a character description of every character in the play, including his/her overall goals, obstacles, tactics and expectations (GOTE sheet), the character's personality, how he/she changes and what things you would need in the actor you would want to cast in the role. This helps you not only communicate the characters to the actors at auditions and rehearsals, but it will help you cast a show with kids you don't know well.
5. **Audition Sides-** Choose audition scenes for the principal characters and indicate on which pages of the script they occur. List what it is you are looking for specifically in that audition (ie: actor is able to demonstrate anger, etc) Generally speaking, there should be at least two scenes for each character.

6. **Rehearsal Schedule-** Plan a rehearsal schedule for a six-week rehearsal with four performances for each of two consecutive weekends. Specify the purpose of each rehearsal. Indicate which rehearsals are for blocking, working and running the scenes. Identify technical rehearsals, dress rehearsals (two minimum), and line deadlines. You may rehearse four or five days per week. Make sure that your calendar is easy to read and interpret. Do not assume that your new actors or their parents understand theatrical terminology like “call time,” “go time,” “dry tech,” “wet tech” etc.
7. **Set Design-** Draw a set design for every set in the play or build a model of the set(s). If you are doing drawings, do a floor plan for each set and include thumbnails of individual set pieces and drawings of any flats or murals. Include colors, decoration, etc. Base your set on a stage that is no larger than 30 feet wide and 20 feet deep, but be aware that spaces vary widely and you may end up in the middle of a gymnasium, library or football field. Plan your set accordingly and make sure that there aren’t any required elements like rigging, rear projection or specialty lighting that are crucial to the show working.
8. **Materials list-** Do a materials/ cut list for the set that you’ve designed. Don’t assume that there are any stock pieces in terms of platforms and flats. Draw out all flats including basic construction techniques so that I know you understand the basics of stagecraft. Your set should include a minimum of one platform, one flat and one door hung in a flat. All elements should be made using materials that are 4x8.
9. **Lighting Design-** Do a basic lighting design for your set. Include instrument placement, gel colors and indicate in the script where the lighting changes occur. For lighting placement you are generally safe assuming two battens for front light, 3 battens for down light and 2 trees on each side of set for trees. Of course lighting equipment and space considerations vary greatly from theatre to theatre, so you are safe always having a minimum needs plan and then supplementing it with your dream lighting plot.
10. **Costume Design-** Draw or find pictures of costumes all major characters in your script. You may print off pictures or use pictures from rental company catalogs if you prefer. Remember that you need to include costuming in your overall budget so if you are not a seamstress and plan to rent costumes, you will need to play accordingly. It is generally safe to assume approx. \$50/per contemporary 20th century costume, not including coats, hats, gloves, purses etc. There is usually a premium for period pieces or very fancy pieces like evening wear and animal costumes.
11. **Props List-** Make a list of the props you would need for the play, including which scene each is used in and the character that uses it. You should also do some preliminary research on any strange or unusual props that would need to be located or purchased. For instance, if your play requires an old fashioned phonograph, you will need to look on ebay etc to see how much a piece like that will run you. Don’t bother pricing everyday items that could be found at goodwill or your own home, but price out all weapons, old fashioned props, necessary personal accessories etc.
12. **Publicity-** Design a publicity poster of your show. Include all necessary information including when, where, price, royalty and licensing etc. Include a description of your marketing plan for advertising. Include newspaper ads, preview or school shows, flyers, handouts, television or radio spots etc. Make sure all expenses for flyers etc are accounted for on your expense sheet.
13. **Expense Sheet-** Make a list of all of your expenses. Be sure to include royalty and performance fees (look the play up on line to find who owns the rights and how much they charge for performances,) sets, costumes, publicity, programs etc. Keep a list of materials you will need and what the cost is for each of these.
14. **Organization & Presentation-** Put all of the required elements into an appropriate sized (1”) 3 ring binder. Make sure that written portions are typed and neat in appearance. Drawings are scaled and colored appropriately and there aren’t stray marks or obvious eraser marks on your pages. Each section should be tabbed and the overall project should have a professional look to it. Script should be included with notes made inside.

CLASS CALENDAR

Week Of _____	Assignments Due	Saturday Meetings
Week 1		1 st meeting <ul style="list-style-type: none"> • Intro • Syllabus • Introduce assignments • Teacher as a table
Week 2	Philosophy of Arts Education submitted online;	
Week 3	Warm up Philosophy and sample warm up submitted online;	
Week 4	1 st Discussion question submitted online	

Week 5		2 nd meeting <ul style="list-style-type: none"> • Paper play check, (<i>bring questions and problems as this is the last chance we have to work together on this</i>) • Resource Folder check • Preparatory folder check • Bring questions regarding lesson plans
Week 6	Paper play character analysis, audition sides, rehearsal calendar should be completed	
Week 7	Paper play Set and lighting design should be completed. Cut list and expense sheet should be well on its way.	
Week 8	2 nd Discussion question submitted online	
Week 9	3 rd Discussion question submitted online	3 rd meeting <ul style="list-style-type: none"> • Teaching Theatre in today's economy • Getting the job, interviewing, first year teaching • Keeping the job, growing your extra-curricular program • Resource Folder due • Preparatory folder due • Paper Play Presentation

Students with Disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office of Disability Services at 503-838-8250 to coordinate reasonable accommodations for students with documented disabilities.

If you have a documented disability and wish to discuss academic accommodations, please contact me as soon as possible.

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Services, APSC 405, or at 503-838-8250, as early as possible in the term.

Students with disabilities are encouraged to contact the instructor during office hours to discuss their disability related needs. Use of ODS services, including testing accommodations, requires prior authorization by ODS and compliance with approved procedures.

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities are encouraged to contact their instructor to discuss their individual needs for accommodation.

Statement Regarding Veterans

Veterans and active duty military personnel with special circumstances are welcome and encouraged to communicate these, in advance if possible, to the instructor.

Key WOU MAT Teaching Proficiencies addressed:

- # 1: Plan instruction that supports student progress in learning and is appropriate for the development level of students.
- # 7: Exhibit both critical literacy and technological literacy in teacher productivity and classroom learning.
- #10: Demonstrate teacher effectiveness through multicultural understanding, interaction and pedagogy.

Evaluation:

Since the emphasis on this course will be on active class participation, attendance, participation, promptness, punctuality and ability to work collaboratively are critical elements. Your effort, commitment, and interest are considered when assigning grades. **You are responsible for your own learning.**

Attendance and promptness is mandatory! In the "real world" teachers are expected to be in their classrooms and on time. Repeated tardiness and absences will be reflected in the student's final grade. It is expected that students will notify the instructor when they will be absent. **When a student misses two classes, the present course requirements are canceled and the student must renegotiate his/her class requirements or drop the class.** Students who anticipate being absent from class due to a major religious observance must provide written notice of the date(s) and event(s) to the instructor by the second class meeting.

Classroom Conduct

Students are expected to adhere to the highest standards of civility, ethics, and professional behavior. Students are expected to cooperate with one another and with the instructor; contribute fairly to group discussions and class activities; and represent their own work fairly and honestly. Class members will treat one another and the instructor respectfully and with courtesy. Racism, sexism, and other forms of intolerance are inappropriate in a just, democratic society and especially in a discipline devoted to the preservation and expansion of human rights and opportunities to all people.

Under university and college policies, a breach in professional standards constitutes grounds for disciplinary action, including suspension or expulsion from the University or removal from the course with a failing grade. If you have any questions about the propriety of an action, please do not hesitate to discuss it with the instructor. Classroom conduct is a consideration in assessing students' Professional Disposition.