

THEA 335: Drama in Education Fall 2014
Tues/Thurs 2:00-3:15 p.m.
Haas Fine Arts Center 190

Professor: Dr. Jennifer Chapman
Email: chapmajj@uwec.edu
Office: HFA 180 **Phone:** 836-5614
Office Hours: MF 9-10 a.m.; Th 10-11 a.m.; and by appointment



Course Description:

This course is designed to introduce you to the fundamentals of Drama in Education (DIE) techniques. We will focus on philosophy as well as methodology and you will be introduced to a variety of materials and methods in the field. THEA 335: Drama in Education meets the following UWEC Liberal Education Learning Goals: Creative and Critical Thinking; Effective Communication; Individual and Social Responsibility; and Respect for Diversity Among People.

The specific goals of this course are:

1. To understand the place, nature, and structure of drama in the education of all children and youth;
2. To learn the basic terms, skills, philosophies, and methodologies for leading drama sessions;
3. To demonstrate effective guidance techniques by
 - Creating lesson plans with appropriate motivational material and structured playable action
 - Leading sessions and involving participants; and,
 - Evaluating sessions
4. To gain insight in the educational aspects of drama in relation to the social, cultural, cognitive, language, emotional, and moral development of children and youth;
5. To feel confident to implement drama in your own future teaching and theatre-making contexts.

Required Texts:

- Grady, Sharon. *Drama and Diversity: A Pluralistic Perspective for Educational Drama*. New Hampshire: Heinemann, 2000.
- McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*. 8th ed. New Jersey: Allyn & Bacon, 1996. **(RENTAL)**
- Rohd, Michael. *Theatre for Community, Conflict, and Dialogue: The Hope is Vital Training Manual*. New Hampshire: Heinemann, 1998.
- Saldaña, Johnny. *Drama of Color: Improvisation with Multiethnic Folklore*. New Hampshire: Heinemann, 1995.

Course Requirements:

- Attendance
- Active and Engaged Participation
- Journals (15%)
- Reading Response Papers (20%)

Starter (10%)
Story Drama (15%)
Full Length Drama (20%)
Final Reflection Paper (20%)

Attendance

Each student is expected to arrive to class on time and actively participate in large and small group discussions, drama work, and reflection activities. Students are allowed 2 absences without penalty. These 2 absences include everything: illness, emergencies, trips home, personal time, etc. After 2 absences, the total final grade is decreased by one increment for each additional unauthorized absence. Students are responsible for obtaining notes and homework assignments for days missed. Homework due on a day missed will only be accepted **before** the due date; not after. Students who have an “authorized” absence (see addendum) may make arrangements with the professor to make up missed work. In the case of a planned authorized absence (such as a field trip), the student is responsible for making sure they do not sign up for a group presentation on their planned absence date and complete work due on that date before the absence. Students with unplanned authorized absences should contact the professor as soon as possible to reschedule group presentation work if necessary.

Participation

Please wear comfortable clothing to class with shoes that you can move in. Each student is expected to actively participate in drama activities and class discussions; each student is expected to be an active listener and pay careful attention to the amount of verbal space he or she uses in class. The quality of your participation will have a direct impact on the quality of your journal.

Journals (150 points; 15%)

For each class meeting, students will write a 3-5 sentence journal entry, reflecting on a meaningful observation of each class day’s work. Sometimes the professor will pose a question to be answered in the day’s journal entry. Journals are due every third Wednesday; they must be typed and proofread. Electronic submissions are not accepted. You are allowed 2 missed journal entries (equivalent of two days) with no affect to your grade.

Reading Response Papers (200 points; 20%)

Students will write a written response to four reading assignments. Reading questions are located at the end of this syllabus; papers should be typed, double-spaced, and proofread. Responses are 3-5 pages. Electronic submissions are not accepted.

Starter (100 points; 10%)

In groups, students will lead a starter activity (warm-up drama game) assigned from *Theatre for Community, Conflict, and Dialogue*. A detailed lesson plan is due on the day you lead. A self-evaluation is due the next class meeting. See the Starter Assignment Guidelines for more information.

Story Drama (150 points; 15%)

In groups, students will lead a 30-minute story drama with the class assigned from *Drama of Color*. A detailed lesson plan is due on the day your group leads. An individual self-evaluation is due one week after leading. See the Story Drama Assignment Guidelines for more information.

Full Length Drama (200 points; 20%)

In groups, each student will lead a 60-minute full length drama with the class. Each group must meet with the professor at least one week before leading to review a draft of their lesson plan. A final draft of the group-written detailed lesson plan is due on the day your group leads. An individual self-evaluation is due one week after leading. See the Full Length Drama Assignment Guidelines for more information.

Final Reflection Paper (200 points; 20%)

The final reflection paper is a self-evaluation of one’s engagement and learning process throughout the semester; it will integrate reading and practical experiences from class. The paper guidelines will be distributed on the day indicated in the course calendar and due hard copy on the final exam meeting date.

Any student who has a disability and is in need of classroom accommodations, please contact the instructor and the Services for Students with Disabilities Office in Old Library 2136 at the beginning of the semester.

My Starter is DUE: _____

My Starter Self Evaluation Paper is DUE: _____

My Story Drama is DUE: _____

My Story Drama Self Evaluation Paper is DUE: _____

My Full Length Drama is DUE: _____

My Full Length Drama Self Evaluation Paper is DUE: _____

Course Outline

Week 1

- Sept. 2 Introduction to course
- 4 **Sign up for Starters;** drama warm-up, trust, and bridge work
READING DUE: Rohd pg. ix-48 (*Forward; Preface; Introduction; Warm Ups; Trust Work*)

Week 2

- Sept. 9 Trust and Bridge Work
READING DUE: Rohd pg. 49-71 (*Bridge Work*)
- 11 **Sign up for Story Dramas;** Drama and Visual Art
DUE: 2 starters
READING DUE: Skim all lesson plans in Saldaña for today’s sign-ups

Week 3

- Sept. 16 Drama and Poetry
READING DUE: Saldaña pg. xi-40 (*Introduction; Story Drama in the Classroom; Story Drama with the Child of Color*); Grady pg. xi-21 (*Preface; Introduction*)
DUE: 2 Starters
- 18 Story Drama
DUE: Journals; 2 Starters
- Week 4**
- Sept. 23 Story Drama
READING DUE: Grady pg. 155-165 (*Appendix: Some Drama Basics*)
DUE: 2 Starters
- 25 Story Drama and Creative Writing
DUE: 2 Starters ; **Reading Response Paper #1**
- Week 5**
- Sept. 30 Story Drama and Social Issues
- Oct. 2 **DUE:** 2 Story Dramas
- Week 6**
- Oct. 7 **DUE:** 2 Story Dramas
- 9 **DUE:** 2 Story Dramas; **Journals**
- Week 7**
- Oct. 14 **DUE:** 2 Story Dramas
- 16 **READING DUE:** Grady pg. 22-50; 102-127 (*Racial and Ethnic Orientations: The Problem of Privilege; Sexual Orientations: Same-sex Feelings and Families*)
DUE: 1 Story Drama; **Reading Response Paper #2**
Sign up for Full Length Dramas
- Week 8**
- Oct. 21 Full Length Drama: Linear/Transitional/Holistic Techniques
READING DUE: Rohd pg. 112-137 (*Facilitation; Peer Education*)
- 23 Full Length Drama: Linear/Transitional/Holistic Techniques
READING DUE: Rohd pg. 72-111 (*Improvisation, Activating Material*)
- Week 9**

Oct. 28 Full Length Drama: Linear/Transitional/Holistic Techniques

30 Full Length Drama: Linear/Transitional/Holistic Techniques
DUE: Journals

Week 10

Nov. 4 Full Length Drama: Linear/Transitional/Holistic Techniques
DUE: Reading Response Paper #3

6 TBA; WHSFA Drama Festival in Kjer Theatre all day

Week 11

Nov. 11 **DUE: 1 Full Length Drama**

13 **DUE: 1 Full Length Drama**

Week 12

Nov. 18 **READING DUE:** Grady pg. 51-78 (*Class-Oriented Locations: The "Intense Silence"*)
DUE: 1 Full Length Drama; Journals

20 **DUE: 1 Full Length Drama**

Week 13

Nov. 25 **READING DUE:** Grady pg. 79-101 (*Gender Reorientations: Constructing "Girls" and "Boys"*)
DUE: 1 Full Length Drama

27 THANKSGIVING: NO CLASS MEETING

Week 14

Dec. 2 **READING DUE:** Grady pg. 128-152 (*Disorienting Abilities: What is "Normal"?*)
DUE: 1 Full Length Drama

4 **DUE: 1 Full Length Drama; Reading Response Paper #4**

Week 15

Dec. 9 **DUE: 1 Full Length Drama; Journals**

- 11 **DUE:** 1 Full Length Drama
Final Reflection Paper Guidelines Distributed
Student Course Evaluations
Class ends at 3:20 today

Final Exam Meeting: Friday, December 19, 2014; 10:00-11:50 a.m.
DUE: Final Reflection Paper

The professor reserves the right to adjust the schedule as needed throughout the semester.

Last day to drop with no record: Sept. 15
Last day to withdraw: Nov. 10
Wisconsin Teaching Standards,
ISTE Standards & Baccalaureate Goals
Alignment Information Wisconsin

Teacher Standards (WTS)

1. The teacher understands the central concepts, tools of inquiry, and structures of the discipline he or she teaches and can create learning experiences that make these aspects of the *subject matter* meaningful for pupils.
2. The teacher understands how children with *broad ranges of ability* learn and provides instruction that supports their intellectual, social and personal development.
3. The teacher understands how pupils differ in their approaches to learning and the barriers that impede learning and can *adapt instruction to meet the diverse needs of the pupils*, including those with disabilities and exceptionalities.
4. The teacher understands and uses a *variety of instructional strategies*, including the use of technology to encourage children's development of critical thinking, problem solving, and performance skills.
5. The teacher uses an understanding of *individual and group motivation and behavior* to create a learning environment that encourages positive social interaction, active engagement in learning and self-motivation.
6. The teacher uses effective *verbal and nonverbal communication* techniques as well as instructional media and technology to foster active inquiry, collaboration and supportive interaction in the classroom.
7. The teacher *organizes and plans systematic instruction* based upon knowledge of subject matter, pupils, the community and curriculum goals.
8. The teacher understands the uses of *formal and informal assessment* strategies to evaluate and ensure the continuous intellectual, social and physical development of the pupils.

9. The teacher is a *reflective practitioner* who continually evaluates the effect of his or her choices and actions on pupils, parents, professionals in the learning community and others who actively seek out opportunities to grow professionally.
10. The teacher *fosters relationships* with school colleagues, parents, and agencies in the larger community to support pupil learning and well being and who acts with integrity, fairness and in an ethical manner.

Grading Scale: THEA 335

A	93%-100%
A-	90%-92%
B+	87%-89%
B	83%-86%
B-	80%-82%
C+	77%-79%
C	73%-76%
C-	70%-72%
D+	67%-69%
D	60%-66%
F	59% or less

Addendum

Academic Integrity Policy

The Board of Regents, administrators, faculty, academic staff, and students of the University of Wisconsin System believe that academic honesty and integrity are fundamental to the mission of higher education and of the University of Wisconsin System. The University has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. Students who violate these standards must be confronted and must accept consequences of their actions. (University of Wisconsin Ch. UWS 14)

Authorized Absences

UWEC defines an authorized absence as 1) participation in an approved field trip listed in the catalogue as a requirement for a course in which the student is enrolled; or 2) participation in an authorized extra-curricular activity on the regularly approved calendar of university events; or 3) illness, injury, or emergency of such severity as to prevent the student from being able to attend

class. Please report authorized absences, providing supportive information form the office of the Associate Dean of Students or other appropriate documentation or the professor.

Americans with Disabilities Act

If you are an individual with a disability who requires an accommodation to fully participate in academic programs or campus activities, please contact the professor or the Office of Services for Students with Disabilities in Centennial Hall 2106 or at 715-836-4542, the ADA Coordinator at 715-836-3051, or the Affirmative Action office at 715-836-2522.

FERPA

Student rights concerning access to education records are detailed in the Federal Public Law 98380 as amended by Public Law 93-568 and in regulations published by the Department of Education. Students' records and class schedules will be released only to students showing proper identification.

Assignment Guidelines: Starter

You will implement and evaluate a 5-10 minute starter or “warm up game” from Michael Rohd’s Hope is Vital text. On the day of presentation, you will turn in a **lesson plan** to the professor. **The class meeting** after presentation, an **individual self-evaluation paper** is due.

Guidelines:

Lesson Plan:

- Provide your name, title of the drama, and the date you will conduct the drama.
- State the GOAL of the drama.
- State the OBJECTIVES of the drama □ List the MATERIALS needed if any □ Describe the MECHANICS of the drama.

Presentation:

Do the starter as a leader with the class participants.

Self-Evaluation (3-4 pages double spaced):

Provide your name, title of the drama, and the date you conducted the drama. Answer all of the following questions (5-7 sentences each) in order; use specific examples to support your points. It is not necessary to rewrite the question, but number accordingly.

1. Describe the effectiveness of the preparation process with your partner (for example, division of material, research, and consensus/disagreement). How did the preparation process effect the final product that was presented in class?
2. Describe how well you and your partner presented information. What was successful? What could you have done better?
3. What were the variables that contributed to the participants' effective and ineffective work?
4. Was the goal of your drama met? Why or why not? Did the participants achieve your objectives? Why or why not?
5. Describe one transition that was successful and one transition that went poorly. Discuss the variables that contributed to each.

6. Did your reflection pose open-ended questions? Give an example of one that produced a response particularly interesting to you.
7. Did you and your partner monitor and side-coach effectively? How so?
8. What were some of the emotions you experienced as a leader during the session and what generated them (discuss both positive and negative feelings)?
9. What did you learn from the activity and what would you do differently if you could do it again with the same type of group?

Assignment Guidelines: Story Drama

You and an assigned partner will design, implement, and evaluate a 20-minute drama with the class that incorporates a story of your choice. On the day of presentation, you will turn in a **lesson plan** to the professor. **One week** after presentation, an **individual self-evaluation paper** is due.

Guidelines:

Lesson Plan:

- Provide your name, title of the drama, and the date you will conduct the drama.
- State the **GOAL** of the drama.
- State the **OBJECTIVES** of the drama
- List the **MATERIALS** needed to do the drama; if music is needed note the soundtrack. Give citation info for your story.
- Describe the **MECHANICS** of the drama.
- State the **REFLECTION QUESTIONS** (these should refer to your goal and objectives)

Presentation:

Do the drama as a leader with the class participants and distribute your lesson plan to everyone.

Self-Evaluation (5-7 pages double spaced):

Provide your name, title of the drama, and the date you conducted the drama. Answer all of the following questions (paragraph for each; about 7-10 sentences) in order; use specific examples to support your points. It is not necessary to rewrite the question, but number accordingly.

1. Describe the effectiveness of the preparation process with your partner (for example, division of material, research, and consensus/disagreement). How did the preparation process effect the final product that was presented in class?
2. Describe how well you and your partner presented information. What was successful? What could you have done better?
3. What were the variables that contributed to the participants' effective and ineffective work?
4. Was the goal of your drama met? Why or why not? Did the participants achieve your objectives? Why or why not?
5. Describe one transition that was successful and one transition that went poorly. Discuss the variables that contributed to each.
6. Did your reflection pose open-ended questions? Give an example of one that produced a response particularly interesting to you.

7. Did you and your partner monitor and side-coach effectively? How so?
8. What were some of the emotions you experienced as a leader during the session and what generated them (discuss both positive and negative feelings)?
9. What did you learn from the activity and what would you do differently if you could do it again with the same type of group?

Assignment Guidelines: Full-Length Drama

For your full-length drama, you will design, implement, and evaluate a 60-minute drama session. This session will be accompanied by a **detailed lesson plan**, including goals, objectives, mechanics, and reflection questions that you turn into the professor on the day of presentation. Groups are required to meet with the professor a minimum of **one week before the presentation** with a full draft of a lesson plan for review and feedback. **One week** after presentation, an **individual self-evaluation paper** is due.

Guidelines:

Detailed Lesson Plan:

- Provide your name, title of the drama, and the date you will conduct the lab.
- State the GOAL.
- State the OBJECTIVES (what the students will do to attain the goal).
- List the MATERIALS needed; if music is used note the soundtrack.
- Describe the MECHANICS of the drama.
- State the REFLECTION QUESTIONS (should refer to your goals and objectives)
- NOTE: This needs to be an original drama!

Presentation:

- Do the drama as a leader with the participants.

Self-Evaluation (6-8 pages, double spaced):

Provide your name, title of the drama, and the date you conducted the drama. **Answer all of the following questions** (paragraph for each; about 7-10 sentences) in order; use specific examples to support your points. It is not necessary to rewrite the question, but number accordingly.

1. Describe the effectiveness of the preparation process with your partner (for example, division of material, research, and consensus/disagreement). How did the preparation process effect the final product that was presented in class?
2. Describe how well you and your partner presented information. What was successful? What could you have done better?
3. What were the variables that contributed to the participants' effective and ineffective work?
4. Was the goal of your drama met? Why or why not? Did the participants achieve your objectives? Why or why not?
5. Describe one transition that was successful and one transition that went poorly. Discuss the variables that contributed to each.
6. Did your reflection pose open-ended questions? Give an example of one that produced a response particularly interesting to you.
7. Did you and your partner monitor and side-coach effectively? How so?

8. What were some of the emotions you experienced as a leader during the session and what generated them (discuss both positive and negative feelings)?
9. What did you learn from the activity and what would you do differently if you could do it again with the same type of group?
10. How was your drama linked to inclusion and diversity in theory, practice, and/or pedagogy?
11. How effectively did your drama connect to participants lives outside of our classroom?

Assignment Guidelines: Reading Response Paper #1
DUE: Thursday, September 25

Please type, double space, and proofread your paper. Use 1” margins and 11 or 12 point Times, Times New Roman, or Ariel font. All pages must be stapled together. Your name and the date should be in the upper right or left corner, with no more than two carriage returns (a double space) before your narrative begins.

Your response should be 3-5 pages in length.

Thus far in class, you have completed the following readings:

Rohd’s *Hope is Vital* pg. ix-71;
Saldaña’s *Drama of Color* pg. xi-40, plus skimmed all lesson plans;
Grady’s *Drama and Diversity* pg. xi-21 and 155-165

Please choose one of the following two questions to answer in response to these readings:

- 1) What does Sharon Grady mean by the phrase “drama from a pluralistic perspective”? Identify and describe three techniques she advocates for creating this kind of a drama experience. Next, identify and describe how two exercises from Rohd’s book could work toward the same goal. (Paper should be 4-5 pages)
- 2) Johnny Saldaña addresses several technical and environmental needs of doing story drama. Identify and describe three of these needs, and demonstrate how they have been met in the story drama work we have done in class together. Next, identify and describe two goals of story drama work, as described by Saldaña, and show how two exercises from *Hope is Vital* also work toward those same goals. (Paper should be 4-5 pages)

Assignment Guidelines: Reading Response Paper #2
DUE: Thursday, October 16

Please type, double space, and proofread your paper. Use 1” margins and 11 or 12 point Times, Times New Roman, or Ariel font. All pages must be stapled together.

Your name and the date should be in the upper right or left corner, with no more than two carriage returns (a double space) before your narrative begins.

Your response should be 3-5 pages in length.

Since our last reading question, you have completed the following readings:

Grady's *Drama and Diversity* chapters 2 and 5:
Racial and Ethnic Orientations: The Problem of Privilege
Sexual Orientations: Same-sex Feelings and Families

Please choose one of the following two questions to answer in response to these readings:

- 1) Describe in detail two challenges of addressing issues of race, as cited by Grady. Support these descriptions with your own real-life observations of these challenges in action (not necessarily within a drama context). Explain how drama is uniquely able to facilitate a dialogue about race, and use examples from Grady's lesson plans to support your points.
- 2) Describe in detail two challenges of addressing issues of sexual orientation, as cited by Grady. Support these descriptions with your own real-life observations of these challenges in action (not necessarily within a drama context). Explain how drama is uniquely able to facilitate a dialogue about sexual orientation, and use examples from Grady's lesson plans to support your points.

Assignment Guidelines: Reading Response Paper #3

DUE: Tuesday, November 4

Please type, double space, and proofread your paper. Use 1" margins and 11 or 12 point Times, Times New Roman, or Ariel font. All pages must be stapled together.

Your name and the date should be in the upper right or left corner, with no more than two carriage returns (a double space) before your narrative begins.

Your response should be 3-5 pages in length.

Since our last reading question, you have completed the following readings:

Rohd pg. 112-137: *Facilitation; Peer Education*
Rohd pg. 72-111: *Improvisation, Activating Material*

Please answer the following question in response to these readings:

- 1) One of the goals of the drama work in Michael Rohd's book is for a community to achieve "hope" through active, engaged, and inclusive dialogue. Many of the activities we have done in class since the last reading question have drawn on activities and concepts covered in *Facilitation*, *Peer Education*, *Improvisation*, and *Activating Material*. Describe in detail how using one or more of the activities from this section has facilitated this type of "hope" in our class, and which meaningfully challenged you to include others' perspectives, ideas, and/or identities into our learning community. Use examples from the text and in-class work to support your argument. (paper should be 4-5 pages)

Assignment Guidelines: Reading Response Paper #4
DUE: Thursday, December 4

Please type, double space, and proofread your paper. Use 1" margins and 11 or 12 point Times, Times New Roman, or Ariel font. All pages must be stapled together. Your name and the date should be in the upper right or left corner, with no more than two carriage returns (a double space) before your narrative begins. Your response should be 3-5 pages in length.

Since our last reading question, you have completed the following readings:

Grady chapters 3, 4, and 6:
Class Oriented Locations: The "Intense Silence"
Gender Reorientations: Constructing "Girls" and "Boys" Disorienting Abilities: What is "Normal"?

Please answer the following question in response to these readings:

- 1) Grady's chapters 3, 4, and 6 discuss issues that many people feel uncomfortable with and often avoid. One of the results is that young people are taught limiting language (and thus limiting thoughts) about class, gender, and ability. Describe in detail how Grady uses drama to give youth language (and thus thought) for untangling a difficult issue and welcoming people they might find "different" into their lives. Use examples from her lesson plans to support your argument. (paper should be 4-5 pages)

