



**THE 597.001 Theatre Pedagogy
FALL 2014
PAC #112; M/W 4:30 p.m. – 7:10 p.m. (First Sub-term)**

Instructor: Dr. Carrie Klypchak, Associate Professor of Theatre
Office Location: Performing Arts Center #129
Office Hours: M and W 2 p.m. – 4:30 p.m. (and by appointment)
Office Phone: 903-886-5344
Office Fax: 903-468-3250
University Email Address: Carrie.Klypchak@tamuc.edu

COURSE INFORMATION

Required Textbook:

Master Teachers of Theatre: Observations on Teaching Theatre by Nine American Masters edited by Burnet M. Hobgood

Online retailers list new and used versions of the paperback from \$38.82 – \$19.85 (plus shipping). The text should also be available in our university bookstore for your purchase.

**Note: In addition to readings in the above text you will also be required to locate (via the library database or otherwise) journal articles and photocopy other reserve reading materials from the library throughout the semester. I will announce the availability of reserve readings for photocopying during class meetings. Please plan accordingly for this minimal expense.*

As points of reference, the reserve reading selections from books will derive from the following texts (please note that you are not required to purchase these texts, although you are, of course, welcomed and encouraged to order them should you find that the selections we read in class really intrigue you as an educator!):

Artistic Literacy: Theatre Studies and a Contemporary Liberal Education by Nancy Kindelan

Teaching College: Collected Readings for the New Instructor edited by Maryellen Weimer and Rose Ann Neff

Graduate Study for the 21st Century: How to Build an Academic Career in the Humanities by Gregory Colon Semenza

Teaching Community: A Pedagogy of Hope by bell hooks

Course Description:

This course seeks to prepare students to teach theatre at the college/university level. As such, the course will explore the art, science, and profession of the collegiate theatre professor.

**Note: Although not a formal prerequisite for this course, if you did not complete an undergraduate major or minor in theatre, it is recommended that you wait to take this course until you have had sufficient experience in taking theatre classes.*

Student Learning Outcomes: By the end of this course, the student will be able to:

1. incorporate effective pedagogical principles into the development of undergraduate-level theatre curriculum and collegiate departmental planning.
2. articulate specific skills and competencies needed by professionals in collegiate theatre education.
3. effectively express him/herself orally and in writing.
4. analyze and critically evaluate ideas, arguments, practices, and points of view.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

ACTIVE PARTICIPATION (25%): Your Active Participation will play a very substantial role in acquiring your final grade – for good reason! This graduate course is structured to support a “community of learners.” In order to contribute to the community, you must come to class fully alert (not under the influence of... anything!), prepared, and ready to actively participate in discussions of assigned readings or engagement in determined activities, etc. Active Participation grades will be calculated daily and tabulated at the end of the semester. *Each student will begin with an Active Participation mid-point passing grade of 80.* Exceptional effort or lack of effort during each class and over the course of the semester as a whole will either raise or lower that grade.

Be aware that the “active participation” aspect of your grade requires more than simply being present or arriving to class on time (although absences and late arrivals/early departures will significantly reduce your Active Participation grade). *Please keep in mind that you must be present in order to participate.* Lack of demonstrable preparation will have a substantial negative impact on your course grade. *Please note that if for any reason I believe that students are not completing assigned readings, I will begin requiring formerly written annotations of all readings from each member of the class; the graded annotations will then count toward your Active Participation Grade... you are in this together, folks!*

As graduate students you should realize the importance of acquiring skills in voicing your opinions during discussion in positive and respectful ways. Realize that sometimes you will have to agree to disagree with other members of the class. As I know that you all can do: avoid “knee-jerk reactions” and frame your comments respectfully, with scholarly intelligence, and as a point of academic discourse. *Disrespect, rudeness, or offensive language of any kind has no place in the classroom. If such an instance occurs (either toward another student or the instructor), I will ask the student to leave, assign a zero for the day’s Active Participation grade, and assign a documented absence for the day (regardless of how long the student has been in class).*

**Measures Student Learning Outcomes 2, 3, and 4.*

SOCIAL MEDIA DISCUSSION PROJECT (5%): You have been invited to join a private Facebook group (only the members of our class will be able to see the posts). On the Facebook group page, you will develop and post thought-provoking discussion questions that will stimulate discourse and reflection regarding the readings for most class meetings throughout the semester. You must develop and post at least one discussion question per class meeting unless I specify otherwise.

Discussion questions must be posted by 7 a.m. the day of each class session. Each class member will then “like” the posted discussion question that s/he finds most provocative, appropriate, and effective per the dynamics of a strongly developed discussion question as reviewed in class and in consideration of the readings. “Likes” must take place no later than 4:00 p.m. on the day of each class. The top discussion questions with the most “likes” will then be discussed in class. It should be clear that in this way, *you* are driving much of the direction of the class discussion and learning how to truly develop effective discussion questions for your future students. So, you should really put great thought and effort into the framing of your questions. Remember, this is your education and your classmates’ educations – make it count!

You will be graded on the depth of thought evident in your developed discussion questions throughout the semester and your ability to complete the assignment per the requirements. Further discussion regarding the requirements of this assignment will take place during class.

**Measures Student Learning Outcomes 3 and 4.*

TEACHING MANIFESTO (5%): You will write and present a three-to-five minute Teaching Manifesto (generally two to three pages when written in an appropriate scholarly format and read at an appropriate pace) via a well-rehearsed, formal reading for the class at the beginning of the semester. Discussion will follow after presentations. There are three major goals for this assignment: 1) to require you to begin formally articulating personal beliefs regarding quality, collegiate-level teaching and to really explore why you believe such things; 2) to begin discussion amongst the class members regarding the intricacies associated with such practices which will prove relevant for the remainder of the semester; and 3) to begin introducing you to some of the practicalities associated with effective academic conference presentations (which proves an integral part of the theatre professor’s professional requirements).

Your Manifesto will outline what you believe to be the qualities of a strong collegiate theatre teacher and why you believe this (*remember, the why is the important part*). No sources are required for this Teaching Manifesto assignment (please be advised that this is actually very different from scholarly conference paper presentations – a “Manifesto” and a “Research Essay” are actually two different things – an important point for you to learn, which we will discuss during class). You *must* use your very best writing skills for your Manifesto and develop a tight, well-constructed, and well-written Manifesto for presentation! This is absolutely *not* “stream of consciousness writing” – this absolutely *is* writing a formal paper expressing your beliefs to the very best of your abilities... and then taking the project *one step further* and preparing it for effective oral presentation!!!

You must display appropriate professional practices as highlighted in class and as needed for effective conference presentations (although, please understand that most academic conferences in the field require a fifteen to twenty minute research essay, so what we are doing here is simply an introduction to the practicalities of presentation in this regard). Again, please plan all elements of your reading/presentation carefully and offer it to the class in a formal, well-

rehearsed manner. You should dress appropriately for a conference presentation in business attire as well during the designated class period.

You will be graded on the content and construction of your Manifesto as gleaned from the oral presentation of the paper, your preparedness, your ability to meet the overall requirements of the assignment, and the professionalism exhibited during the presentation. We will have in-depth discussion about the requirements of this assignment during the first class session.

**Measures Student Learning Outcomes 2 and 3.*

APPLICATION PROJECT (15%): You will research current available job openings for college theatre teaching positions via *ArtSearch* and *The Chronicle of Higher Education*. You will choose one for which you will soon be qualified and develop a hypothetical application packet which will include a professional cover letter (which, amongst other things, will require research about the institution and program in question), a detailed curriculum vita (which will follow the guidelines covered in class), and a detailed, one-page, written justification of job choice. Additional in-depth criteria for this assignment will be discussed at a later date.

**Measures Student Learning Outcomes 2 and 3.*

TEACHING OBSERVATIONS PROJECT (15%): You will conduct teaching observations of three college course sessions (with different instructors; I cannot be one of those instructors). The observations must be of instructors teaching classes in which you are not currently enrolled. You will write a one-page annotation for each observed course session in which you provide an overview of methodologies used by the instructor and discuss the strong approaches and/or the challenges that you observed in the teaching. You will provide specific examples of approaches you might emulate and/or how you might approach situations differently than the teacher in question. You must independently arrange for the class observations and receive advance permission from the teachers in question to attend the classes on specific days. Additional in-depth criteria for this assignment will be discussed at a later date.

**Measures Student Learning Outcomes 2, 3, and 4.*

THEATRE SEASON PROJECT (10%): In assigned groups of four students, you will develop a theatre season appropriate for the current dynamics of the TAMU-C Theatre Department. You will approach the development as if the members of your group comprise the theatre faculty directors of the season. You must consider all dynamics for effective season selection as discussed in class. As a group, you will ultimately present your developed theatre season to the class and offer thorough justification of production selections; discussion will follow. Each "director"/student will also be required to turn-in at least two written "proposals" that were developed per the requirements discussed in class and subsequently submitted to the group for consideration; one of those proposals must have been approved/selected for the hypothetical season in question. As you may already suspect, this will require you to read some plays throughout the semester! Start thinking about this now! Additional in-depth criteria for this assignment will be discussed at a later date.

**Measures Student Learning Outcomes 1 and 4.*

COURSE DEVELOPMENT PROJECT (25%): Each student will develop an undergraduate theatre course assigned by the instructor. The Course Development Project will include, but is not limited to, a detailed syllabus following the requirements of syllabi at TAMU-C with very

detailed class schedule and in-depth overviews of all assignments, etc. (per the guidelines learned in class) and a formal presentation of the developed course. This is a very large project that takes significant research and time for development and revision – you should begin early! Additional in-depth criteria for this assignment will be discussed at a later date.

**Measures Student Learning Outcomes 1 and 2.*

Grading:

SEMESTER GRADING SCALE: The following grading scale will be used to determine all individual grades as well as the student's overall grade in the course:

A=90%-100% (Exceptional Quality Work); B=80%-89% (Good Quality Work); C=70%-79% (Average Quality Work); D=60%-69% (Below Average Quality Work); F=0%-59% (Fails to Meet Acceptable Expectations in Quality of Work)

Note: Numerical correlations for individual assignments receiving awarded letter grades in this class may be calculated as follows: A 95%; B 85%; C 75%; D 65%.

GRADING RUBRIC:

Assignment	Grade
Active Participation (25%)	
Social Media Discussion Project (5%)	
Teaching Manifesto (5%)	
Application Project (15%)	
Teaching Observations Project (15%)	
Theatre Season Project (10%)	
Course Development Project (25%)	
Semester Grade	

TECHNOLOGY REQUIREMENTS

WORKING EMAIL REQUIREMENT: It is a course expectation that you have a working email address that you check daily. If you have not already acquired an email address through the university or otherwise, please make arrangements to do so before the next class meeting. There may be times that I need to contact you with important information and email is often the speediest and easiest way of doing so.

FACEBOOK ACCOUNT REQUIREMENT: Each student must have a Facebook account so that s/he may complete the "Social Media Project" for this class. Please make sure that you have joined the "Theatre Pedagogy Group" to which you have now been invited via Facebook.

SAVING OF ASSIGNMENTS: Unfortunately, papers/projects do occasionally get misplaced. Please, for your sanity, save your work on thumb drive, etc. Do not depend on your paper staying on the hard drive of any university computer, as it will be deleted, altered, or worse – turned in by someone else as his/her work! Be aware that it is a course expectation that you keep copies of your original and graded assignments until you receive your final grade for the semester.

COMMUNICATION AND SUPPORT

Contacting Dr. Klypchak:

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me; it is not an imposition! Communicate, communicate, communicate! If something is occurring that is presenting you with difficulties in this class, let me know. Don't be intimidated. I am here to assist you in success and will do my best to help you achieve it. Talk to me! The easiest and most reliable way to contact me is via email. I check it fairly frequently. Please do not leave a message for me in the main department office.

Student Resources:

Department of Theatre

Performing Arts Center (PAC) 101
Phone: 903-886-5346 (Main Office)
<http://www.tamuc.edu/mmct/default.asp>

Communication Skills Center

Hall of Languages
<http://www.tamuc.edu/litlang/CSC/index.htm>

TAMU-C Actor's Lab

Private Acting Coaching Sessions with Dr. Klypchak during office hours: open to all declared Theatre Majors/Minors and students auditioning for, or cast in, University Playhouse productions. Actor's Lab is also available to any student enrolled in Dr. Klypchak's course(s) during the semester of enrollment. Important note: in order to participate in Actor's Lab, a student must bring a memorized piece and sign up at least twenty-four hours in advance on the sign-up sheet on Dr. Klypchak's door – PAC #129. Sign-up sheets are posted every Friday for the upcoming week. Please be advised that in Actor's Lab, we promote the highest level of professional standards. Thus, under normal circumstances, if a student makes an appointment for Actor's Lab and fails to keep his/her appointment without significant advance notice to the instructor, the student revokes the privilege of Actor's Lab for the remainder of the semester.

Arts and Humanities Librarians

The Research and Instruction Librarians can assist you with any research needs you may have. Please feel free to contact them for help:

Sarah Northam, Head of Research and Instruction Services Sarah.Northam@tamuc.edu

Dr. Scott Lancaster, Research and Instruction Librarian Scott.Lancaster@tamuc.edu

Megan K. Beard, Research & Instruction Librarian Megan.Beard@tamuc.edu

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Course Specific Procedures:

ATTENDANCE: Prompt attendance is expected at all class meetings. If, for any reason, you have more than one absence during the semester, this will have a substantial impact on your course grade. You are expected to have completed all reading material and/or assignments for a given date prior to class time; your knowledge of reading materials will be evaluated on the basis of your contributions to group discussion. You are allowed one *emergency* absence in this course. Under normal circumstances, upon the second absence, the student will receive a deduction of five points from his/her final grade; upon the third absence, the student will receive another five point deduction from his/her final grade; *due to the discussion-based nature of this course, upon the fourth absence the student will either be administratively dropped from, or receive an automatic F in, the course (depending on the point in the semester).*

Please be aware that missing a scheduled appointment with me without significant and appropriate advance notification may also count as an absence. Keep up with your absences in this course – this is your responsibility. Do not ask me how many absences you have during the semester; I may not have that information readily available when you need it.

*for more information on the university attendance policy please go to the following link:
www.tamu-commerce.edu/registrar/attendance.asp

LATE ARRIVALS: Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class. Please be on time out of consideration to your learning process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 4:30 p.m.! If you arrive after 4:40 p.m., please do not enter the classroom (you will be marked absent regardless). If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. Arrival within the ten minute grace period constitutes a “tardy.” Also, you are expected to stay until you are dismissed from class. An early departure will significantly reduce your participation grade as well. *Two late arrivals (within the ten-minute grace period) or early departures (or any combination of the two) may be counted as one absence in the class.*

SUBMISSION OF ASSIGNMENTS: All assignments must be submitted in hard copy to the instructor. While you are welcome to email me any questions that you may have, please understand that under normal circumstances, I cannot accept emailed student work at this time.

LATE ASSIGNMENTS: Drafts of essays/projects cannot be accepted after the announced due date, unless arrangements have been made with the instructor *in advance* (extensions to be granted only in an *extreme* emergency situation). Presentations must be made during the assigned class sessions or these will not count toward the final grade. Under normal circumstances, being absent on the date of an assigned presentation will result in a grade of zero for the assignment.

ADAPTATION OF ASSIGNMENTS: Due to fluid nature of this class, some assignments may need to be adapted. All changes will be announced prior to implementation.

INCOMPLETES: Under normal circumstances, an Incomplete (I or X) will not be given as a final grade in this course.

CELL PHONES AND LAPTOPS: Please turn off all cell phones upon entering the classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course. Further, you are welcome to take class notes on a laptop computer. However, laptops should only be used for taking notes over the current discussions. If I suspect that laptops are being used for other purposes, I will ban them from the classroom.

EXTRA CREDIT: As a general rule, there is no extra credit offered in this class – please, do not even ask.

University Specific Policies and Procedures:

ACADEMIC DISHONESTY: This course adheres strictly to the college's guidelines for Academic Dishonesty printed in the *Student's Guide Handbook*. Plagiarism, cheating, or otherwise representing another's work or ideas as your own without proper attribution will not be tolerated.

Note: All work must be new and created for this class during this semester by you; otherwise, you can be accused of plagiarizing yourself – which falls under the category of academic dishonesty. It is your responsibility to ensure that you understand the definition of Academic Dishonesty at Texas A&M-Commerce. If such an instance occurs, the student will receive an automatic zero for the work in question, and I will immediately report the incident to the head of the department, who will in turn decide the appropriate course of action. Remember: Citing=good; Not Citing=very bad! Make sure that you understand the intricacies of citations, formatting, etc., so that you avoid unintentional plagiarism at all costs. (Please be aware that an instance of academic dishonesty could result in dismissal from school without credit for the semester or worse – suspension from the program.)

STUDENTS WITH DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
James G. Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

**Note: Please be aware that under no circumstances can I implement any disability accommodations without official documentation from the Office of Student Disability Resources and Services at Texas A&M University - Commerce.*

STUDENT CONDUCT: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Student's Guide Handbook*, Policies and Procedures, Conduct.)

COURSE OUTLINE / CALENDAR

Tentative Schedule: (subject to change at the discretion of the instructor)

Monday, August 25

Introduction to the Course
 Overview of Teaching Manifesto
 Overview of Social Media Discussion Project

Wednesday, August 27

Teaching Manifesto Presentations and Discussion
 Lecture/Discussion/Activities
 “Expectations of the College Theatre Professor: Understanding the Role”
 Overview of Teaching Observations Project

Have Read:

Forward and Introduction in *Master Teachers of Theatre*
 DUE: TEACHING MANIFESTO

Monday, September 1

No Formal Class Meeting – Labor Day
Independent Teaching Observation Arrangements/Scheduling

Wednesday, September 3

Lecture/Discussion/Activities
 “A Call to Action”
 Overview of Theatre Season Project

Have Read:

Reserve Reading Selections from *Artistic Literacy*
 McMillan, Jill J. and George Cheney. “The Student as Consumer: The Implications and Limitations of a Metaphor.” *Communication Education*. 45 (Jan. 1996): 1-15.

Monday, September 8

Lecture/Discussion/Activities
 “Planning, Developing, and Executing Your Theatre Course Part I”

Have Read:

“On Dramatic Literature in *Master Teachers of Theatre*
 “On Theatre History” in *Master Teachers of Theatre*
 Dickey, Jerry and Judy Lee Olivia. “Multiplicity and Freedom in Theatre History Pedagogy: A Reassessment of the Undergraduate Survey Course.” *Theatre Topics*. 4.1 (March 1994): 45-58.

Wednesday, September 10

Lecture/Discussion/Activities
 “Planning, Developing, and Executing Your Theatre Course Part II”

Have Read:

Reserve Reading Selections from *Teaching College*
 “On Acting” in *Master Teachers of Theatre*
 “On Stage Movement” in *Master Teachers of Theatre*

Monday, September 15

Lecture/Discussion/Activities

“Planning, Developing, and Executing Your Theatre Course Part III”
 Overview of Course Development Project

Have Read:

Reserve Reading Selections from *Teaching College*
 “On Theatre Directing” in *Master Teachers of Theatre*
 “On Theatre Design” in *Master Teachers of Theatre*

Wednesday, September 17

Lecture/Discussion/Activities

“Identities and Classroom Considerations”

Have Read:

Pineau, Elyse Lamm. “Teaching is Performance: Reconfiguring a Problematic Metaphor.”
American Educational Research Journal. 31.1 (1994): 3-25
 Schwartz, Richard and Kemp Williams. “Metaphors We Teach By: The Mentor Teacher and the
 Hero Student.” *Journal of Aesthetic Education*. 29.2 (Summer 1995): 103-110.
 Johnston, Karin S. “A Nurturing Pedagogy for the Traditional Theatre Classroom.” *Theatre
 Topics*. 2.2 (Sept. 1992): 87-92.

Monday, September 22

Lecture/Discussion/Activities

“An Introduction to Critical Pedagogy”

Have Read:

Reserve Reading Selections from *Teaching Community*
 Pineau, Elyse Lamm. “Critical Performative Pedagogy: Fleshing out the Politics of
 Liberatory Education.”
 Pelias, Ronald J. “The Critical Life.” *Communication Education*. 49.3 (July 2000): 220-238. (and
 responses)

Wednesday, September 24

Lecture/Discussion/Activities

“Preparing for the Position: Graduate Studies and Practical Professional Expectations of the
 College Theatre Professor”
 Overview of Application Project

Have Read:

Reserve Reading from *Graduate Study for the 21st Century*

DUE: TEACHING OBSERVATIONS PROJECT

Monday, September 29

Lecture/Discussion/Activities

“Student Centered”

Have Read:

Readings TBA as Gleaned from Students’ Desired Foci

Wednesday, October 1

Lecture/Discussion/Activities

“Negotiations of the Collaborative Theatre Professor”
Theatre Season Group Project Presentations

DUE: THEATRE SEASON PROJECT

Monday, October 6

“Putting Curriculum under the Microscope Part I”
Course Development Project Presentations/Discussion

DUE: COURSE DEVELOPMENT PROJECTS (Group 1)

Wednesday, October 8

“Putting Curriculum under the Microscope Part II”
Course Development Project Presentations/Discussion (Continued)

DUE: COURSE DEVELOPMENT PROJECTS (Group 2)

Monday, October 13

“Putting Curriculum under the Microscope Part III”
Course Development Project Presentations/Discussion (Continued)

DUE: COURSE DEVELOPMENT PROJECTS (Group 3)

Wednesday, October 15

Final Exam Period – No Formal Class Meeting

DUE: APPLICATION PROJECT

(You may place your Application Project in Dr. Klypchak’s department mailbox or hand it to her directly by 4:30 p.m. on Wednesday, October 15.)

THE 597: Theatre Pedagogy
Student Information Profile

Name: _____

Cell Phone: _____

Working Email: _____

Why are you pursuing a graduate degree at TAMU-C?

What are your career goals after graduating from TAMU-C?

Rank below the order of interest that you have in the pedagogical topics (1 being the most interest and 5 being the least interest):

_____ methods for effective course and curriculum development

_____ approaches to “classroom management” and practical considerations of working with college theatre students

_____ expectations of the college theatre professor: preparation, service, and professional development

_____ negotiating the job market

_____ pedagogical theory