



**THE 305 : Integrated Arts - Theatre
COURSE SYLLABUS: Spring 2016**

Instructor: Martha Mitchell, Adjunct Professor

Office Location: DSM Box Office, (corner of Preston & Royal)

Office Hours: By appointment.

Phone: Office: (214) 691-7200 ext 302

Cell: (903) 748-1014

Home: (972) 278-5283

Email Address: mrsmarthamitchell15@gmail.com or mmitchell@dallassummermusicals.org

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings:

Required Textbook:

Creating Meaning Through Literature and the Arts, 4th Edition, by, Claudia E. Cornett
ISBN: 978-0-13-704832-8

Optional:

Theatre: Brief Version, 6th Edition, by Robert Cohen
ISBN: 0-7674-3007-7

The Stage and the School, 8th Edition, by Harry H. Schanker & Katharine Anne Ommanney
ISBN: 0-02-817234-5

The Theatre : A Concise History, Revised Edition, by Phyllis Hartnoll
ISBN: 0-500-20073-4

Course Description:

This course is designed to introduce student teachers to various theatre, visual art, and artistic principles in order to create a more engaged and connected classroom utilizing key arts-integrated elements for the elementary classroom.

Student Learning Outcomes:

1. Learning fundamental principles, generalizations, or theories
2. Developing creative capacities
3. Learning to apply course material to improve thinking, problem solving and decision making.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments

Since the course is meant to aid future teachers in using the arts as teaching tools, we focus on drama activities which not only satisfy the requirements for the Texas Educational Knowledge and Skills (TEKs,) but also facilitate connections of knowledge to other educational areas. There will be one lecture, a quiz, a group project, homework assignments, and chapter discussions.

Grading

The grade for this sub-section will be determined by an average of scores on the following:

Attendance and participation

- Lesson Plan (Home Work #1) = 10%
- Scripts (Home Work #2 & #3) = 5% (2.5% each)
- Mask Work Exercise = 10%

Seeing a theatrical production (at the university or in the metroplex) = 5%

Group project = 35%

Quiz over Chapter 1,2,8 and 9 in the text, plus lecture material = 35%

Your **final** grade for the course will be split evenly between the three sub-sections and the final exam:

Theatre = 25%

Music = 25%

Art = 25%

Final Exam = 25%

A = 90-100 (exceptional quality work)

B = 80-89 (above average quality work)

C = 70-79 (average quality work)

D = 60-69 (below average quality work)

F = 0-59 (fails to meet expectations in quality of work)

TECHNOLOGY REQUIREMENTS

None are required, however, the use of Microsoft Office Word and PowerPoint (or a comparable program) will be useful if you wish to receive a copy, via email, of course presentations and project guidelines.

COMMUNICATION AND SUPPORT

Interaction with Instructor Statement:

It is important that instructors and students maintain open and on-going communication. Since I am only on campus on Wednesdays please feel free to email me anytime with any questions you may have. If you are having trouble with any assignment, please don't hesitate to ask for help.

Also, you may seek research assistance at the library.

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Course Specific Procedures:

Wear comfortable clothing that does not restrict movement.
Other than water, no food or beverages may be brought into the classroom.
Silence phones and other noise making devices during class, and turn them **OFF** during the quiz and performances.

When you see a play at the University Playhouse or other theatres:

Be polite to the staff, their job is difficult enough.

Don't put your feet on the seats, its rude and unsanitary.

Turn phones and other noise making devices OFF. (An incoming call or text can deafen a person wearing a headset back stage. Texting during a performance will result in you being asked to leave the theatre.)

After the performance, the House Manager will sign your program or ticket stub.

Write your full name and campus-wide ID on the program or ticket stub and bring it to class to turn in to me.

University Specific Procedures:

ADA Statement: 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
Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

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 *Code of Student Conduct in your Student Guide Handbook*).

<u>Professor</u>	<u>Section</u>	<u>Classroom</u>	<u>E-mail</u>
Martha Mitchell	Theatre	CHEC 100	mrsmarthamitchell15@gmail.com
Cindy Williams	Music	CHEC 101	cindylwilliams@sbcglobal.net
Michael Winegarden	Art	CHEC	michaelwinegarden@msn.com

THEATRE- MUSIC- ART

COURSE OUTLINE / CALENDAR

SUB SECTION 1:

January 20th **Syllabus / History Unit / Improv Games / Assign Group Project**
(Homework: Lesson Plan and Chapters 1&2)

January 27th **Discuss Chapters 1 & 2 / Present Lesson Plans / Improv Games**
(Homework: Chapters 8&9, first two pages of script)

February 3rd **Discuss Chapters 8 & 9 / Character Work / Mask Exercise/ Improv Games**
(Homework: Rough Draft of completed script)

February 10th **Review/ Rehearsal**
(Homework: Make Corrections to script & memorize lines)

February 17^t **Quiz / Performance**

SUB SECTION 2:

February 24th **Syllabus / History Unit / Assign Group Project / Improv Games**
(Homework: Lesson Plan and Chapters 1&2)

March 2nd **Discuss Chapters 1 & 2 / Present Lesson Plans / Improv Games**
(Homework: Chp 8&9, first two pages of script)

March 9th **Discuss Chapters 8 & 9 / Character Work / Mask Exercise/ Improv Games**
(Homework: Rough Draft of completed script)

March 14th – 18th **SPRING BREAK**

March 23rd **Review/Rehearsal**
(Homework: Make Corrections to script & memorize lines)

March 30th **Quiz/Performance**

SUB SECTION 3:

April 6th **Syllabus / History Unit / Assign Group Project / Improv Games**
(Homework: Lesson Plan and Chapters 1&2)

April 13th **Discuss Chapters 1 & 2 / Present Lesson Plans / Improv Games**
(Homework: Chp 8&9, first two pages of script)

April 20th **Discuss Chapters 8 & 9 / Character Work / Mask Exercise/ Improv Games**
(Homework: Rough Draft of completed script)

April 27th **Review / Rehearsal**
(Homework: Make Corrections to script & memorize lines)

May 4th **Quiz / Performance**

May 11th **FINAL EXAM (all sections, meet at regular time, room# TBA)**

Educational Theories at a Glance

Source: Chapters One and Two of Creating Meaning Through Literature and the Arts, 2nd Ed. by Claudia E. Cornet.

Hierarchy of Needs Theory- Abraham Maslow: A humanistic theory of human motivation. It states that “survival needs,” such as air, water, food warmth, shelter, etc. must be met before the highest human need, “self-actualization”, can be addressed.

Stages of Cognitive Development- Jean Piaget: Piaget’s theory posits that children develop in predictable stages of cognitive ability, and that each stage is necessary for the development of the brain in order to address the challenges of the next level of cognitive development.

Zone of Proximal Development- Lev Vygotsky: Vygotsky’s ZPD theory is often compared with Piaget’s Stages of Cognitive Development. The ZPD theory states that as children reach each level of achievement, teachers, and other mentors serve as “scaffolds” which support the child’s learning, and provide materials to help the child attain the next higher level. (Vygotsky was a particular influence on the world-famous early childhood educational approach of Reggio Emilia. –JTA)

Childhood and Society- Erik Erikson: Erikson, who studied art in Germany before going to Vienna to study Psychology with Freud, developed the theory that children develop through a predictable series of cognitive crises.

Brain Research- Various Studies: Concepts, such as the “sad brain” theory, the “brain pruning theory,” and the “horizontal kittens” experiment demonstrate that unused connections in the normal brain will be “pruned,” or, re-assigned. Experiments have shown that this theory has practical applications in education, particularly in music and language development

Multiple Intelligence Theory- Howard Gardner posits that humans possess “multiple intelligences,” including: linguistic, logical/mathematic, musical, kinesthetic, spatial, interpersonal, intrapersonal, naturalistic and existential intelligences.*This theory is still being assessed and is still in development, as new intelligences are identified, they will be added to the list.

* Existential intelligence was added by Dr. Gardner subsequent to the publication of the 3rd edition of Creating Meaning Through Literature and the Arts. (Cornet, Merrill Prentice Hall, 2003, New Jersey, Ohio)

Theatre 305 Script Prompts

Work in groups of three to five people to collaboratively develop short (8-10 minute) scripts for performance in class. Elements of art and music must be included. Select one of the following prompts as a starting point for your script development.

- I. Adapt a classic folk tale or fairy tale for performance by modernizing language and ideas. Use dramatic rather than narrative writing style.
- II. Create your own story centered on a problem or challenge faced by elementary students and/or their families.
- III. Create your own story in which a teacher learns important lessons from his or her elementary students.

(Bonus Points: Incorporate the use of any or all of the following: masks, puppets, song & dance)

Limit cast size to three to five people. Use the following steps to develop your performances:

- A. Group discussion and brainstorming.
- B. Improvisation.
- C. Drafting the script.
- D. Rehearsal and revision.
- E. Performance.

While some class time will be used for preparation, this project will require work outside class.

Turn in one copy of the final draft of the script, typed in standard play manuscript format (See example). On the cover page, list the names of all group members, followed by an estimate of the percentage of work done by each member, on which all members agree.

EXAMPLE:

Joe Bob Jones—30%
Candy Floss—40%
Rachel Ratchet—30%

Performance dates are the last day, or two (depending on the number of projects) of the sub-section. Cumulative points will be given for:

1. Manuscript style: up to 20 team points.
2. Performance: up to 20 team points.
3. *Six elements: up to 20 team points.
4. Collaboration: up to 20 team points.
5. Originality up to 20 team points

*Plot, character, thought, diction, music, spectacle

Dramatic Manuscript Format

Some people feel the need of a little practice before they attempt original creative writing. If you are one of those folks, try one or more of the Optional Practice items on page 3 of this sample.

There are differences between dramatic writing and other kinds of creative writing. Most novels and stories we read are written in a *narrative* style, with a *narrative voice*. They are often told in the past tense and the narrative voice has partial or total *omniscience*. In other words, the *narrative voice* sees all, knows all, and tells all— all about the characters, their thoughts and feelings, and the context of their actions. The following is an example of narrative writing:

The rain lashed at the windows of Harrowby Hall, driven by the wind that howled across the moor like a lost soul. The sorrowful sound gave voice to the anguish in the heart of Roxanne, as she re-read for the thousandth time the letter delivered at tea time by Rodney’s man servant, Morgan. The lights dimmed momentarily as a peal of thunder shook the window panes.

Rodney, Rodney, she thought, staring at his framed photograph, Why must I love you so, when you care little more for me than for your Beagle, Samson.

A knock at the door echoed hollowly through Harrowby Hall, dragging Roxanne from her reverie. Who could it be? Rodney was on the train to London, wasn’t he? Had Morgan told him of the tears in her eyes as she read the letter? Had he stayed at the manor house of his aunt, the Baroness of Thistlewhistle after all?

A blush crept up her alabaster neck as she grasped the handle of the ancient oak door. A barking pierced the sound of the wailing wind. Could that be... Yes, it was Samson. She would know his bark anywhere. That must mean... Drawing on all her reserves of courage, Roxanne opened the door to find Rodney and Samson dripping and miserable on the doorstep.

“Rodney, you cad...”

“I couldn’t do it, Roxy! London wouldn’t be the same without you.”

“But the letter...”

“Morgan told me... No, Samson! Get down!”

“I do believe he’s trying to tell us something!”

Notice that the thoughts of Roxanne are revealed by the narrative voice. The reader is allowed to know what she is thinking as she goes through the actions of reading a letter, looking at a photograph, and answering a knock at the door. In dramatic writing, thoughts and emotions must be depicted by the actor or be revealed in expository dialogue.

NOTE: Some plays and sketches employ a narrator character, but a good rule of thumb is: “Show it. Don’t tell it.”

The same scene, written dramatically, might go like this:

(SCENE: Harrowby Hall, an English Manor House on the moor. TIME: A stormy night.

AT RISE: ROXEANNE paces as she reads a crumpled letter.

SFX: RAIN, WIND, THUNDER. LIGHTS DIM briefly)

ROXANNE

(Looking at a framed photograph)

Rodney, Rodney... You care little more for me than for your beagle, Samson!

(She is startled by a knock at the door. She fans herself with the letter. A dog BARKS, OFF)

ROXANNE
(Smiles to herself, sighs, opens the door)

Rodney, you cad... I thought you were on the train to London!

RODNEY
I say, could we come inside, we're dripping and miserable.

ROXANNE
But the letter...

RODNEY
Morgan told me of the look on your face as you read it... I couldn't do it, Roxy! London wouldn't be the same without you... I've decided to stay with Auntie for a while.

ROXANNE
The Baroness of Thistlewhistle?

RODNEY
Yes...

(The dog jumps up against RODNEY)

No, Samson! Get down!

ROXANNE
I do believe he's trying to tell us something!

NOTE: Parenthetical stage directions begin three tabs from the right margin. "SCENE" is followed by a description of the location. "TIME" lets the reader know the time of day, and in some cases, the historical period. "AT RISE" is followed by a description of the actions seen by the audience as the curtain rises or lights come up. Character names, LIGHTING cues, and SOUND EFFECTS (SFX) are typed in all caps. "OFF" lets the reader know that a SFX or line of dialogue occurs off stage.

Optional Practice:

1. Watch a few minutes of a movie, sit-com, or soap opera. Take notes on the action and dialogue. Write the scene in narrative style using past tense and an omniscient narrative voice.
2. Trade narrative scenes with a partner. Reinterpret the narrative scenes using dramatic writing style in present tense, and without a narrative voice.
3. Select a brief passage of published narrative fiction by your favorite author. Rewrite the passage using dramatic writing style.

Evaluation of Collaborative Script Development

Team Members:

A. _____ B. _____ C. _____ D. _____ E. _____

Originality (up to 20 team points)

Manuscript Style (up to 20 team points): Spacing; page layout; page numbers.

Performance (up to 20 team points): staging, eye contact; posture; movement; gestures; characterization.

Individual performance comments:

A. _____

B. _____

C. _____

D. _____

E. _____

Six elements (up to 20 team points): Plot, character, thought, diction, music, spectacle.

Collaboration (up to 20 team points): Shared responsibilities; division of labor; individual strengths used.

General Notes:

Team Score: _____

Evaluated by: _____