



FALL 2019

THE 305/50T - INTEGRATED ARTS FOR ELEMENTARY TEACHERS - THEATRE W | 5:00-7:45 PM | CHEC 105

Instructor: [Aaron Adair, Ph.D., Professor of Theatre](#)

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Phone: 214-620-0470

Office Hours: W 4:30 - 5:00 pm; TTR online; also by appointment

Materials – Textbooks, Readings, Supplementary Readings

Required Textbook:

Creating Meaning Through Literature and the Arts, 5th Edition, by, Claudia E. Cornett
ISBN: 978-0133783742

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

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

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 subsection will be determined by an average of scores on the following:

Attendance and participation = 25%

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

Improv Game = 5%

School Board Letter = 10%

Lesson Plan = 10%

Test Questions = 10%

Script = 10%

Group performance = 25%

Your final grade for the course will be split evenly between the three subsections 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)

Interaction with Instructor Statement

It is important that instructors and students maintain open and ongoing 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 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.

Audience Etiquette

- When you see a play at the University Playhouse or other theaters: Be polite to the staff, their job is difficult enough.
- Don't put your feet on the seats.
- Turn phones and other noise making devices OFF. (An incoming call or text can deafen a person wearing a headset backstage. 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 Policies

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).

<i>Professor</i>	<i>Section</i>	<i>Classroom</i>	<i>E-mail</i>
<i>Aaron Adair</i>	<i>Theatre</i>	<i>CHEC 105</i>	Aaron.Adair@tamuc.edu
<i>Michael Winegarden</i>	<i>Art</i>	<i>CHEC 107</i>	michaelwinegarden@msn.com
<i>Oshadhee Satarasinghe</i>	<i>Music</i>	<i>CHEC 100</i>	Oshadhee.Satarasinghe@tamuc.edu

ART | MUSIC | THEATRE 305 SCHEDULE

SUB SECTION 1:

August 28 Syllabus / History Units / Assign Group Project
(Homework: Chapters 1 and 2 and Improv Game)

September 4 Discuss Chapters 1 & 2 / Improv Game / Group Project
(Homework: Chapters 8 and 9 and School Board Letter)

September 11 Discuss Chapters 8 & 9 / School Board Letter / Group Project
(Homework: Lesson Plan, Test Questions, and rough draft of completed script)

September 18 Lesson Plan / Test Questions / Rehearsal
(Homework: Make corrections to script and memorize lines)

September 25 Script Presentation / Performance

SUB SECTION 2:

October 2 Syllabus / History Unit / Assign Group Project
(Homework: Chapters 1 and 2 and Improv Game)

October 9 Discuss Chapters 1 & 2 / Improv Game / Group Project
(Homework: Chapters 8 and 9 and School Board Letter)

October 16 Discuss Chapters 8 & 9 / School Board Letter / Group Project
(Homework: Lesson Plan, Test Questions, and rough draft of completed script)

October 23 Lesson Plan / Test Questions / Rehearsal
(Homework: Make corrections to script and memorize lines)

October 30 Script Presentation / Performance

SUB SECTION 3:

November 6 Syllabus / History Unit / Assign Group Project
(Homework: Chapters 1 and 2 and Improv Game)

November 13 Discuss Chapters 1 & 2 / Improv Game / Group Project
(Homework: Chapters 8 and 9 and School Board Letter)

November 20 Discuss Chapters 8 & 9 / School Board Letter / Group Project
(Homework: Lesson Plan, Test Questions, and rough draft of completed script)

November 27 NO CLASS MEETING* Lesson Plan / Test Questions / Rehearsal
(Homework: Make corrections to script and memorize lines)

December 4 Script Presentation / Performance

December 11 Final Exam (ALL SECTIONS)

****Class will not meet November 27 (Thanksgiving Break). Assignments will be emailed and rehearsal time will be arranged by the group and approved by the professor.***

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.

- Adapt a classic folk tale or fairy tale for performance by modernizing language and ideas. Use dramatic rather than narrative writing style.
- Create your own story centered on a problem or challenge faced by elementary students and/or their families.
- 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:

- Group discussion and brainstorming
- Improvisation
- Drafting the script
- Rehearsal and revision
- 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:

- Manuscript style: up to 20 team points.
- Performance: up to 20 team points.
- Six elements of Drama*: up to 20 team points.
- Collaboration: up to 20 team points.
- 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: ROXANNE 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 Rehearsal

- Watch a few minutes of a movie, sitcom, or soap opera. Take notes on the action and dialogue. Write the scene in narrative style using past tense and an omniscient narrative voice.
- Trade narrative scenes with a partner. Reinterpret the narrative scenes using dramatic writing style in present tense, and without a narrative voice.
- 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. _____

F. _____

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:

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:

