THE 305.50T – Integrated Arts for Elementary Teachers Theatre

COURSE SYLLABUS: SPRING 2023

INSTRUCTOR INFORMATION

Instructor: Aaron Adair, Ph.D.
Office Location: Online
Office Hours: by Appointment
Office Phone: 903-886-5346
Office Fax: 903-468-3250
University Email Address: aaron.adair@tamuc.edu
Preferred Form of Communication: email
Communication Response Time: < 24 hours

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings

Textbook(s) Required: Cornett, Claudia E. *Creating Meaning Through Literature and the Arts, 5th ed.* ISBN: *978-0133783742*
Software Required: None
Optional Texts and/or Materials: None

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

The *syllabus/schedule are subject to change.*

- Learning to apply course material to improve thinking, problem solving and decision making

COURSE REQUIREMENTS

Minimal Technical Skills Needed

Students enrolled in this course will be expected to navigate D2L/Brightspace to obtain course content and complete assignments. Students may also be required to use other TAMUC resources such as the Gee Library. A working knowledge and navigation of Zoom is also required.

Instructional Methods

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 lectures, a final critical project, homework assignments, and chapter discussions.

GRADING

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)

Assessments

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

Improv Game - 10 points
Chapter 1 Summary - 5 points
Chapter 2 Summary - 5 points
School Board Letter - 10 points
Chapter 8 Summary - 5 points
Chapter 9 Summary - 5 points

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Lesson Plan - 10 points
Short Play Creation and Performance – 25 points
Attendance/Participation - 25 points

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:
https://community.brightspace.com/s/article/Brightspace-Platform-Requirements

LMS Browser Support:
https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

YouSeeU Virtual Classroom Requirements:
https://support.youseeu.com/hc/en-us/articles/115007031107-Basic-System-Requirements

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

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Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

https://community.brightspace.com/support/s/contactsupport

Interaction with Instructor Statement

Students should expect a timely response to email questions and prompt grading and posting of assignments and exams. You should receive a response to your email within 24 hours. If you haven't received a response within 24 hours, please email again just in case I overlooked it. You should do your best to email from your official SOSU student email account. **Be sure to include your name in the body of every email you send as well as the assignment number you are referencing.**

Students should expect prompt grading and posting of assignments and exams. Instructor feedback will be provided to students before the next assignment is due (within 7 days).

The professor reserves the right to make adjustments to the syllabus and/or grading policy as needed in order to meet the instructional needs and goals of the class. Students will be notified of any adjustments to the course schedule.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures/Policies

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).

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the Student Guidebook.

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http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum:
https://www.britannica.com/topic/netiquette

TAMUC Attendance

For more information about the attendance policy please visit the Attendance webpage and Procedure 13.99.99.R0.01.
http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx

http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

Undergraduate Academic Dishonesty 13.99.99.R0.03

http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf

Graduate Student Academic Dishonesty 13.99.99.R0.10

http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf

Students with Disabilities-- 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 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
Email: studentdisabilityservices@tamuc.edu
Website: Office of Student Disability Resources and Services

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Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the Carrying Concealed Handguns On Campus document and/or consult your event organizer.

Web url:
http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

COURSE OUTLINE / CALENDAR

THE 305.50T SCHEDULE

February 22   Syllabus / Theatre History and Education
(Homework: Chapters 1 and 2 Summaries and Improv Game)

March 1   Discuss Chapters 1 and 2 / Improv Game
(Homework: Chapters 8 and 9 Summaries and School Board Letter)

March 8   Discuss Chapters 8 and 9 / School Board Letter
(Homework: Lesson Plan)

March 22   Lesson Plan
(Homework: Prepare for Play Performance)

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March 29   Play Performance

Mary 10   Final Exam (ALL SECTIONS)

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 3nd edition of Creating Meaning Through Literature and the Arts (Cornet, Merrill Prentice Hall, 2003, New Jersey, Ohio)

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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 *syllabus/schedule are subject to change.*

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 though 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

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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. _____

Originality (up to 20 team points)

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

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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: