

Advocacy, History and Philosophy of Theatre Education
THED 670
3 credits (On-Line)
Syllabus

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Office hours: Monday: 3:00-5:00, Wed, 4:30-5:30

Prerequisites: THED 600

Course Description: This course will explore the history and philosophy of theatre education in the U.S. Participants will investigate the guiding question: why is theatre education essential? In order to answer this question we will look broadly at educational theories and current advocacy writings, which are relevant to the field. Students should complete the course with a strong foundation and ability to advocate for arts education.

Unit Conceptual Framework: The proficiencies developed in our preparation of effective educators include Competence in Caring, Knowledge of Content, Understanding Education as a Collaborative Enterprise, and Continuous Inquiry for Renewal. We believe that education is transformative; candidates make a difference in the lives of their students, schools, and communities.

Course Objectives:

1. To increase knowledge of arts advocacy materials. (CFCo)
2. To examine the historical and philosophical educational theories and practices which impact practices for theatre educators. (CFI)
3. To learn how to build a strong argument for the necessity of arts education in schools. (CFI)

Colorado Academic Standards: Drama and Theatre Arts

The highlighted grade level expectations are addressed in this course.

Create: The creation of drama and theatre is a demonstration of learned skills in forming new theatrical works, interpreting theatrical works for performance and design, developing characters, and analyzing roles.

High School Extended Pathway:

1. Character development in improvised and scripted works
2. Technical design and application of technical elements
3. Ideas and creative concepts in improvisation and play building
4. Creation, appreciation, and interpretation of scripted works

Perform: The theatrical process is a product of the knowledge and essential skills gained in the study of drama and theatre arts toward the expression of the human experience in story, movement, speech, and staging for an intended audience.

High School Extended Pathway:

1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences
2. Technology reinforces, enhances, and/or alters a theatrical performance

3. Direction or design of a theatrical performance for an intended audience

Critically Respond: An informed literacy, thoughtful critique, and cultural research are key aspects of drama and theatre arts study. Responding focuses on the artistic and scientific knowledge of conventions, cultures, styles, genres, theories, and technologies needed to know better choices and best practices.

High School Extended Pathway:

1. Contemporary and historical context of drama
2. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions
3. Respect for theatre professions, cultural relationships, and legal responsibilities

National Association of Schools of Theatre (NAST) Teaching Competency Standards for Theatre Education

All of the NAST standards below are addressed in this course.

The theatre teacher is expected to understand the total contemporary educational program-including relationships among the arts-in order to apply theatre competencies in teaching situations and to integrate theatre instruction into the total process of education. Essential competencies are:

1. An understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education;
2. An understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs;
3. An ability to assess aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils, to devise learning experiences to meet assessed needs, and to manage classrooms and rehearsals effectively;
4. A knowledge of current methods and materials available in all fields and levels of theatre education;
5. An understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them;
6. An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum; and
7. An awareness of the need for continuing study, self-evaluation, and professional growth.

Outline of Course Content:

1. Advocacy paper
2. History, philosophy and advocacy readings
3. Research paper

Course Requirements:

1. Advocacy paper: After completing several readings, students will write a thorough advocacy paper examining the essential need for arts in education.
2. History, philosophy and advocacy readings: Each week, the instructor will assign a set of readings on a topic. Students will write responses and post them online. Students will be expected to give thoughtful responses to each other's work online.

3. Arts Advocacy week: Each student will find arts advocacy articles and lead a week's class discussion online.
4. Research paper: Students will choose a guiding question relevant to advocacy, history or philosophy of theatre education. In a series of steps, students will post on-line a thesis statement, outline and drafts of their papers. Students in the class will work collaboratively with one another to give each other feedback. Final paper should be 8-10 pages. Students should consider a possible publication source for their papers.

Method of Evaluation: letter grade

1. Advocacy paper: 20% (200 points)
2. History, philosophy and advocacy readings: 30% (300 points)
3. Advocacy readings & leading class: 10% (100 points)
4. Research paper: 40% (400 points)

Grading:

90%-100%=A

80%-89%=B

70%-79%=C

60%-69%=D

59% or below=F

Required Texts and/or Required Reading List:

- Grady, Sharon. *Drama and Diversity: A Pluralistic Perspective for Educational Drama*. Heinemann Drama; 1 edition, September 1, 2000.
- Various readings online. See syllabus

How to find articles:

1. The only actual "book" you will use is Grady's book. There are several chapters we will read from this book. Please order book on amazon.com
2. If, at the end of the article, it says "lib"-this means you can find the reading on UNC's library website. To access these articles, go to <http://library.unco.edu/>. In the upper middle portion of the page, there is a pull down menu (it says "keyword"). Select "Reserves by Course or Professor". Enter my name or course number. It will prompt you to enter your name and bear number. Readings are listed by author. Click on the reading to view!
3. Blackboard: A few of the articles are posted on blackboard. Go to "course materials". I've listed assignments and readings according to weeks in the semester.
4. Online: if the article is posted with a website address, please go to that website for reading.

Students with disabilities:

Any student requesting disability accommodation for this class must inform the instructor giving appropriate notice. Students are encouraged to contact Disability Support Services at (970) 351-2289 to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.

Schedule

*Schedule may change, make sure you check online regularly for any updates

Week One: January 12-18: Introductory activity

Due: Sunday, Jan 18, midnight

Week Two: January 13-25: History of Educational Theory

Readings assigned to individuals:

Hall, M.C. Multiple intelligences: Teaching Kids the Way they Learn. Torrance, CA: Frank Schaffer Publications, 1999: "What is the Multiple Intelligences Theory?" (lib)

Reader 1: Rene

Reader 2: Thaddeus

Banks, James. "Multicultural Education: Characteristics and Goals." Multicultural Education: Issues and Perspectives, 3rd ed. Eds James Banks and Cherry McGee Banks. Boston: Allyn and Bacon, 1997. 3-31. (lib)

Reader 1: William

Reader 2: Robert

Reader 3: Jim

Bodrova, Elena and Deborah Leon. "The Vygotskian Framework." Tools of the Mind: The Vygotskian Approach to Early Childhood Education. Upper Saddle River, NJ: Prentice Hall, 1996. (lib)

Reader 1: Mark

Reader 2: Anthony

Reader 3: Christy

Brooks, Jacqueline and Martin Brooks. "The Call for Constructivism: Honoring the Learning Process." In Search of Understanding: The Case for Constructivist Classrooms. Alexandria, VA: Assoc for Supervision and Curriculum Development, 1993. (lib)

Reader 1: Robert

Reader 2: Amy

Reader 3: Nick

Week Three: January 26-February 1: History of Creative Drama/Children's Theatre

<http://www.aate.com/YJTpdfs/98.Woodson.pdf>: *Underlying Constructs in the Development and Institutionalization of the Child Drama Field*, Youth Theatre Journal, 1998, Volume 12.

Bolton, Gavin. *Drama as Education*. Harlow: Longman, 1984. (lib)

Rosenberg, Helene. "History of Creative Drama." *Creative Drama and Imagination: Transforming Ideas into Action*. New York: Holt, Rinehart, and Winston, 1987. 18-48 (lib)

Swortzell, Lowell, Editor. *International Guide to Children's Theatre and Educational Theatre: A Historical and Geographical Source Book*. Greenwood Press, NY: 1990. (lib)

McCaslin, Nellie. *Creative Drama in the Classroom and Beyond, 7th Edition*. Addison Wesley Longman, New York: 2000. Chapter 1. (lib)

Week Four: Feb 2-8: Philosophy of Education

*Post readings for Advocacy by Feb 2

Dewey, John. *The School and Society* (lib) (Read ONE of the following):

Chapter One: The School and Social Progress

Chapter Two: The School and the life of the child

Chapter Five: Froebel's Educational Principals

Chapter Seven: The Development of Attention

Everyone reads:

Seung Hwan Shim, *A philosophical investigation of the role of teachers: A synthesis of Plato, Confucius, Buber, and Freire*. *Teaching and Teacher Education* Volume 24, Issue 3, April 2008, Pages 515-535 (on blackboard)

Week Five: Feb 9-15: Advocacy Week 1

http://www.edta.org/pdf_archive/arts_reform633639093047031250.pdf

Advocacy: The winding road of reform, by Kent Seidel: *Teaching Theatre*; Fall 2008.

O'Neill, Cecily. "Context or Essence: The Place of Drama in the Curriculum" in *Issues in Educational Drama* by Christopher Day and John Norman. The Falmer Press, London and NYC: 1983. Pages 25-32 (lib)

Leaders choose 2 additional advocacy readings and post questions/assignments for class. Post readings by Feb 2. Post assignment/questions by Feb 9. Assignments due Feb 15 @ midnight.

Leader 1: Tim

Leader 2: Rene

Leader 3: Thaddeus

Week Six: Feb 16-22: Advocacy Week 2

Rabkin, Nick and Robin Redmond, editors. *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Columbia College Chicago. 2004. Chapter Five (lib)

Booth, Eric. *The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life*. iUniverse.com, Inc. 2001. Chapter Two. (lib)

Leaders choose 2 additional advocacy readings and post questions/assignments. Post readings by Feb 9. Post assignment/questions by Feb 15. Assignments due Feb 22 @ midnight.

Leader 1: Bill
Leader 2: Bob H
Leader 3: Jim

Week Seven: Feb 23-March 1: Advocacy Week 3

Stevenson, Lauren M. and Richard J. Deasy. *Third Space: When Learning Matters*. Arts Education Partnership, 2005. Chapters 1 & 2. (lib)

Leaders choose 2 additional advocacy readings and post questions/assignments. Post readings by Feb 15. Post assignment/questions by Feb 23. Assignments due March 1 @ midnight.

Leader 1: Mark
Leader 2: Tony
Leader 3: Christy

Week Eight: March 2-8: Advocacy Week 4

Choose one article from *Critical Links* on Arts Education partnership site:
<http://www.aep-arts.org/files/publications/CriticalLinks.pdf> (theatre section 19-62)

Colorado Council on the Arts: 2008 Study of Arts Education in Public Schools (posted on online: <http://www.colorarts.org/programs/education/study/index.htm>. Read executive summary, pages 1-4 of “full statistical report” and read “study summary”) Also posted on blackboard.

Leaders choose 2 additional advocacy readings and post questions/assignments. Post readings by Feb 15. Post assignment/questions by March 2. Assignments due March 8 @ midnight.

Leader 1: Rob
Leader 2: Nick
Leader 3: Amy

Week Nine: March 9-13: Work on Advocacy papers

***Advocacy Paper Due: Friday, March 13th, 5pm**

SPRING BREAK!

Week Ten: March 23-29: Contemporary Issues in Theatre Education: Social Class

<http://www.aate.com/YJTpdfs/05.Cassidy.Watts.pdf>

Spirit of Place: Using Theatre to Stem the Loss of Social Capital from Rural Communities; Howard Cassidy and Vivienne Watts, *Youth Theatre Journal*, 2005, Vol 19.

Chapter 1 & 3; *Drama and Diversity*

Lazarus, Joan. *Signs of Change: New Directions in Secondary Theatre Education*. Heinemann Drama; Portsmouth. 2004. Chapter Three: Socially Responsible Practice. pp 57-80. (lib)

Week Eleven: March 30-April 5: Gender

<http://www.aate.com/YJTpdfs/98.Stroud.pdf>

Sexism and Gender-Typing in AATE Award-Winning Plays, 1990-1993; Cynthia D. Stroud, *Youth Theatre Journal*, 1998, Volume 12.

http://www.griffith.edu.au/__data/assets/pdf_file/0017/52910/dunn.pdf

The Imagination at Work Within the Dramatic Play of Pre-Adolescent Girls (PDF 78K) Julie Dunn (Australia), *Applied Theatre Researcher/IDEA Journal*, IDEA, 2007.

Chapter 4; *Drama and Diversity*

*Refer to pages 68-71 in *Signs of Change* for this week's posting

McNally, Gillian. *Empowering Ophelia: Developing Critical Awareness of Gender Issues in Youth Theatre Rehearsals*. *Stage of the Art*; Spring 2007, Vol 18. No 2. Pages 5-7 and 24. (posted on blackboard)

Gallagher, Kathleen. *Drama Education in the Lives of Girls: Imagining Possibilities*. University of Toronto Press Inc, Toronto: 2000. Pages 131-135. (lib)

Week Twelve: April 6-12: Contemporary Issues in Theatre Education: Race

Assigned readings to individuals:

<http://www.aate.com/YJTpdfs/00.Garcia.pdf>

Placing "Diverse Voices" at the Center of Teacher Education: A Pre-Service Teacher's Conception of Education and Appeal to Caring; Lorenzo Garcia; *Youth Theatre Journal*, 2000, Volume 14

Reader 1:

Reader 2:

<http://www.aate.com/YJTpdfs/01.Nelson.etal.pdf>

"Having Their Say": The Effects of Using Role with an Urban Middle School Class; Bethany Nelson, Robert Colby and Marisa McIlrath; Youth Theatre Journal, 2001, Volume 15

Reader 1:

Reader 2:

<http://www.aate.com/YJTpdfs/04.Mages.pdf>

Urban Improv: A Portrait of an Educational Drama Organization; Wendy Mages; Youth Theatre Journal, 2004, Volume 18

Reader 1:

Reader 2:

<http://www.aate.com/YJTpdfs/05.Garcia.pdf>

Performing National Identities: Gonzalez's The Migrant Farm Worker's Son; Lorenzo Garcia. Youth Theatre Journal, 2005, Vol 19.

Reader 1:

Reader 2:

Staging Whiteness: Possibilities for Resistance and Revelation in a High School Production of Simply Maria, or, The American Dream Jo Beth Gonzalez, Rosalinda Cantu, and Alberto Gonzalez. Youth Theatre Journal, 2006, Vol 20. Pages 124-129 (lib)

Reader 1:

Reader 2:

Everyone reads:

Chapter 2; *Drama and Diversity*

*Refer to pages 64-68 in *Signs of Change* for this week's posting

Week Thirteen: April 13-19: Contemporary Issues in Theatre Education: Sexuality

Chapter 5; *Drama and Diversity*

D'AUGELLI - TEACHING LESBIAN/GAY DEVELOPMENT: FROM OPPRESSION TO EXCEPTIONALITY (Library website)

*Refer to pages 71-73 in *Signs of Change* for this week's posting

Week Fourteen: April 20-26: Work on papers

*Post outline and thesis of paper, give each other feedback

Week Fifteen: April 27-May 1: Work on Research Papers

*Final Papers due: Monday, May 4, noon. Post on blackboard.

Course Policies

Late Paper Policy: No late papers will be accepted without previous consent of instructor due to personal circumstances. I prefer to receive papers on the deadline, but understand that most of you are also working full time while taking this class. If you would like an extension, arrangements must be made AHEAD of deadline or the paper will not be accepted. During the week of your production, you are allowed a week extension on the assignment. Please remind me before the deadline that it is your production week.

Communication: Because this is an online class, it is important that you communicate with me with any questions or concerns regularly. If you don't understand an assignment, please contact me via email or phone. I prefer email because, like many of you, my schedule is crazy and the time I have to get back to people may not be during proper "business hours". I am certainly available to speak during the day from my office: 970-351-2597. If there are any changes in the syllabus, I will email you as soon as possible. Please be respectful of the instructor and of classmates: please respond to emails promptly. For me, I understand if you are busy. If I email you at a busy time, please respond with a nice, "got your message, will get back to you soon" kind of thing. This helps me know that you have received the email. It is expected that you are responsible for all information emailed to you.

Academic misconduct, including plagiarism and other forms of cheating, will not be tolerated. If you choose to plagiarize, I will report your actions to UNC authorities and you will receive a failing grade. Plagiarism may be grounds for being dismissed in the program.

Expectations of Writing: This MA in Theatre Ed encourages students to be both practitioners and scholars. Therefore, I have very high expectations for your writing. You should think about a place to publish the papers you write in this class! Writing is often a difficult skill for many people. I encourage you to find a writing tutor to help you with your papers. It can be very useful to have someone proofread your material. I encourage you in your writing to always ask WHY. Higher grades will be given to students who show an ability to demonstrate higher-level thinking and analysis in their writing. I may ask you to rewrite papers if I feel that significant work is necessary. Please contact the Writing Center for more assistance: 351-2056.