Advocacy, History and Philosophy of Theatre Education
THED 670, Spring 15
3 credits (On-Line)
Syllabus

***Please carefully read through this syllabus at least twice***

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**Prerequisites:** B.A. or B.S. degree, acceptance to UNC’s MA program in Theatre Education

**Course Description:** This course will explore the history and philosophy of drama and theatre education in the U.S. Participants will investigate the guiding question: why is drama/theatre education essential? In order to answer this question we will look broadly at educational theories and current advocacy writings that are relevant to the field. We will also examine how issues of diversity impact the drama/theatre classroom. Students should complete the course with a strong foundation and ability to advocate for arts education.

**Course Objectives:**
1. To increase knowledge of resources available in arts advocacy.
2. To examine the historical and philosophical educational theories which impact practices for drama/theatre educators.
3. To delve deeply into the impact of diversity in the drama/theatre classroom.
4. To learn how to build a strong argument for the necessity of arts education in schools.

**Outline of Course Content:**
1. Advocacy paper
2. Weekly history, philosophy, advocacy, and diversity 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 education in schools.
2. Readings in history, philosophy, advocacy and diversity in drama education: 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, philosophy or diversity of drama/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 6-8 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:**

**Required Texts and/or Required Reading List:**


⇒ 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. [http://www.amazon.com/Drama-Diversity-Pluralistic-Perspective-Educational/dp/0325002622/ref=sr_1_1?ie=UTF8&qid=1420760154&s=books&sr=1-1&keywords=drama+and+diversity](http://www.amazon.com/Drama-Diversity-Pluralistic-Perspective-Educational/dp/0325002622/ref=sr_1_1?ie=UTF8&qid=1420760154&s=books&sr=1-1&keywords=drama+and+diversity)

2. If at the end of a posting you see “lib”—this means the article is posted on the library website. To access these articles, go to [http://library.unco.edu/](http://library.unco.edu/). In the upper middle portion of the page, there is a tab that says “Reserves”. 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”. Articles may also be posted under the week’s folder of assignments. Check both places to find the article.

4. Online: if the article is posted with a website address, please go to that website for reading.

**Tips for Online Learning:**
Most theatre educators are auditory-kinesthetic learners, so online learning can be challenging. I recommend reading through directions at least 2-3 times before completing the assignment. I notice that students often miss important components of the
instructions and therefore get lower grades because they did not take the time to read instructions carefully.

For weekly posts, I’m looking to see if the readings further your knowledge. I’m looking carefully to see if you are doing a close read of the material. Please use personal stories and narratives to illustrate examples of ideas in readings. In this course in particular, it is easy to go into a rant of why we are so angry that we don’t get enough kudos/funding etc…. Please avoid the trap of complaining. Instead, look to find solutions. Ask yourself: why??? How can I incorporate what I know from my classroom experience with these new ideas? Always cite specific quotes from readings to back up your assertions. MLA citation is required at all times.

For major papers, I give you multiple weeks to work. The expectations of your writing for these major papers are higher. If you have more time, I expect better work. Please don’t wait until the last minute to write your major papers. Be cautious of how you use your time.

**Disability Statement**
Students who believe that they may need accommodations in this class are encouraged to contact the Disability Access Center (970) 351-2289 as soon as possible to ensure that accommodations are implemented in a timely fashion.

**Schedule**
*Schedule may change. Make sure you check online regularly for any updates.*

*Unless otherwise noted, all assignments are due on the last Sunday of the week at midnight, MST. Turning work in past deadline will result in a deduction of points.*

**Week One: Jan 12-18: History of Educational Theory**
**Due:** Sunday, Jan 18, midnight MST

**Assignment #1:**
- **Readings assigned to groups:**
  - **Groups listed under “assignments” on BB**

  **Readers:** Group 1

  **Readers:** Group 2
Readers: Group 3

Readers: All

**Assignment #2:**
Getting to know you exercise

**Week Two: Jan 19-25: History of Creative Drama/Theatre for Young Audiences/Theatre Education**


Hobgood, Burnet. *A Short History of Educational Theatre.* Teaching Theatre. Pages 13-17. (blackboard)

**Week Three: Jan 26-Feb 1: Philosophy of Education**

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:
Week Four: Feb 2-8: Advocacy Group 1: “80% of what we teach is who we are”

Eric Booth Article (BB):
Leaders: Group 1

Week Five: Feb 9-15: Advocacy Group 2: Reframing Arts Education for those not in our field

All read: http://www.washingtonpost.com/blogs/innovations/wp/2014/09/05/stem-is-incredibly-valuable-but-if-we-want-the-best-innovators-we-must-teach-the-arts/

Leaders: Group 2

Week Six: Feb 16-22: Advocacy Group 3: The Unique Teacher/Student Relationship in Arts Classrooms


Leaders: Group 3

Week Seven: Feb 23-March 1: Work on Advocacy papers
Due: Contact Gillian if you need help with paper if you have specific questions

Week Eight: March 2-8: Work on Advocacy papers
*Advocacy Paper Due: Sunday, March 8, midnight MST*


Chapter 1 & 3; *Drama and Diversity*


**SPRING BREAK**

Week Ten: March 23-29: Gender

Chapter 4; *Drama and Diversity*


**Week Eleven: March 30-April 5: Contemporary Issues in Theatre Education: Race**

**Whole Class:**

*How to Be an Ally if You Are a Person with Privilege*
Frances E. Kendall. Ph.D. (BB)

Chapter 2; *Drama and Diversity*

**Assigned readings to groups:**


Readers: Group 1


http://ijea.org/v15n20/v15n20.pdf

Readers: Group 2


Readers: Group 3

**Week Twelve: April 6-12: Contemporary Issues in Theatre Education: Sexuality & Ability**

Chapter 5 & 6; *Drama and Diversity*

Choose one on the topic of sexuality:
http://nytimes.com/2009/02/20/theater/20rent.html


Choose one on the topic of Inclusion:
The Paradoxes of Disability and Inclusion By Talleri McCrae, *Incite/Insight* 2010 (Blackboard)

Assessing the Future of the Field: An International Convening of Thought Leaders in Theater, Dance, Disability, Education, and Inclusion. Kennedy Center for the Performing Arts, 2012 (Blackboard)

**Week Thirteen: April 13-19: Work on papers**
**Due:** Post thesis and outline on Blackboard, Make appointment (phone/email) with Gillian to get feedback if needed!

**Week Fourteen: April 20-26: Work on papers**
Contact Gillian to get feedback on outline or need help

**Week Fifteen: April 27-May 3 Work on Research Papers**
*Final Papers due: Sunday, May 3 midnight.*

**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. (Requests must be sent by previous Friday @ 10 am MST) 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, I ask that you do two things: 1. Re-read instructions and email classmates to see if you are on the right track. 2. If you have made several attempts, but still cannot find an answer, then please contact me via email. I prefer to be emailed with questions by 10 am on Friday mornings. I check email M-F 9-5 pm MST.

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” response. This helps me know that you have received the email. It is expected that you are responsible for all information emailed to you. Please be courteous and professional to classmates and instructor at all times. I encourage you to avoid complaining and work to find solutions and positive educational growth instead. Graduate school is a challenging, glorious experience. It is firmly in your hands to make this a positive experience.

**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. Always cite the work of others out of respect and professional behavior. You may use quotes from early postings in the course, but you may not do a copy/cut/paste into a new paper.

**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 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. Please contact the Writing Center for more assistance: 970-351-2056. This semester is academically rigorous. This is good. It makes you a smarter, better teacher.

Everything you turn in must be in MLA format. If you do not have the book, please buy the most recent edition. (7th) It is good practice to be in the habit of using MLA format. Our plan is to help you with professional writing style as much as possible so that it is second nature by the time you write your thesis. Points will be deducted if you do not use proper MLA format for work.

The material taught in this course meets the following K-12 Colorado Model Content Standards in Drama and Theatre:

**Standard 1**
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, and developing characters and analyzing roles.

**Standard 2**
Perform: The theatre process is a product of the knowledge and essential skills gained in the study of theatre toward the expression of the human experience in story, movement, speech, and staging for an intended audience.

**Standard 3**
Critically Respond: An informed literacy, ethical judgment, and cultural research are key aspects of 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.

The National Council for Accreditation of Teacher Education (NCATE) Standards

**Standard 1: Candidate Knowledge, Skills, and Professional Dispositions**
Candidates preparing to work in schools as teachers or other school professionals know and demonstrate the content knowledge, pedagogical content knowledge and skills, pedagogical and professional knowledge and skills, and professional dispositions necessary to help all students learn. Assessments indicate that candidates meet professional, state, and institutional standards.

**Standard 2: Assessment System and Unit Evaluation**
The unit has an assessment system that collects and analyzes data on applicant qualifications, candidate and graduate performance, and unit operations to evaluate and improve the performance of candidates, the unit, and its programs.

**Standard 3: Field Experiences and Clinical Practice**
The unit and its school partners design, implement, and evaluate field experiences and clinical practice so that teacher candidates and other school professionals develop and demonstrate the knowledge, skills, and professional dispositions necessary to help all students learn.

**Standard 4: Diversity**
The unit designs, implements, and evaluates curriculum and provides experiences for candidates to acquire and demonstrate the knowledge, skills, and professional dispositions necessary to help all students learn. Assessments indicate that candidates can demonstrate and apply proficiencies related to diversity. Experiences provided for candidates include working with diverse populations, including higher education and P–12 school faculty, candidates, and students in P–12 schools.

**Standard 5: Faculty Qualifications, Performance, and Development**
Faculty are qualified and model best professional practices in scholarship, service, and teaching, including the assessment of their own effectiveness as related to candidate performance. They also collaborate with colleagues in the disciplines and schools. The unit systematically evaluates faculty performance and facilitates professional development.

**Standard 6: Unit Governance and Resources**
The unit has the leadership, authority, budget, personnel, facilities, and resources, including information technology resources, for the preparation of candidates to meet professional, state, and institutional standards.

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