

**The University of Central Florida**  
**Methods of Teaching Drama**  
**THE 6756, Section 0001**  
**Fall, 2017**

This syllabus is subject to change at the instructor's discretion. Any changes will be communicated in a timely manner.

**Instructor:** Elizabeth Brendel Horn

**Office Location:** #T221

**Meeting Times:** W 8:30AM-11:20AM

**Office Hours:** MW 11:30-1:30; T 12-2

**Location:** PAC T0244

**Email:** Elizabeth.Horn@ucf.edu

**Course Credit Hours:** 3

**Phone:** 407-823-2183; 770-769-2442 (c)

**Overview:** This class will provide the necessary tools to prepare and facilitate drama-based instructional strategies (i.e. kinesthetic activities, improvisation, and role play). Through readings, in-class activities, discussion, lesson planning, micro-teaching, written reflection, and service-learning, students will develop the practical skills necessary to implement theatrical devices and strategies in both drama and cross-curricular classroom settings.

**Objectives:**

Students will:

- Gain confidence as a participant in and facilitator of creative drama and improvisational activities.
- Craft lesson and unit plans with CPALMS and National Core Arts Standards.
- Facilitate activities appropriate to participants' cognitive and developmental levels.
- Reflect on facilitations with attention to the participants' experience and one's effectiveness as a teacher/leader.
- Work with community partners to develop and implement a short drama-based residency.

**Required Texts:**

Spolin, Viola. *Theater Games for the Classroom*. Evanston, IL: Northwestern UP, 1986.

Neelands, Jonathan and Tony Goode. *Structuring Drama Work: 100 Key Conventions for Theatre and Drama*, 3rd ed. Cambridge, 2015.

Rohd, Michael. *Theatre for Community, Conflict, and Dialogue*. Portsmouth, NH: Heinemann, 1998.

Heathcote, Dorothy and Gavin Bolton. *Drama for Learning*. Portsmouth, NH: Heinemann, 1995.

**Recommended Texts:**

1. *Drama and Diversity: A Pluralistic Perspective for Education Drama* by Sharon Grady
  2. *Drama of Color: Improvisation with Multiethnic Folklore* by Johnny Saldaña.
  3. *Great Performances: Creating Classroom-Based Assessment Tasks* by Larry Lewin and Betty Jean Shoemaker
  4. *Signs of Change: New Directions in Theatre Education* by Joan Lazarus
  5. *A Teaching Artist at Work* by Barbara McKean
  6. *Dorothy Heathcote: Drama as a Learning Medium* by Betty Jane Wagner
  7. *Places, Please! An Essential Manual for High-School Theatre Directors* by Joy Varley
  8. *Educational Drama and Language Arts: What Research Shows* by Betty Jane Wagner
  9. *Into the Story: Language in Action Through Drama* by Carole Miller and Juliana Saxton
  10. *Making Sense of Drama: A Guide to Classroom Practice* by Jonothan Neelands
  11. *At Play: Teaching Teenagers Theatre* by Elizabeth Swados
- (additional books may be approved by the instructor)

**Additional Materials**

Please provide a way to **videotape** your micro-teaching assignments. This may be a video camera, phone, tablet, or laptop. Please be prepared and make sure you have sufficient storage and that the camera will capture clear audio and video.

Many assignments in this course require **copies** for all classmates and the instructor. Please provide copies that are typed, single-sided, stapled, and three-hole punched. These copies will become a wealth of resources for your classmates to adapt and use.

The unique nature of this class may require additional materials to be purchased for this class, such as office supplies and art supplies. Additionally, this class will require travel to and from Service-Learning activities at the student's own expense, and community partners may require additional measures (such as background checks or fingerprinting) prior to working with youth.

**Notes on Work Quality:**

This class requires high quality written work and professional standards of communication in all areas. All written assignments are to be typed in 12-point font, double-spaced, Times New Roman, and formatted according to the latest addition of the MLA handbook. Assignments should be proofread and professional in appearance. As always, you are required to give credit where credit is due (this includes Internet sources). Substandard work may receive an automatic zero.

**Webcourses:**

Webcourses is an online course management system (accessed through [my.ucf.edu](http://my.ucf.edu) and then the "Online Course Tools" tab) which will be used as a

medium for turning in assignments. My recommendation is to check Webcourses every 2-3 days for updates from your teammates or myself.

**Communication:**

You will be expected to have daily access to the Internet and email, since I will be emailing you constantly about assignment updates, additions and changes. All students at UCF are required to obtain a [Knight's Email account](#) and check it regularly for official university communications. If you do not own a computer, there are computer accessible to you in all UCF's computer labs, and most computer labs have computers connected to the internet.

Please use Webcourses to communicate with me about this course. Emails should be professional, courteous, use appropriate grammar and spelling, and refrain from “text speak” and emoticons.

**Attendance Policy:**

1. Repeated unexcused absences or tardies may result in as much as a 10-point deduction in the student’s final grade.
2. Excused absences may include: illness with a doctor’s note, a death in the family, a University-sanctioned event, a religious holiday, or at the instructor’s discretion. I require written explanations of all excused absences, which will be accepted at my discretion. Please refer to the University handbook regarding timely communication of prearranged absences.
3. Students may only make up in-class assignments if the absence was excused by the instructor. You are responsible for obtaining any missed information from a peer. I will not discuss missed material.

**Participation:**

1. Class participation is mandatory and anything less than optimal participation may result in as much as a 10-point deduction in the your final grade. Attendance is more than just physically showing up – you must mentally show up as well. Students must be fully prepared: you should have read the homework assignment(s), made notes to ask questions or make comments during class discussions, and should have all necessary supplies. Anything less is unacceptable and may result in you being asked to leave and receiving an unexcused absence. Please see the end of this syllabus for suggestions on preparing discussion notes.
2. The use of cell phones, surfing the web or checking social media, and checking email is not allowed during class time without the instructor’s permission.
3. Class work may include physical movement and class presentations. Please see me if this is cause for concern.
4. In order to achieve and maintain a safe space, class discussions must be held in a respectful and professional manner. This means we are accepting of all thoughts and opinions, even if they differ from our own, and refrain from sarcasm, put downs, foul language, discrimination, etc. In this class, we are all coming to the table with multiple

voices of equal value, which will lead to a richer discussion.

**5. Full participation in the Service-Learning component of this course is mandatory.**

This will require significant time outside of the designated class hours. Barring the most extreme of circumstances, anything less than 100% completion of all aspects of your Service-Learning project will result in the failure of this course.

**Active Learning:**

Our collective learning experience will be dependent upon critical thinking, collaboration, and student engagement through an instructional strategy known as Active Learning. The UCF Faculty Center for Teaching and Learning defines Active Learning as “a student-centered model that allows students to experiment with ideas, to develop concepts, and to integrate concepts into systems.” Examples of active learning in our class might include engagement in group discussions, small group work, peer review, presentations, student-led facilitation, and experiential sharing. Collectively, we will strive for a collaborative environment that is collegial, where each voice is equally valued and respected; that is student-driven and problem-centered; and one in which we are all actively engaged in the learning process. If anyone believes that the design of this course poses barriers to effectively engaging in active learning, please meet with me to discuss reasonable options and adjustments. You are welcome to talk with me at any point in the semester about your concerns related to active learning. For more information about Active Learning at UCF, please visit:

<http://www.fctl.ucf.edu/TeachingandLearningResources/InstructionalStrategies/content/ActiveLearningGuidelines.pdf>

**Late Work and Incompletes:**

Late work will only be accepted under the most extreme of emergencies and at the instructor’s discretion. Incomplete work will receive an automatic zero. Please see me if you are struggling to keep up.

**Disclaimer:**

Studying theatre inherently opens up a wide variety of topics. Please see me if you have any concerns about class materials and we will discuss possibilities for an alternative assignment.

**Academic Misconduct:**

As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University’s Rules of Conduct (see <http://www.osc.sdes.ucf.edu/>).

Many incidents of plagiarism result from students’ lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF’s

policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: **"whereby another's work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own."**

**Students with Disabilities:**

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting SAS (Ferrell Commons 185; 407-823-2371; sas@ucf.edu) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

**Diversity and Inclusion:**

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

**Student Activity:**

As of Fall 2014, all faculty members at The University of Central Florida are required to document students' academic activity at the beginning of each course. Your attendance will be monitored closely.

<b>Assignments</b>	<b>Points</b>
Warm-up File (5)	___/5
Micro-teach #1: Warm-up Facilitation and Reflection	___/5
Micro-teach #2: "Structure" Facilitation and Reflection	___/5
Micro-teach #3: Drama across the Curriculum Facilitation and Reflection	___/5
Micro-teach #4: Demo Design and Facilitation and Reflection	___/10
Text Reports (x5)	
Theater Games for the Classroom	___/5
Structuring Drama Work	___/5
Theatre for Community, Conflict and Dialogue	___/5
Drama for Learning	___/5
Your Choice	___/5
Service Learning Portfolio	___/15
Service Learning Poster	___/15
Organized Resource Notebook	___/5
Final Exam (Service Learning Oral Presentation)	___/10
<b>Total</b>	<b>___/100</b>

Grade Breakdown

A 95-100  
 B+ 85-89  
 C+ 75-79

A- 90-94  
 B- 80-84  
 C- 70-74

## Description of Assignments

**Warm-Up File:** Type detailed descriptions of five theatrical warm-up games or exercises. A warm-up is any activity designed to prepare the actors' voice, body, and/or imagination for class/rehearsal/performance. These may include games, stretches, dance combinations, songs, focus exercises, etc. Describe the warm-ups thoroughly in your own words, with enough clarity that your peers will be able to facilitate these exercises. Include the following in your description:

- Name of activity
- Recommended participant ages
- Ideal number of participants
- Source
- Detailed description/instructions
- Purpose of the activity
- Suggestions on how the warm-up could be used to enhance curriculum, community, or the rehearsal process

**Micro-Teach #1/Reflection:** Facilitate one of the five warm-up games described in your Warm-Up File assignment. The goal here is to start with your own strengths and in your own comfort zone to get acclimated to leading a group. Following your facilitation, complete your reflection and submit via Webcourses.

**Micro-Teach #2/Reflection:** You will be assigned one of the "structures" in *Structuring Drama Work*. Using your structure, lead the class through a 10-minute activity to explore a short story, children's book, song, or poem (any time spent reading the story, if necessary, will count toward your 10-minutes, so choose wisely). The structure may use all of your 10-minutes or you may include additional games or exercises, depending on the needs of your lesson. You do not need to include a written lesson plan. Following your facilitation, complete your reflection and submit via Webcourses.

**Micro-Teach #3/Reflection:** Develop and lead the class through a 10-minute activity that uses creative drama to teach a concept from another content area: Math, Science, Social Studies, Foreign Languages, or English. Write up a detailed description of the activity so that your classmates could easily repeat your process, and provide them with copies. This is NOT a full lesson plan. Following your facilitation, complete your reflection and submit via Webcourses.

**Micro-Teach #4/Reflection:** Develop a 30-35 minute lesson that you could see applying to your area of interest/expertise: preschool, elementary, middle, or high school (theatre or otherwise), recreational theatre, applied theatre, etc. The sky is the limit here – what material you teach and which class concepts you choose to apply are up to you; the goal here is to give you the opportunity to develop and facilitate a full lesson that you could one day use again. This should be an original lesson plan developed specifically for this class – not one you have led before and not one developed for your

service-learning project.

Include the following in this and all future lesson plans:

- Title
- Grade Level/Age
- Content Area
- Materials
- CPALMS and/or National Core Arts Standards
- Learning Goal/Objective
- Hook/Warm-up
- Body of Lesson
- Assessment and Closure
- Possible extensions (these are bullet point suggestions that include both theatre and cross-curricular suggestions on how to elaborate on the lesson)

Remember to make the lesson plan thorough and detailed enough so that others may build off of your lesson in the future.

Using your classmates as students, lead us through the lesson. Following your facilitation, complete your reflection and submit via Webcourses.

**Text Reports (5):** Read the four assigned texts and one of your choice (please choose a book that pertains to your area of interest and one that you have not read before). For each text, you will write a 2-3 page review. The review should be size 12, Times New Roman, double spaced, one-inch margins, and should include MLA citation.

Sample book reviews are available in *TYA/Today*, *Youth Theatre Journal*, *Theatre Topics*, and other theatre publications. Some questions to answer in your book review include:

1. What methodology does the author use? Describe it with specific examples from the text.
2. Who is the intended audience of the book? Explain with examples from the text.
3. What is the structure of the book? In what ways is the book user friendly, and are there any opportunities for improvement?
4. How did you respond to the book? If you liked or disliked a particular element, explain why. How might a practitioner use this book in their work?

**Service Learning Project:** Individually or with a partner, work with a community partner (such as OCPS, Eagle Ranch, Boys and Girls Club, Great Oak Village) to develop a short-term drama residency. The residency should cater specifically to the needs expressed by the community partner, such as language acquisition, reading skills, community-building, communication skills, leadership skills, etc. The residency should include a minimum of 5 one-hour lessons of face to face instruction with students, for 15 hours of total time spent working with the community partner to build the residency, lesson plan, facilitate the lesson, and reflect. No more than 24-hours after each lesson, submit a lesson plan and reflection via Webcourses (you will also need hard copies for your portfolio). **NOTE: This project must be a fully volunteered endeavor (i.e. you cannot**



**volunteer for five hours in a position that you normally receive compensation for). The project must be completed between September 27-December 4 unless otherwise approved by the course instructor.**

In a hard-copy bound portfolio, include a minimum of the following:

- A signed agreement/proposal (see sample at end of syllabus)
- A 250-word abstract of your project
- Lesson plans and post-lesson reflections for each facilitation
- Journal on the planning and service learning process: This should be a minimum of 5-8 pages of typed journaling throughout your service-learning process, with a minimum of five entries. Things to write about may include: challenges faced when finding and developing a residency, communication challenges, struggles, moments of success, moments where lesson plans went differently than anticipated, moments of connections with students, working with a co-teacher ...
- A final reflection from your community partner
- A final reflection on your experience in the service-learning project. This reflection should be a minimum of four pages and reflect on the journey of your service-learning experience. What issues, questions, or ideas kept popping up throughout? What do these ideas say about you and your work as an educator and artist? In what ways did you grow during the residency? What are your biggest opportunities for growth? What will you take from the residency moving forward, and what might you do differently next time?

\*Please provide me with a schedule of your teaching times/location at least one week prior to the start of your work. I will try to observe you at least one time.

In addition to your portfolio, you will develop a visual poster presentation. Include a minimum of the following:

- A description of your project
- Visual materials to represent your project (photos, props, art)
- Reflections pulled from your portfolio – think about how to link reflections to help guide a viewer through your experience, i.e. at the beginning of the process I thought x, during it I thought y, now I think z. Also think of how these ideas might be represented visually to fit within the theme of your poster design.
- Visually beautiful display that thematically fits your residency or presents a big idea

Consider entering your portfolio and presentation into the service-learning showcase. Submissions for the Fall showcase are due October 27<sup>th</sup> (spring showcase deadline TBA). Visit here for more information: <https://explearning.ucf.edu/service-learning-showcase-application/>.

**Resource Notebook:** Using a three-ring binder, prepare a notebook as the semester progresses, including warm-up games, lesson plans, and handouts. By the end of the

semester, this notebook will provide you with a wealth of ideas and information to use for the future. Organize your notebook in a way that is the most user-friendly for you, perhaps organizing by age, content, methodology, etc.

## CLASS SCHEDULE

DATE	TOPICS EXPLORED	ASSIGNMENTS/FACILITATIONS DUE
8/23	<p>Introductions Syllabus/Service Learning</p> <p>Defining Creative Drama/TIE Phraseology Worksheet</p> <p>Two Truths and a Lie Come My Neighbor Intro to "Three Objects"</p>	*Webcourse Pre-Evaluation (due by Friday)
8/30	<p>Warm-up (Elizabeth) Creating Community Multiple Intelligences</p>	Bring Three Meaningful Objects
9/6	<p>Lesson Planning Objectives/Learning Goals</p>	<p>*Warm-Up File (submit on Webcourses and bring copies for peers) Micro-Teach #1</p>
9/13	<p>Classroom Management Techniques Unit Building</p>	<p>*Text Report #1: Theater Games for the Classroom *Micro-Teach #1 Reflection</p>
9/20	<b>Community Engagement Class at REP</b>	
9/27	<p>Sample Drama Across the Curriculum Discuss Service-Learning Projects</p>	<p>Service-Learning Agreements Due *Text Report #2: Structuring Drama Work Micro-Teach #2: Structure Facilitation</p>
10/4	Drama Across the Curriculum	<p>*Micro-Teach #2 Reflection Micro-Teach #3: Drama Across the Curriculum (ALL)</p>
10/11	<p>Teacher in Role Demo Service Learning Check-in</p>	<p>*Micro-Teach #3 Reflection *Text Report #3: Theatre for Community, Conflict, and Dialogue</p>
10/18	<p>Micro-Teach 4 Demo Aristotle's Poetics in the Classroom Theorists and Creative Drama brainstorm: Stanislavski and Strasberg</p>	<p>***Applications due by October 27<sup>th</sup> to participate in November 13<sup>th</sup> Service-Learning showcase</p>
10/25	<p>Theorists and Creative Drama brainstorm: Chekhov and Adler</p>	Text Report #4: Drama for Learning
11/1	<p>Theorists and Creative Drama brainstorm: Meisner, Viewpoints, and</p>	Text Report #5: Your Choice

	Rasaboxes	
11/8	Micro-Teach #4	Micro-Teach 4: _____ Micro-Teach 4: _____ Micro-Teach 4: _____
11/15	Micro-Teach #4 Discuss Service-Learning Portfolio and Presentation	Micro-Teach 4: _____ Micro-Teach 4: _____ Micro-Teach 4: _____ Micro-Teach 4: _____
11/22	No Class	SL PROJECT RELEASE TIME *Micro-Teach #4 Reflection
11/29	Book Sharing and Creative Drama brainstorm	Resource Notebooks due Bring in 4 Favorite Children's Books (include title cards that give brief summary, themes, why you love it, etc.)
FINAL 12/6	Final Exam 7AM – 9:50AM	Poster presentations on your SL project (one per group) SL portfolios (one per person)

### **Service-Learning Statement:**

This section of Methods of Teaching Drama is a UCF sanctioned service-learning class. Students will spend a minimum of fifteen hours over the course of the semester on a service-learning activity. This activity will address a need in our community, support our course objectives, involve a connection between the campus and the world around it, challenge students to be civically engaged, and involve structured student reflection. We'll spend time reflecting on our service-learning experience through class conversations, short written reflections in class, and on-going written reflections of your creative collaborative process and the facilitation of your drama-based lesson plans. While there is a 15-hour minimum for service to pass the course, your service-learning efforts will be the core of much of the learning in the course. Therefore your "grade" for service-learning will come from the tangible class-related projects that come out of it rather than simply from completion of the hour minimum.

Our service-learning work in this Methods of Teaching Drama course will involve developing a short-term drama residency with/for a local school, theatre, or other non-profit organization serving young people. This will allow students to work with a real world audience and will ensure that the significant time you put into your class project leads to meaningful results. I'll offer some suggestions for possible organizations groups of students may choose to work with and I'll invite you to suggest other options. I must approve all projects and each project will begin with a signed agreement among the students, the agency contact person, and me. If any student has a valid objection to a proposed service-learning project or placement, he or she must let me know during the first week of class or before the drop/add deadline so we can discuss options.

**Service-Learning Agreement**  
Methods of Teaching Drama, Fall 2017

Agency Name and Contact: \_\_\_\_\_  
Agency Address: \_\_\_\_\_  
Email Address: \_\_\_\_\_  
Phone Number: \_\_\_\_\_

Service-Learning group members' names, phone numbers, and email addresses:

1. \_\_\_\_\_
2. \_\_\_\_\_

Brief description of project (attach complete proposal):

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Agency Contact Person: I have received a copy of the project proposal and I understand that this Service-Learning project is directly related to a graduate course in Methods of Teaching Drama taught by Elizabeth Brendel Horn at the University of Central Florida. I believe that the proposed project will be of value to my organization and will support the students' efforts related to it in the manner outlined in the project proposal. I agree to complete a final project evaluation and return it to Elizabeth Brendel Horn prior to December 4, 2017. I recognize that I may contact Elizabeth at any time if I have a question or suggestion related to the project: [Elizabeth.Horn@ucf.edu](mailto:Elizabeth.Horn@ucf.edu).

Signature: \_\_\_\_\_

Students: We have reviewed the Service-Learning guidelines for our course and submit the attached proposal as an agreement among our agency, Elizabeth Brendel Horn, and ourselves. We recognize that we are responsible for fulfilling the commitments made in the proposal, the Service-Learning reflective assignments, and for updating our contact person and Elizabeth Brendel Horn in the event that we must alter our work plans.

Signatures: \_\_\_\_\_  
\_\_\_\_\_