

PROFESSIONAL EDUCATION PROGRAM PROPOSAL

New Program for Licensure

Bachelor of Arts in Teaching
Drama Education Major
Grade Level Preparation 7-12
Department of Curriculum and Instruction
College of Education and Health Professions
University of Arkansas Fayetteville, AR



**Professional Education Program Proposal
COVER SHEET**

Institution: University of Arkansas

Date Submitted: September 2021

Program Contact Person: Dr. Ketevan Mamiseishvili

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Name of program: Drama Education

CIP Code: 13.1205

Degree or award level: B.A.T.

Indicate the title and grade range of the license for which candidates will be prepared:

Title: Drama Education

Grade Range: 7-12

Proposal is for:

New First-Time Licensure Program (Complete Section A)

New Educator Licensure Endorsement Program (Complete Section B)

Revision(s) to Approved Licensure Program (Complete Section C)

Deletion of Approved Licensure Program (Complete Section D)

Indicate the portion of the proposed program to be delivered via Distance Learning Technology (online): 5%

Proposed Program Starting Date: Fall 2022

Will this program be offered at more than one site?

No

Prior approval by AHECB is required for Arkansas public institutions and institutions certified under Ark. Code Ann. §6-61-301 to offer programs at off-campus sites.

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**Professional Education Program Proposal
New Program for Licensure**

**Bachelor of Arts in Teaching
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Department of Curriculum and Instruction
College of Education and Health Professions
University of Arkansas Fayetteville, AR**

3. Needs Summary

a. Provide a brief statement of the program’s purpose, mission, and/or goals.

This Bachelor of Arts in Teaching degree will prepare students in the humanities with the pedagogical skills, the content knowledge, and the dispositions for teaching and learning in 21st century classrooms in the areas of Drama. The four-year program will include 31 hours of pedagogy, 45 hours in the individual content area, and 35 hours of the University required Core with 9 hours in electives. In addition, students will have several field experiences over the course of 8 semesters in partner schools, including observations, practica, student teaching, and internship. Because of the significant overlap in the curriculum, the programs included in the Bachelor of Arts in Teaching degree will be considered cognate programs.

b. Explain the need for the program with supporting documentation, such as data from supply and demand studies, institutional surveys, feedback from school districts, or requests from individuals.

According to a recent survey conducted at the University of Arkansas by Dr. Jason Endacott, approximately 11% (411) of undergraduate students who responded to an exploratory survey (n = 3728) plan on becoming a secondary educator. However, only 10% (41) of those 411 students indicated that they planned to pursue secondary certification through the MAT program at the University of Arkansas. The remaining 90% indicated that they intended to pursue other options, such as Teach For America, alternative licensure, and undergraduate programs at other universities.

In the last six years, enrollment in the Master of Arts in Teaching program, a traditional route to licensure at the graduate level, has dropped by 50%.

Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed	Degree s Award ed
2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
64	44	57	48	38	40	33	24	21	28

This reflects a national trend in teacher preparation. In addition to decreased interest in becoming a teacher, other private and for-profit organizations offer alternative routes to licensure. Our campus now

recruits for Teach for America and Arkansas Teacher Corps. The fifth-year model is also becoming outmoded. The cost for a graduate program is prohibitive for many students, and they are not willing to extend their debt for another year. Students are opting for degrees that offer a career path in four years. Faculty and administration in the College of Education and Health Professions believe that a four-year humanities program in pedagogy, content, and field experiences will lead more students into choosing teaching as a career and fill the shortages we have across the state with professionally prepared teachers.

Our school partners in Northwest Arkansas through our partnership meetings have expressed the need for a four-year program due to increased enrollments in their districts.

c. Provide estimates of the number of candidates expected to enter and complete the proposed program each year for a five-year period

The first BAT program graduated six students in Spring 2021, and currently 30 students are enrolled for graduation in Spring 2022. In May 2020, the number of Pre-BAT students totaled 100, and one-fifth of those 100 (20) are entering the program as juniors Fall 2021. Within the theatre department, there are five potential in-coming freshman who have stated they wish to pursue the BAT in Drama, and the theatre department will actively recruit for this program of study once the BAT in Drama is approved.

4. Institutional Approval

a. Briefly describe the institution's educator preparation program approval process

The proposal for a new degree include the following steps:

- Proposal is approved at departmental level by the UTEB committee
- Proposal is approved at the college level by the CCPC committee
- Proposal is approved at the university level by the UCPC committee
- Proposal is approved by the Faculty Senate
- Proposal is approved by the Provost

b. Provide official documentation, including signatures, showing approval was granted by all appropriate authorizing entities outlined above. If approval has not been granted, indicate when approval is expected.

Letter Pending

5. Program Description

a. Provide a general description of the program.

The Bachelor of Arts in Teaching Drama Education is a new degree program in education leading to licensure in the respective content areas (7-12). The University of Arkansas offers five other cognate licensure programs in the Bachelor of Arts in Teaching: English, French, German, Spanish, and Social Studies. Students will complete 40 hours of pedagogy including 8 credit hours of field experiences (practicum and internship), 45 hours in the content area, 35 hours of UA Core, to complete 120 credit hours.

The program focuses on developing reflective practitioners based on the constructivist perspective that teachers are life-long learners, reflective practitioners, and scholar researchers. The coursework is

designed to develop these attributes so that students graduate as effective teachers with the knowledge, skills, and dispositions to engage students with meaningful and authentic instruction.

The BAT program is housed in the Department of Curriculum and Instruction (CIED) in the College of Education and Health Professions. Courses in CIED focus on developing the skills and dispositions for teaching. CIED partners with the Fulbright College of Arts and Sciences to develop knowledge in students' content areas.

b. Provide a plan of study for the program. If the program is embedded in a baccalaureate degree, include an eight-semester degree plan. Include the number of hours required to complete the program.

FALL - YEAR ONE		SPRING - YEAR ONE	
COURSE #	HRS	COURSE	HRS
THTR 1223 Intro to Theatre	3	THTR 1883 Acting I for Majors	3
THTR 1313 Stage Technology I	3	THTR 1323 Stage Technology II	3
THTR 1423 Script Analysis	3		
CIED 1013 Introduction to Education	3	CIED 1003 Introduction to Technology in Education (online)	3
ENGL 1013 Composition I (1 of 2)	3	ENGL 1023 Composition II (2 of 2)	3
		Core Natural Science w/ Lab (1 of 2)	4

TOTAL CREDITS: 15

TOTAL CREDITS: 16

FALL - YEAR TWO		SPRING - YEAR TWO	
COURSE #	HRS	COURSE #	HRS

THTR 2313 Fund of Theatrical Design	3	THTR2683 Acting II	3
THTR3683 Stage Management	3	THTR 2473 Voice and Speech for the Actor	3
THTR 3001 Production Practicum	1	THTR 3001 Production Practicum	1
CIED 2083 Innovation & Creativity in Daily Practice	3	CIED 3033 Classroom Learning Theory	3
Core U.S. Hist & Government (1 of 1)	3	Core Humanities (1 of 1)	3
Core Mathematics (1 of 1)	3	Core Social Science (1 of 3)	3
TOTAL CREDITS:	16	TOTAL CREDITS:	16

FALL - YEAR THREE

SPRING - YEAR THREE

COURSE #	HRS	COURSE #	HRS
THTR4153 Musical Theatre Performance	3	THTR3653 Directing I	3
**THTR Upper Level Theatre Design Course (1 of 2)	3	**THTR Upper Level Theatre Design Course (2 of 2)	3
THTR 4233 History of Theatre I	3	THTR 4333 History of Theatre II	3
CIED 4403 Understanding Cultures in the Classroom	3	SEED 4022 Classroom Management Concepts	2
Core Social Science (2 of 3)	3	Core Natural Science w/ Lab (2 of 2)	4
EDST 3223 American Educational History	3		
TOTAL CREDITS:	18	TOTAL CREDITS:	15

FALL - YEAR FOUR

SPRING - YEAR FOUR

COURSE #	HRS	COURSE #	HRS
THTR4703 Theatre Education: Methods of Instruction	3	THTR4713 Theatre Education: Program Design and Leadership	3
SEED 3283 Teaching Experiences in Education Practicum	3	THTR 4991 Theatre Capstone	1
CIED 4023 Teaching in Inclusive Secondary Settings (online)	3	CIED 4285 Teaching Experience	5
Core Social Science (3 of 3)	3		
SEED 4063 Interdisciplinary Literacies in Education	3		

1
5

TOTAL CREDITS:

TOTAL CREDITS:

9

**THTR Upper Level Theatre Design Courses are offered on a rotation and include:

- THTR 3213 Costume Design
- THTR 3733 Lighting Design
- THTR 3903 Makeup Design
- THTR 4653 Scene Design
- THTR 4663 Sound Design and Engineering
- THTR 4833 Scene Painting

c. Delivery and Support System

Only six hours of course work is delivered online: CIED 1003: Introduction to Technology and CIED 4023: Teaching for Inclusion in Secondary Settings. The remaining courses meet Face-to-Face. SEED 3283: Teaching Experiences--Practicum includes observations in a school setting. CIED 4285: Teaching Experiences--Internship includes full-time participation in a partner school.

d. Curriculum Matrix for Drama Education Competencies

Drama, Grades 7-12	Course Alignment with ADE Content Competencies																TH TR 470 3	TH TR 471 3	TH TR 499 1		
	T H T R 1 2 2 3	T h T R 1 3 3	T H T R 1 3	T H T R 1 3	T H T R 1 3	T H T R 2 8 1 3	T H T R 3 6 8 3	T H T R 3 0 0 1	T H T R 2 6 8 3	T H T R 3 3	T H T R 3 3	T H T R 4 0 1 3	T H T R 3 3	T H T R 3 3	T H T R 4 0 0 0	T H T R 4 0 0 0					
1. Script Writing																					
1.1	X X													X X					XX	XX	XX
1.2	X X													X X					XX	XX	XX
2. Acting																					
2.1	X X				X X		X X		X X				X X	X X	X X	X X			XX	XX	XX
2.2	X X				X X		X X		X X				X X	X X	X X	X X			XX	XX	XX
2.3	X X				X X		X X		X X				X X	X X	X X	X X			XX	XX	XX
2.4	X X				X X		X X		X X				X X	X X	X X	X X			XX	XX	XX
2.5	X X				X X		X X		X X				X X	X X	X X	X X			XX	XX	XX
3. Design and Production																					
3.1	X X	X X	X X			X X		X X		X X			X X	X X	X X				XX	XX	XX
3.2	X X	X X	X X			X X		X X		X X			X X	X X	X X				XX	XX	XX

3.3	X	X	X			X		X		X	X					XX	XX	XX
3.4	X	X	X			X		X		X	X					XX	XX	XX
3.5	X	X	X			X		X		X	X					XX	XX	XX
3.6	X	X	X			X		X		X	X					XX	XX	XX
3.7	X	X	X			X		X		X	X					XX	XX	XX
3.8	X	X	X			X		X		X	X					XX	XX	XX
3.9	X	X	X			X		X		X	X					XX	XX	XX
4.																		
Directing																		
4.1	X				X			X		X	X					XX	XX	XX
4.2	X				X			X		X	X					XX	XX	XX
4.3	X				X			X		X	X					XX	XX	XX
4.4	X				X			X		X	X					XX	XX	XX
4.5	X				X			X		X	X					XX	XX	XX
4.6	X				X			X		X	X					XX	XX	XX
5.																		
Research																		
5.1	X			X	X	X		X	X	X	X	X	X	X	X	XX	XX	XX
5.2	X			X	X	X		X	X	X	X	X	X	X	X	XX	XX	XX
6.																		
Comparing and Integrating Art Forms																		

6.1	X	X	X	X	X	X			X	X		X	X	X	X	X	X	XX	XX	XX
6.2	X	X	X	X	X	X			X	X		X	X	X	X	X	X	XX	XX	XX
6.3	X	X	X	X	X	X			X	X		X	X	X	X	X	X	XX	XX	XX
6.4	X	X	X	X	X	X			X	X		X	X	X	X	X	X	XX	XX	XX
6.5	X	X	X	X	X	X			X	X		X	X	X	X	X	X	XX	XX	XX
6.6	X	X	X	X	X	X			X	X		X	X	X	X	X	X	XX	XX	XX
7.																				
Analyzing																				
, Critiquing,																				
and Constructing																				
Meanings																				
7.1	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.2	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.3	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.4	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.5	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.6	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.7	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
7.8	X	X	X	X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
8.																				
Understanding																				
Context																				

8.1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
8.2	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
8.3	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
8.4	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
8.5	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
8.6	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
8.7	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XX	XX	XX
9.																				
Inco																				
rpor																				
ate																				
Disci																				
plina																				
ry																				
Liter																				
acy																				
9.1	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.2	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.3	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.4	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.5	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.6	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.7	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.8	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.9	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.10	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.11	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.12	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX

9.13	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.14	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.15	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.16	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.17	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX
9.18	X			X	X	X	X		X	X		X	X	X	X	X	X	XX	XX	XX

e. Arkansas Teaching Standards Matrix

Drama Education 7-12																				
Standard #1 Learner Development		CIE	CIE	CIE	EDS	CIE	CIE	CIE	CIE	SEE	SEE	SEE	THT	THT	R					
Performances																				
	1 (a)	x	x			x		x	x	x	x	x	x	x						
	1 (b)	x	x			x		x	x	x	x	x	x	x						
	1 (c)	x	x			x		x	x	x	x	x	x	x						
Essential Knowledge																				
	1 (d)	x	x			x		x	x	x	x	x	x	x						
	1 (e)	x	x			x		x	x	x	x	x	x	x						
	1 (f)	x	x			x		x	x	x	x	x	x	x						
	1 (g)	x	x			x		x	x	x	x	x	x	x						
Critical Dispositions																				
	1 (h)	x	x			x		x	x	x	x	x	x	x						
	1 (i)	x	x			x		x	x	x	x	x	x	x						
	1 (j)	x	x			x		x	x	x	x	x	x	x						
	1 (k)	x	x			x		x	x	x	x	x	x	x						
Standard #2 Learning Differences																				
Performances																				
	2 (a)	x	x			x	x	x	x	x	x	x	x	x						
	2 (b)	x	x			x	x	x	x	x	x	x	x	x						
	2 (c)	x	x			x	x	x	x	x	x	x	x	x						
	2 (d)	x	x			x	x	x	x	x	x	x	x	x						
	2 (e)	x	x			x	x	x	x	x	x	x	x	x						
	2 (f)	x	x			x	x	x	x	x	x	x	x	x						
Essential Knowledge																				
	2 (g)	x	x			x	x	x	x	x	x	x	x	x						

2 (h)	x	x			x	x	x	x	x	x	x	x	
2 (i)	x	x			x	x	x	x	x	x	x	x	
2 (j)	x	x			x	x	x	x	x	x	x	x	
2 (k)	x	x			x	x	x	x	x	x	x	x	
Critical Dispositions													
2 (l)	x	x			x	x	x	x	x	x	x	x	
2 (m)	x	x			x	x	x	x	x	x	x	x	
2 (n)	x	x			x	x	x	x	x	x	x	x	
2 (o)	x	x			x	x	x	x	x	x	x	x	
Standard #3 Learning Environments													
Performances													
3 (a)	x	x	x		x	x	x	x	x	x	x	x	
3 (b)	x	x	x		x	x	x	x	x	x	x	x	
3 (c)	x	x	x		x	x	x	x	x	x	x	x	
3 (d)	x	x	x		x	x	x	x	x	x	x	x	
3 (e)	x	x	x		x	x	x	x	x	x	x	x	
3 (f)	x	x	x		x	x	x	x	x	x	x	x	
3 (g)	x	x	x		x	x	x	x	x	x	x	x	
3 (h)	x	x	x		x	x	x	x	x	x	x	x	
Essential Knowledge													
3 (i)	x	x	x		x	x	x	x	x	x	x	x	
3 (j)	x	x	x		x	x	x	x	x	x	x	x	
3 (k)	x	x	x		x	x	x	x	x	x	x	x	
3 (l)	x	x	x		x	x	x	x	x	x	x	x	
3 (m)	x	x	x		x	x	x	x	x	x	x	x	
Critical Dispositions													
3 (n)	x	x	x		x	x	x	x	x	x	x	x	
3 (o)	x	x	x		x	x	x	x	x	x	x	x	
3 (p)	x	x	x		x	x	x	x	x	x	x	x	
3 (q)	x	x	x		x	x	x	x	x	x	x	x	
3 (r)	x	x	x		x	x	x	x	x	x	x	x	
Standard #4 Content Knowledge													
Performances													
4 (a)					x		x	x		x			x
4 (b)					x		x	x		x			x
4 (c)					x		x	x		x			x
4 (d)					x		x	x					
4 (e)					x		x	x		x			x
4 (f)					x		x	x		x			x
4 (g)					x		x	x		x			x
4 (h)					x		x	x		x			x

4 (i)					x		x	x				
Essential Knowledge												
4 (j)					x		x	x		x		x
4(k)					x		x	x		x		x
4 (l)					x		x	x		x		x
4 (m)					x		x	x		x		x
4 (n)					x		x	x		x		x
Critical Dispositions												
4 (o)					x		x	x		x		x
4 (p)					x		x	x		x		x
4 (q)					x		x	x		x		x
4 (r)					x		x	x		x		x
Standard #5 Application of Content												
Performances												
5 (a)							x	x	x	x		x
5 (b)							x	x	x	x		x
5 (c)							x	x	x	x		x
5 (d)							x	x	x	x		x
5 (e)							x	x	x	x		x
5 (f)							x	x	x	x		x
5 (g)							x	x	x	x		x
5 (h)							x	x	x	x		x
Essential Knowledge												
5 (i)							x	x	x	x		x
5 (j)							x	x	x	x		x
5 (k)							x	x	x	x		x
5 (l)							x	x	x	x		x
5 (m)							x	x	x	x		x
5 (n)							x	x	x	x		x
5 (o)							x	x	x	x		x
5 (p)							x	x	x	x		x
Critical Dispositions												
5 (q)							x	x	x	x		x
5 (r)							x	x	x	x		x
5 (s)							x	x	x	x		x
Standard #6 Assessment												
Performances												
6 (a)							x	x		x		
6 (b)							x	x		x		
6 (c)							x	x		x		
6 (d)							x	x		x		
6 (e)							x	x		x		

6 (f)							X	X		X			
6 (g)							X	X		X			
6 (h)							X	X		X			
6 (i)							X	X		X			
Essential Knowledge													
6 (j)							X	X		X			
6 (k)							X	X		X			
6 (l)							X	X		X			
6 (m)							X	X		X			
6 (n)							X	X		X			
6 (o)							X	X		X			
6 (p)							X	X		X			
Critical Dispositions													
6 (q)							X	X		X			
6 (r)							X	X		X			
6 (s)							X	X		X			
6 (t)							X	X		X			
6 (u)							X	X		X			
6 (v)							X	X		X			
Standard #7 Planning for Instruction													
Performances													
7 (a)							x	x		X			x
7 (b)							x	x		X			x
7 (c)							x	x		X			x
7 (d)							x	x		X			x
7 (e)							X	X		X			X
7 (f)							X	X		X			X
Essential Knowledge										X			
7 (g)							X	X		X			X
7 (h)							X	X		X			X
7 (i)							X	X					X
7 (j)							X	X		X			X
7 (k)							X	X		X			X
7 (l)							X	X		X			X
7 (m)							X	X		X			X
Critical Dispositions										X			
7 (n)							X	X		X			X
7 (o)							X	X		X			X
7 (p)							X	X		X			X
7 (q)							X	X		X			X
Standard # 8 Instructional Strategies													

Performances													
8 (a)							x	x		x			x
8 (b)							x	x		x			x
8 (c)							x	x		x			x
8 (d)							x	x		x			x
8 (e)							x	x		x			x
8 (f)							x	x		x			x
8 (g)							x	x		x			x
8 (h)							x	x		x			x
8 (i)							x	x		x			x
Essential Knowledge													
8 (j)							x	x		x			x
8 (k)							x	x		x			x
8 (l)							x	x		x			x
8 (m)							x	x		x			x
8 (n)							x	x		x			x
8 (o)							x	x		x			x
Critical Dispositions													
8 (p)							x	x		x			x
8 (q)							x	x		x			x
8 (r)							x	x		x			x
8 (s)							x	x		x			x
Standard #9 Professional Learning and Ethical Practice													
Performances													
9 (a)	x		x	x	x	x		x	x	x	x	x	x
9 (b)	x		x	x	x	x		x	x	x	x	x	x
9 (c)	x		x	x	x	x		x	x	x	x	x	x
9 (d)	x		x	x	x	x		x	x	x	x	x	x
9 (e)	x		x	x	x	x		x	x	x	x	x	x
9 (f)	x		x	x	x	x		x	x	x	x	x	x
Essential Knowledge													
9 (g)	x		x	x	x	x		x	x	x	x	x	x
9 (h)	x		x	x	x	x		x	x	x	x	x	x
9 (i)	x		x	x	x	x		x	x	x	x	x	x
9 (j)	x		x	x	x	x		x	x	x	x	x	x
9 (k)	x		x	x	x	x		x	x	x	x	x	x
Critical Dispositions													
9 (l)	x		x	x	x	x		x	x	x	x	x	x
9 (m)	x		x	x	x	x		x	x	x	x	x	x
9 (n)	x		x	x	x	x		x	x	x	x	x	x
9 (o)	x		x	x	x	x		x	x	x	x	x	x

Standard #10: Leadership and Collaboration															
	Performances														
10 (a)	x		x	x		x		x		x		x			x
10 (b)	x		x	x		x		x		x		x			x
10 (c)	x		x	x		x		x		x		x			x
10 (d)	x		x	x		x		x		x		x			x
10 (e)	x		x	x		x		x		x		x			x
10 (f)	x		x	x		x		x		x		x			x
10 (g)	x		x	x		x		x		x		x			x
10 (h)	x		x	x		x		x		x		x			x
10 (i)	x		x	x		x		x		x		x			x
10 (j)	x		x	x		x		x		x		x			x
10 (k)	x		x	x		x		x		x		x			x
Essential Knowledge															
10 (l)	x		x	x		x		x		x		x			x
10 (m)	x		x	x		x		x		x		x			x
10 (n)	x		x	x		x		x		x		x			x
10 (o)	x		x	x		x		x		x		x			x
Critical Dispositions															
10 (p)	x		x	x		x		x		x		x			x
10 (q)	x		x	x		x		x		x		x			x
10 (r)	x		x	x		x		x		x		x			x
10 (s)	x		x	x		x		x		x		x			x

f. Teacher Excellence and Support System (TESS) Matrix

Section I: Framework for Teaching													
	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
1.a	x	x	x		x	x	x	x	x		x	x	x
1.b	x	x	x		x	x	x	x	x		x	x	x
1.c	x	x	x		x	x	x	x	x		x	x	x
1.d	x	x	x		x	x	x	x	x		x	x	x
1.e	x	x	x		x	x	x	x	x		x	x	x
1.f	x	x	x		x	x	x	x	x		x	x	x

Domain 2: The Classroom Environment	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
2.a		x			x		x	x	x		x	x	x
2.b		x			x		x	x	x		x	x	x
2.c		x			x		x	x	x		x	x	x
2.d		x			x		x	x	x		x	x	x
2.e		x			x		x	x	x		x	x	x
Domain 3: Instruction	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
3.a	x	x			x	x	x	x		x	x	x	x
3.b	x	x			x	x	x	x		x	x	x	x
3.c	x	x			x	x	x	x		x	x	x	x
3.d	x	x			x	x	x	x		x	x	x	x
3.e	x	x			x	x	x	x		x	x	x	x
Domain 4: Professional Responsibilities	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
4.a	x		x	x		x		x	x		x	x	x
4.b	x		x	x		x		x	x		x	x	x
4.c	x		x	x		x		x	x		x	x	x
4.d	x		x	x		x		x	x		x	x	x
4.e	x		x	x		x		x	x		x	x	x
4.f	x		x	x		x		x	x		x	x	x
Section II: Law and Process													
1: TESS Objectives (Arkansas Code §6-17- 2802)	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
1.1								x					x
1.2								x					x
1.3								x					x
1.4								x					x
1.5								x					x
1.6								x					x

1.7													
2: TESS Teacher Requirements	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
2.1								x					x
2.2								x					x
2.3								x					x
3: Framework for Teaching Design	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
3.1								x					x
3.2								x					x
3.3								x					x
3.4													x
4:TESS Evidence Collection	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
4.1								x					x
4.2								x					x
4.3								x					x
4.4								x					x
4.5								x					x
4.6								x					x
5. TESS Rubric Usage	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
5.1								x					x
5.2								x					x
5.3								x					x
6. Professional Growth Plan (PGP)	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3
6.1								x					x
6.2								x					x
6.3								x					x
7. Novice Teacher Mentor Process	CIE D 101 3	CIE D 100 3	CIE D 208 3	EDS T 322 3	CIE D 303 3	CIE D 440 3	CIE D 402 3	CIE D 428 5	SEE D 402 2	SEE D 406 3	THT R 4703	THT R 4713	SEE D 328 3

7.1								X					X
7.2								X					X
7.3								X					X
7.4								X					X

g. Documentation that the program includes curriculum that addresses requirements established by Arkansas statutes governing educator preparation and the DESE Rules Governing Educator Licensure, including without limitation, instruction in:

i. The Code of Ethics for Arkansas Educators

Students in CIED 3283 spend two class periods reviewing the Arkansas Code of Ethics and viewing the video from DESE. Students make connections to their school observations via school handbooks and classroom visits.

ii. Child maltreatment, under Ark. Code Ann. § 6-61-133

iii. Family and Community Engagement, under Ark. Code Ann. §6-15-1705

iv. Teen suicide awareness and prevention, under Ark. Code Ann. §6-17-708

v. Information on the identification of students at risk for dyslexia and related disorders, under Ark. Code Ann. § 6-41-609

vi. Human Trafficking awareness

Dr. Haulmark, licensure officer, goes over the IDEA portal with students in CIED 3283 for ii-vi, assisting students in signing up for the trainings. Students present their certificates at the end of the Fall semester, senior year, for Dr. Haulmark. Students also review section v in CIED 4023 Survey of Inclusion in Secondary Settings.

vii. Three (3) college credit-hours in Arkansas History at an accredited institution of higher education or, if the proposal is for an alternative educator preparation program, 45-hour professional development in Arkansas History offered through ArkansasIDEAS (only for proposals for K-6, middle childhood social studies (4- 8), or secondary social studies (7-12)). §6-17- 418

All social studies students take a course in Arkansas History for their licensure requirement: HIST 4583 Arkansas and the Nation or HIST 3383 Arkansas and the Southwest.

viii. Science of reading instruction, under Act 416 of 2017 and Act 1063 of 2017

SOR is addressed in the following courses: CIED 2083 Creativity and Innovation and SEED 4063 Disciplinary Literacies.

h. Provide syllabi, which include course descriptions, for all professional education courses prescribed in the program and for content courses listed on the submitted curriculum matrix.

i. Syllabi should include objectives that align to ATS, the appropriate TESS framework, and Educator Competencies.

ii. Syllabi should include a description of the methods/assessments used to determine if a candidate has successfully met the learning objectives.

Please see attached syllabi and course descriptions that contain learning objectives linked to state standards/competencies for licensure in secondary education 7-12. **See Appendix A.**

i. First-time licensure must provide the method used to ensure candidates demonstrate pedagogical competence.

Candidates will be observed and assessed using the TESS Framework while in their student teaching internship. All candidates will score at least 2 out of 4 on average across the instrument.

j. Describe competencies expected of program candidates regarding their knowledge and use of educational technology. (Competencies should reflect the International Society for Technology in Education (ISTE) Standards for Educators).

Based on the National Educational Technology Standards for Teachers (NETS-T) (<http://www.iste.org/standards/iste-standards/standards-for-teachers>), the BAT program integrates the following competencies with program candidates regarding their knowledge and use of educational technology (see table below).

NETS-T	Course Integration
<p>1. Learner</p> <p>Educators continually improve their practice by learning from and with others and exploring proven and promising practices that leverage technology to improve student learning.</p>	<p>CIED 1003</p> <p>CIED 4403</p> <p>THTR 4703, 4713</p>
<p>2. Leader</p> <p>Educators seek out opportunities for leadership to support student empowerment and success and to improve teaching and learning.</p>	<p>CIED 1003</p> <p>CIED 2083</p> <p>THTR 4703, 4713</p>
<p>3. Citizen</p> <p>Educators inspire students to positively contribute to and responsibly participate in the digital world</p>	<p>CIED 1003</p> <p>SEED 3283</p> <p>CIED 4285</p>

<p>4. Collaborator</p> <p>Educators dedicate time to collaborate with both colleagues and students to improve practice, discover and share resources and ideas, and solve problems.</p>	<p>SEED 3283</p> <p>CIED 4285</p>
<p>5. Designer</p> <p>Educators design authentic, learner-driven activities and environments that recognize and accommodate learner variability.</p>	<p>CIED 1003</p> <p>SEED 3283</p> <p>CIED 4285</p> <p>THTR 4703, 4713</p>
<p>6. Facilitator</p> <p>Educators facilitate learning with technology to support student achievement of the ISTE Standards for Students.</p>	<p>CIED 1003</p> <p>CIED 2083</p> <p>SEED 3283</p> <p>THTR 4703, 4713</p> <p>CIED 4285</p>
<p>7. Analyst</p> <p>Educators understand and use data to drive their instruction and support students in achieving their learning goals.</p>	<p>THTR 4703, 4713</p> <p>CIED 4285</p>

k. Common Assessments

- i. Describe assessments that are common among the provider’s educator preparation programs.***
- ii. Indicate the relative places within the program where the assessments occur, including state licensure assessments.***
- iii. Provide samples of the assessments and their scoring rubrics (if applicable).***
- iv. Provide a description of how TESS is used during the program. If TESS is not used, provide detailed information on the system of support, development, and appraisal of teacher performance and verification used.***
- v. Explain how data from the assessments will be collected and used for program improvement.***

Six key assessments are provided with their scoring rubrics followed by a table that notes location of assessments in the 8-semester plan. Finally, a description of how the assessment data is collected and used is provided.

Assessment 1: Philosophy of Education Paper

Philosophy of Education Paper CIED 1013

This paper is primarily a concise, academic statement of **your** personal philosophy of education. You are encouraged and invited to make use of the *Quality Writing Center* on campus, or to bring your work (partial or complete) to my office for a consultation and review.

This paper is, in effect, a major assignment. Therefore, it is expected that when you submit your final work for a grade, it will be a carefully written, thoroughly edited piece of writing that represents your best academic work.

Your paper should follow these guidelines:

- Which **philosophy of education** best reflects your own personal philosophy in the classroom?
 - o Please choose and focus on **only one!**
 - o On what points do you agree with this philosophy?
 - § Explain **why!** Give **examples** if possible!
 - o On what points do you disagree? (Why?)
 - o Which parts of the philosophy are most important or useful to you as a classroom teacher?
- Based on your **personal philosophy of education**, what do you hope to achieve as a teacher?
 - o You may wish to relate this to one or more of the **4 main purposes of education**
 - § Intellectual, Civic, Social, and Economic!
- What events or people have influenced your personal beliefs about education?
- Based on your philosophy, what would your ideal classroom environment be like?
 - o Physically?
 - o Academically?
 - o Culturally?
- How will your philosophy of education **benefit children** in your classroom?
 - o Immediate benefits?
 - o Long-term benefits?

Your paper should be typed, std. margins, 5-7 pages and double-spaced, APA format. Three to five professional references (peer reviewed articles or major published works) are required. Any person or written works which are quoted or paraphrased **must be properly cited**.

Philosophy Paper Rubric

Criteria	Novice	Competent	Proficient
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Introduction to Your Philosophy (40)	The introduction does not address author's views about purposes of education, guiding educational principles or understanding of learning. The statement is incoherent or extremely brief.	Statement is logical and develops author's views about the purposes of education, guiding educational principles, and most appropriate strategies for teaching. Statement is not always consistent and/or convincing.	Using sound assumptions and arguments, the statement logically develops the author's views about purposes of education, guiding educational principles, and understanding of learning and appropriate strategies for teaching. Statements include sound ethical and psychological arguments, not just practical ones.
Application of Philosophy (20)	No illustrative examples are included.	Examples in support of points are relevant but general or not based in experience.	Specific examples from the writer's experience, academic work, or field experience illustrate points in a vivid or memorable way.
Description of Ideal Environment (20)	There are few examples and only limited description of environment physically, academically, or culturally.		The paper has clear descriptions of how the environment looks physically, academically and culturally.
Grammar/Spelling (20)	The statement is very difficult to read because of its style, usage, mechanics, or organization.	The statement is understandable plus two of the following: 1) organized, 2) free from errors of mechanics and usage, 3) in an appropriate	In addition to being clear, well organized, free from errors of mechanics and usage, and written in an appropriate academic

		academic style.	style, the statement 1) has a single, unifying theme and 2) is strongly suggestive of the writer's voice.
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Assessment 2: Disposition Inventory
University of Arkansas
Teacher Education Candidate Disposition Inventory

Candidate: _____ Program: _____ Instructor: _____

Date: _____ Course: _____ #Absences: _____ # Tardies: _____

Is a conference needed? ___ Yes ___ No

If yes, who should be involved: _____

Purpose: The Candidate Disposition Inventory is an assessment tool designed to provide feedback to teacher candidates regarding demonstration of dispositions considered essential to effective teaching. The Inventory is completed by University Faculty working directly with teacher candidates as they proceed through the teacher preparation program. Once faculty have completed the Inventory, individual conferences are scheduled with teacher candidates to discuss personal growth plans and any areas of concern and/or needing improvement. Teacher candidates exhibiting considerable concerns will work closely with faculty and program leadership to address these concerns so that they can complete the program successfully. They will be monitored closely to assess their progress in noted areas. Other uses of the inventory may include teacher candidate self-assessment or as a discussion tool about professional practice with University faculty as they proceed through the program.

Instructions: For each dispositional statement, indicate if the disposition was appropriately displayed, inappropriately displayed, or not seen. Please refer to the Rubric for Candidate Disposition Inventory for specific elements related to each statement. The following descriptors apply:

- **YES – All dispositions in the statement are appropriately displayed**
- **NO – One or more of the dispositions in the statement are inappropriately displayed**
- **NS – Not Shown**

DISPOSITIONAL STATEMENT	RATING
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1. Communicates effectively and/or appropriately.	Yes	No	NS
2. Demonstrates a positive attitude through engagement.	Yes	No	NS
3. Uses courtesy, respect, and civility when interacting with others.	Yes	No	NS
4. Displays the ability to work with diverse individuals.	Yes	No	NS
5. Displays a passion for continuous learning.	Yes	No	NS
6. Stays focused on a task and handles the task professionally and maturely.	Yes	No	NS
7. Demonstrates confidence and commitment when taking on assigned and/or unassigned tasks.	Yes	No	NS
8. Demonstrates flexibility and is able to make adjustments in light of changing circumstances.	Yes	No	NS
9. Shows ethical thinking and sound judgment.	Yes	No	NS
10. Exhibits a belief that ALL students can learn.	Yes	No	NS
11. Is self-reflective and accepts and uses constructive feedback.	Yes	No	NS

Evidence/Comments (Required for disposition statement(s) marked “No”)

This form completed by (circle one): Instructor Supervisor Mentor Teacher

Instructor Signature Date *Candidate Signature Date

(*Candidate signature acknowledges review of form, not necessarily concurrence)

**Rubric for Candidate Disposition Inventory
University of Arkansas Teacher Education Program**

Disposition And Related Standards	Disposition Definition	YES	NO
(1) Effective and appropriate communication CAEP 1.1	Communicates effectively and appropriately both orally and in written work	Uses no objectionable language; Grammar use is mostly accurate; Honesty	Uses objectionable language; Incorrect grammar employed; Honesty and integrity are sometimes not evident in actions or words. Words or actions are

InTASC 6.8		and integrity are generally apparent. Words and actions are polite and professional.	insulting or show contempt for others or other cultures or genders.
(2) Appropriate engagement CAEP 1.1 InTASC 9, 10	Demonstrates appropriate engagement such as appropriate facial expressions, eye contact, and body language	Pays attention in class and school settings; displays appropriate levels of participation; displays a positive attitude toward involvement; body language indicates engagement (appropriate eye contact, positive posture, appropriate facial expressions)	Appears disengaged in class and/or school settings; rarely participates; makes little or no effort to be involved in course activities; body language is routinely negative (little eye contact, slouched posture, inappropriate facial expressions)
(3) Interactions with and treatment of others CAEP 1.1 InTASC 1, 2, 3	Interacts appropriately and positively with others. Treats others with courtesy, respect and civility.	Interactions with peers, colleagues, or authority figures are appropriate and positive. Treats others with courtesy and respect. Words and actions are polite and professional. Treats others with sensitivity to cultural and gender differences.	Interactions with peers, colleagues, or authority figures are at times negative, demeaning, sarcastic, combative, or inappropriate. At times treats others rudely and with disrespect. Words or actions are insulting or show contempt for others or other cultures or genders.
(4) Willingness and ability to work with others CAEP 1.1 InTASC 3, 10	Displays the ability to work with diverse individuals.	Works harmoniously and effectively with diverse individuals. May seek opportunities to include or show appreciation for under-represented individuals.	Communicates an inability or unwillingness to work with some students, other teacher candidates, or teachers.

<p>(5) Passion for learning</p> <p>CAEP 1.1 InTASC 4, 7, 9</p>	<p>Passionate about learning.</p>	<p>Shows some curiosity for learning. Shows interest in learning from others and from experiences. Attempts to learn new concepts eagerly. Shows awareness of ideas. Questions assumptions.</p>	<p>Exhibits boredom with learning; shows little, if any curiosity, zest and energy for learning. Fails to seek understanding and appears to lack personal commitment to learning from others and from experiences. Exhibits little interest in trying different ways to learn something. Lacks engagement with ideas. Does not ask questions or question assumptions.</p>
<p>(6) Problem solving abilities and self-control</p> <p>CAEP 1.1 InTASC 9, 10</p>	<p>Displays maturity and independence by following appropriate protocol when seeking solutions to problems. Demonstrates appropriate self-monitoring and control of emotions and behavior.</p>	<p>If unable to resolve problems independently, enlists the help of faculty or staff in identifying the appropriate person to assist; follows through with that person to seek a resolution; uses discretion in discussing the problem. Focuses on seeking solutions rather than assigning blame. Models appropriate emotional and behavioral responses.</p>	<p>Fails to identify the appropriate personnel with whom to address problems; focuses on blaming others rather than seeking solutions. Enlists participation of family members or other individuals to seek solutions on his/her behalf. At times visibly demonstrates lack of emotional control; may become upset, use put-downs or display anger.</p>
<p>(7) Confidence and commitment</p> <p>CAEP 1.1 InTASC 9, 10</p>	<p>Demonstrates enthusiasm, confidence, initiative, and commitment. Prepares thoroughly and consistently. Meets deadlines. Is reliable and dependable.</p>	<p>Exhibits enthusiasm and confidence in teaching and takes initiative. Assigned and unassigned responsibilities are completed with minimal direct supervision. Consistently displays a thorough preparation of materials. Abides by deadlines for</p>	<p>Lacks enthusiasm and confidence in teaching and does not take initiative. Does little without supervision and/or does not follow through on responsibilities. Some assigned and unassigned responsibilities are completed but with direct supervision. Seldom displays a thorough preparation of materials. Does not consistently abide by deadlines for assignments, including projects and presentations. Sometimes</p>

		<p>assignments, including projects and presentations. Usually completes assignments, duties or tasks on time. Attendance and punctuality are usually appropriate.</p>	<p>completes assignments, duties, or tasks on time. Attendance and punctuality are inappropriate.</p>
<p>(8) Flexibility CAEP 1.1 InTASC 9, 10</p>	<p>Demonstrates flexibility and is able to make adjustments in light of changing circumstances.</p>	<p>Displays a willingness and ability to adapt to changes in events, conditions, activities, and tasks. Responds positively to last minute changes in the daily schedule based on the requests of instructors or school personnel.</p>	<p>Is unwilling or unable to adapt or change when necessary or is confrontational when faced with an unexpected situation. Responds in a negative manner to changes in the daily or course schedule.</p>
<p>(9) Ethical thinking and sound judgment CAEP 1.1 InTASC 9</p>	<p>Exhibits sound judgment in personal and professional situations. Exhibits a strict code of honesty related to tests, assignments, and teaching responsibilities. Maintains confidentiality of records, correspondence and conversations. Behaves in a legal and ethical manner.</p>	<p>Makes acceptable decisions; relates to P-12 students in an adult and professional manner; never leaves the classroom without a qualified adult in charge. Documents thoroughly. Maintains confidentiality of P-12 student records and of professional correspondence and conversations; refrains from gossiping. Conduct is legal and ethical.</p>	<p>Sometimes makes questionable decisions; relates to P-12 students as peers; leaves the classroom without a qualified person in charge. Has knowingly plagiarized, cheated on a test, copied another's work or allowed someone to copy. Documentation is sometimes incomplete. Does not maintain confidentiality of records; participates in gossip about P-12 students, faculty, or school personnel; does not respect confidentiality of professional correspondence or conversations. Engages in illegal or unethical conduct or in behavior, which would be grounds for dismissal from a teaching position.</p>

<p>(10) Belief that ALL students can learn</p> <p>CAEP 1.1 InTASC 1,2,3</p>	<p>Exhibits belief that all students can learn.</p>	<p>Shows through words and actions a belief in the ability of all students to learn. Encourages all students to be successful.</p>	<p>Does not appear to have confidence in all students' ability to learn. Little evidence of commitment to encouraging students who have difficulty learning.</p>
<p>(11) Self-reflection and response to feedback</p> <p>CAEP 1.1 InTASC 9</p>	<p>Reflects on own behavior; accepts and uses constructive feedback.</p>	<p>Accurately demonstrates reflection through conferencing and written responses. Reflects on teaching and includes specific examples of successes and area needing improvement; can provide several suggestions for improvement. Is receptive to constructive comments and implements changes.</p>	<p>Does not accurately reflect on teaching through conferencing or written responses or propose ideas as to how it might be changed. Reflects when prompted and is generally accurate at a superficial level; able to make global suggestions as to how instruction might be improved; can occasionally make specific suggestions for self-improvement. Is not receptive to constructive comments and shows no sign of implementing change.</p>

**University of Arkansas Teacher Education Program
Candidate Disposition Inventory**

Candidate: _____ Program: _____ Date: _____

Course: _____ Instructor: _____

This form is to be used by faculty members to report significant concerns about a candidate's dispositions. The completed copy is to be submitted to the program coordinator in which the candidate is enrolled. A completed Candidate Disposition Inventory should be attached. The candidate should be given a completed copy of both forms.

I have the following concerns about this teacher education candidate:

I am recommending the following course of action (include a timeline for addressing the concern).

Faculty Signature: _____

Date: _____

Candidate Comments:

*Candidate Signature: _____ Date: _____

(*Signature indicates that candidate has read the referral. It does not indicate agreement.)

Assessment 3: Article Review

Project Descriptor for the EDOKs

Project Title: Professional Article Evaluation (**Expert Distiller of Knowledge**)

Goal: To further develop Scholar-Practitioner Tenet 4 in teacher candidates:
One who is a developing professional and a lifelong learner

Objective: Students will read a series of professional articles to enhance their content and pedagogical knowledge and synthesize this information in a summary format.

Outcome: Students will demonstrate their ability to summarize and synthesize a piece of scholarly writing, apply the information to their own practice, and connect the information to class discussion and text. TESS, Domain 4, ATS 4, 5, and 9.

APA STYLE FOR EDOK

The College of Education and Health Professions at the University of Arkansas has adopted the American Psychological Association (APA) writing style. In order to comply with these requirements, all bibliographies, article critiques or summaries, and papers must be APA style. Consult the 2001 Publication Manual of the American Psychological Association (5th ed.), which is available in Mullins Library. APA style guidelines can also be found on the Internet.

Citation example for a scholarly, peer-reviewed journal

Hoyt-Oukada, K. (2003). Considering students' needs and interests in curriculum construction. *The French Review*, 76(3), 721-737.

EDOK Article Evaluation: The purpose of the EDOK is to write a succinct evaluation of a piece of scholarly writing. All EDOKs are typed, one-two page summaries with a self-reflection as a conclusion. Use 12 pt. Times New Roman and include a heading with your name, date, and class name.

The required format follows:

EDOK (Expert Distiller of Knowledge)

The EDOK is a system that enables you to summarize articles in a succinct manner.

§ **Bibliographic information:** Give a complete APA citation for the source (See example above).

§ **Central theme:** State the central theme, concern, or argument of the author. Use your own words.

§ **Main idea:** Each main idea, point, or position in the article should be stated in a complete sentence. Please do not use fragments. Use your own words.

§ **Author’s conclusion:** State the author’s conclusion. Use your own words. Sometimes the author’s conclusion is stated in the article and sometimes you must infer it.

§ **Self-reflection (the most important part!):** State how the article helps you as a future teacher and how it relates to the class content. Use your own words. First person usage is also acceptable for this part.

Note: “I like this article” or "This article was very helpful" are not sufficient.

Papers should be well edited for spelling, grammar, and punctuation. Please use academic discourse in your self-reflection. Slang and vagueness are also unacceptable.

Rubric for Article Review: 25 points

	Excellent	Acceptable	Needs Work
Bibliography 3 pts.	All bibliographic information is included and in correct format. 3	Most bibliographic information is included and in correct format. 2-1	Bibliographic information is not included or is in incorrect format. 0
Central Theme 3 pts.	Theme is appropriate and is stated coherently. 3	Theme is partly misunderstood or incomplete. 2-1	Theme is not stated or is inappropriate for the article. 0
Main Idea 3 pts.	Main idea is accurate. 3	Main idea is accurate, but is not coherent. 2-1	Main idea is not stated or is inaccurate. 0
Author’s Conclusion 3 pts.	Author’s conclusion is appropriate for the article and is stated in words original to the writer of the summary. 3	Author’s conclusion is somewhat appropriate for the article, although the major conclusion has been missed. It is stated in words original to the writer of the summary. 2-1	Author’s conclusion is not included or inappropriate for the article. Words used are mostly copied from the article. 0

Self-Reflection 5 pts.	Writer describes in detail how the article is useful to an emerging professional and how it connects to the information in our textbook and class discussions. 5-4	Writer generally describes how the article is useful to an emerging professional and briefly, how it connects our textbook and to class discussion. 3-2	Writer describes with limited detail how the article is useful to an emerging professional and /or how it connects to textbook and class discussion. 1-0
Editing /Usage / Syntax: 3 pts.	The paper is well edited and there are no more than five errors. 3	Some editing is apparent. No more than ten errors are noted. 2	More than ten errors in editing are noted. 1-0
Submission: 2 pts.	Submitted on time 2		More than one day late 0
Article Included 3 pts.	3		

Assessment 4: Lesson Plan

Lesson Title:

Intern Name:

Grade/Class Level:

Topic / Theme:

Date of Observation:

School / Mentor:

Class Time:

Time Allotted for Lesson:

Teacher Guide	
Stage I: Planning for Desired Results	
A. Goal (s) Describe what you want your students to learn—the “Big Ideas.”	

B. Objective (s) Write what your students will know and be able to do at the end of this lesson.	Student will be able to:
C. Prior Knowledge List the essential skills and knowledge students need for this lesson.	
D. Frameworks / Standards List/describe the target ACTFL/AR WLAN standards. List /describe the anchor CCSS standards.	Connected to:
E. Learners What do I need to know about the learners to plan for this lesson? What experiences have they had with this content? What special needs must be addressed? Adaptations made to differentiate instruction?	
F. Materials Resources for lesson (Provide links and handouts).	
Stage II: Acceptable Evidence	
Assessments Describe the assessments you will use to determine how students demonstrate what they have learned.	
Stage III: Planning for Learning Experiences	
Classroom Organization	
Describe how you will organize the students and environment for this lesson.	
Instructional Sequence Describe step-by-step how the lesson will be introduced and delivered.	
I. Preview/ Anticipatory Set/ Bell ringer How will you motivate/engage the students? Time Needed:	
II. Input / Presentation / Procedures How will you introduce the lesson / objectives and give an overview of lesson? Time Needed:	

III. Guided Practice How will you model and guide students through activities to practice the learning objectives? Time Needed:	
IV. Released Practice How will you release students to practice learning objectives independently (individually, pairs, groups)? Time Needed:	
V. Closure How will you end the lesson? Time Needed:	
Outcomes Student products resulting from lesson.	
Stage IV: Reflection on Lesson Effectiveness	
1. Did you achieve your goals? How do you know?	
2. What worked well and why?	
3. What would you change to teach this again?	

Lesson Plan Rubric (100 pts)

Name _____ Date _____ Lesson Plan
 Title _____

Criteria	Unacceptable D - 69%>	Developing C - 70-81%	Acceptable B - 82-92%	Exemplary A - 93-100%	Points
<u>Unit/State Curriculum Standards</u> (10 pts)	Unit/State standards are not included.	Unit/State standards are listed but are unclear or unorganized.	Unit/State standards are listed.	Unit/State standards are thoroughly listed and clearly related to each	

				objective.	
<u>Objective(s)</u> (10 pts)	Behavior, criteria, and conditions are unclear or missing.	Two of the three (behavior, criteria, and conditions) are apparent, but unclear or poorly written.	Behavior, criteria, and conditions, are somewhat clearly communicated.	Behavior, criteria, and conditions are clearly communicated and clearly <u>and</u> concisely written (no unnecessary words).	
<u>Lesson Content</u> (5 pts)	Content to be presented in the lesson is not included.	Content to be presented in the lesson is listed but unorganized or difficult to follow.	Content to be presented in the lesson is listed and organized.	Content to be presented in the lesson is listed in detail and logically organized so students and the teacher know exactly what content will be covered in the lesson.	
<u>Introduction</u> (10 pts)	An introduction or hook for the lesson is not included.	The lesson is poorly introduced. The introduction is vague, lacking detail required for students to follow the lesson.	The lesson is introduced in a manner that seems appropriate for the lesson. The introduction is somewhat confusing to students in order to know what to expect and what is expected of them.	The lesson is introduced in a logical, creative and engaging manner so that students know what to expect and what is expected of them. The introduction is clear and detailed enough to enable students to begin the lesson without aid.	

<p><u>Learning Activities/ Procedures</u> (20 pts)</p>	<p>Procedures are incomplete or missing.</p>	<p>Learning procedures are poorly articulated. Activities are vague, lacking detail required for students to follow the lesson.</p>	<p>Learning activities and procedures are delivered in a manner that seems appropriate for the lesson content.</p>	<p>Learning activities are delivered in a logical, creative, and engaging manner so that students know what is expected of them and are engaged in their own learning. Procedures are clear and detailed enough throughout the lesson to enable students to begin the lesson without aid.</p>	
<p><u>Closure/Review</u> (10 pts)</p>	<p>No procedures for lesson closure are included.</p>	<p>Includes vague procedures for closing the lesson and transitioning to the next or follow up activity. Key points of the lesson are missing.</p>	<p>Includes procedures for closing the lesson and transitioning to the next or follow up activity. Key points of the lesson are included, but poorly articulated</p>	<p>Includes procedures for closing the lesson and transitioning to the next or follow up activity. Key points of the lesson are clearly articulated. The closure is engaging to students and makes the content relevant to students as the lesson comes to an end.</p>	
<p><u>Evaluation/ Assessment</u> (10 pts)</p>	<p>No assessment procedures included.</p>	<p>The behaviors assessed are inconsistent with the behavior described in the objective and</p>	<p>Includes both summative and formative assessments. The behaviors assessed resemble the behaviors</p>	<p>Includes both summative and formative assessments. The behaviors assessed exactly match the behaviors</p>	

		description of the lesson.	described in the objective and description of the lesson.	described in the objectives and description of the lesson. (Scoring guides or rubrics are provided if appropriate.)	
<u>Modifications</u> (10 pts)	No modifications included.	Include vague modifications for special needs students, learning styles, English Language Learners and other anticipated problems.	Include some modifications for diverse learners' special needs students, learning styles, English Language Learners and other anticipated problems you may encounter and how to solve them.	Includes detailed modifications for diverse learners, special needs students, learning styles, English Language Learners and other anticipated problems you may encounter and how to solve them.	
<u>References/Materials</u> (5 pts)	Either references or materials (or both) are not included.	References and materials are both included in the lesson, but not detailed enough to enable another teacher to fully access references or know what materials are required.	References and materials are both included in the lesson and listed in an organized manner.	References are listed in APA format, including hyperlinks so others could access them easily. All required materials are listed in detail so that another teacher would know exactly what was required to teach the lesson effectively.	

<u>Reflection</u> (10 pts)	Reflection is vague and/or incomplete	Includes a reflection but does not describe the lesson, areas for growth, strengths, and/or modifications for future lessons.	Includes a somewhat thoughtful reflection describing the lesson, areas for growth, strengths, and modifications for future lessons and/or lacks detail.	Includes a thoughtful reflection describing the lesson, areas for growth, strengths, and modifications for future lessons.	
One or more grammar, spelling, and/or typographical errors may result in a deduction of up to 10 points from the final grade earned. Comments:				<u>Total Points</u>	/100

Assessment 5: TESS Summative Evaluation

Intern/Student Teacher:	Date:	School:
Observer:	Grade:	Rotation / Observation #:
Mentor:	Subject:	Program:

Domain 1: Planning and Preparation		
<i>To be completed from responses to questions before and after a lesson. Additional information may be obtained during classroom observation of teaching.</i>		
Score		
	a:	Demonstrating knowledge of content and pedagogy
	b:	Demonstrating knowledge of students
	c:	Selecting instructional outcomes
	d:	Demonstrating knowledge of resources
	e:	Designing coherent instruction
	f:	Assessing student learning

Key Proficient “Look Fors”	Criteria
Classroom Observation <ul style="list-style-type: none"> ● Clear explanation of content ● Accurate response to student questions 	a. Teacher is familiar with major concepts/skills of the subject he/she teaches. Familiar with connections between subject and other disciplines. <ul style="list-style-type: none"> - Knowledge of prerequisite relationships - Knowledge of content-related pedagogy

<ul style="list-style-type: none"> ● Questions build on prior k/s <p>Teacher Lesson Plans/Interview</p> <ul style="list-style-type: none"> ● Explains how discipline is organized and has evolved ● Identifies concepts to be taught ● Shares relationship to other disciplines ● Selects appropriate teaching strategies 	<p>Evidence:</p>
<p>Teacher Lesson Plans/Interview</p> <ul style="list-style-type: none"> ● Age appropriate ● References current research ● Activities engage inquiry and reciprocal learning process ● Activities/strategies based in formal / informal and ongoing assessment ● Seeks input from parents ● Interest surveys and interviews ● Cultural sensitivity ● Meets with key school personnel ● Accommodations 	<p>b. Teacher demonstrates knowledge of students.</p> <ul style="list-style-type: none"> - Knowledge of child and adolescent development - Knowledge of the learning process - Knowledge of students' skills, knowledge, and language proficiency - Knowledge of students' interest and cultural heritage - Knowledge of students with special needs <p>Evidence:</p>
<p>Teacher Plans/Interviews</p> <ul style="list-style-type: none"> ● connects to national, state, and local standards ● 	<p>c. Teacher selects instructional outcomes.</p> <ul style="list-style-type: none"> - Value, sequence, and alignment - Clarity - Balance - Suitability for diverse learners

<ul style="list-style-type: none"> • represents big ideas • scaffolded on prior and establishes foundation for future learning that represent the discipline • written in terms of LEARN not DO • are specific, doable, observable • effect different types of learning • provide opportunities for coordination • effect actual and higher-order thinking • effect procedural knowledge • effect conceptual understanding • effect communication skills • effecting reasoning skills • effecting collaboration skills • are suitable for all students 	<p>Evidence:</p>
<p>Teacher Plans/Interviews</p> <ul style="list-style-type: none"> • Utilizes several and differentiated resources • Stays abreast of subject(s) teaches • Aware of and familiar with resources in and out of school/district <ul style="list-style-type: none"> • Guest speakers • Field trips 	<p>d. Teacher demonstrates knowledge of resources.</p> <ul style="list-style-type: none"> - Resources for classroom use - Resources to extend content knowledge and pedagogy - Resources for students <p>Evidence:</p>

<ul style="list-style-type: none"> ● Internet ● Professional organizations ● Media center, computer lab ● Multidisciplinary resources ● Artifacts 	
Teacher Plans/Interviews <ul style="list-style-type: none"> ● Suitable to students and learning outcomes ● Represent significant cognitive challenge ● Differentiated ● Engaging ● Varied grouping ● Clearly defined structure ● Reasonably timed 	e. Teacher designs coherent instruction. <ul style="list-style-type: none"> - Learning activities - Instructional materials and resources - Instructional groups - Lesson and unit structure Evidence:
Teacher Plans/Interviews <ul style="list-style-type: none"> ● Assesses all outcomes ● Adapts for groups/students ● Identifies clear criteria/standards ● Develops appropriate strategies ● Uses to plan for future instruction 	f. Teacher assesses student learning. <ul style="list-style-type: none"> - Congruent with instructional outcomes - Criteria and standards - Design of formative assessments - Used for Planning Evidence

Summary:

Suggestions:

Domain 2: The Classroom Environment		
<i>To be completed during observation of a lesson</i>		
Score		
	a:	Designing an environment of respect and report
	b:	Establishing a culture for learning
	c:	Managing classroom procedures
	d:	Managing student behavior
	e:	Organizing physical space

Criteria	Key “Look Fors”
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<p><i>Classroom Observation a: Teacher interactions with students. Students' interactions with one another.</i></p>	<ul style="list-style-type: none"> ● Teacher calls students by name
<p>Evidence:</p>	<ul style="list-style-type: none"> ● Teachers uses “we” statements to make students feel part of the group ● Listens to students with care ● Polite language is used in interaction between the students and the teacher ● Teacher checks with students to find out how they feel about the class/lesson
<p><i>Classroom Observation b: The importance of the content. Expectations of learning and achievement. Student pride in work.</i></p>	<ul style="list-style-type: none"> ● Voice and body language convey enthusiasm
<p>Evidence:</p>	<ul style="list-style-type: none"> ● Student have a choice about how they show what they have learned ● Teacher shares the learning goal for the lesson and explains the lesson’s importance and purpose ● Teacher reinforces students’ development of conceptual understanding in order for students to demonstrate proficiency of content
<p><i>Classroom Observation c: Routines are clearly established to minimize loss of instructional time. Teacher has established procedures for group work making sure students understand what they are to do and how they are to accomplish it. There are clear procedures to manage transitions, distribution of materials and supplies.</i></p>	<ul style="list-style-type: none"> ● Guidelines for group work are specified ● Routines are established ● Roles are used when appropriate ● Group members listen respectfully ● Group works to meet learning goal
<p>Evidence:</p>	<ul style="list-style-type: none"> ● Worked productively ● Used time well ● Voice level appropriate ● Materials and supplies are handled smoothly and efficiently

<p><i>Classroom Observation</i> d: Standards of conduct appear to be clear to students, and the teacher monitors student behavior against those standards. The teacher’s response to student misbehavior is appropriate and respects the students’ dignity.</p>	<ul style="list-style-type: none"> ● Appropriate and clear standards of behavior ● Alert to student behavior at all times ● Consistency ● Clear consequences ● Demonstrate positive behavior ● Sense of respect ● Responds to serious behavior problems ● Rationale for standards
<p>Evidence:</p>	
<p><i>Classroom Observation</i> e: The classroom is safe, and learning is accessible to all students; the teacher ensures that the physical arrangement is appropriate to the learning activities. The teacher makes effective use of physical resources, including computer technology.</p>	<ul style="list-style-type: none"> ● Class arrangement ● Use of space appropriate for learning ● Safety ● Access to instruction ● Facilitates learning ● Lesson adjustments ● Traffic pattern
<p>Evidence:</p>	

Summary:

Suggestions:

<p>Domain 3: Instruction <i>To be completed during observation of a lesson</i></p>		
Score		
	a:	Communicating with students
	b:	Using questioning and discussion techniques
	c:	Engaging students in learning
	d:	Using Assessment in Instruction
	e:	Demonstrating flexibility and responsiveness

<p>Key Proficient “Look Fors”</p>	<p>Criteria</p>
<ul style="list-style-type: none"> ● Written and verbal explanation of lesson purpose ● Directions and procedures are clear to students ● Explanation of content is appropriate and 	<p><i>Classroom Observation</i> a: Expectations for learning. Directions and procedures. Explanations of content.</p> <p>Evidence:</p>

<p>connects to student knowledge and experience</p> <ul style="list-style-type: none"> ● Clear and correct spoken and written language 	
<ul style="list-style-type: none"> ● Teacher's questions are of high quality ● Adequate time provided for response ● Genuine discussion among students ● Teacher successfully engages all students in discussion 	<p><i>Classroom Observation</i> b: Quality of questions. Discussion techniques. Student participation.</p> <hr/> <p>Evidence:</p>
<p>Assignments are appropriate and students are cognitively engaged</p> <ul style="list-style-type: none"> ● Instructional groups are productive and appropriate for the lesson ● Materials and resources are appropriate and engage students mentally ● Lesson has a clearly defined structure ● Pacing is appropriate 	<p><i>Classroom Observation</i> c: Activities and assignments. Grouping of students. Instructional materials and resources. Structure and pacing.</p> <hr/> <p>Evidence:</p>
<ul style="list-style-type: none"> ● Students are fully aware of criteria and 	<p><i>Classroom Observation</i> d: Assessment criteria. Monitoring of student learning. Feedback to students. Student self-assessment and monitoring of progress.</p>

<p>performance standards by which work will be evaluated</p> <ul style="list-style-type: none"> ● Monitors the progress of groups making use of diagnostic prompts ● Feedback to students is timely and high quality ● Students frequently assesses and monitors quality of their own work against criteria 	<p>Evidence:</p>
<ul style="list-style-type: none"> ● Makes minor adjustments to lesson in a smooth manner ● Successfully accommodates for students' questions and interests ● Anticipates and responds to student differences ● Persists in seeking approaches for students who are struggling 	<p><i>Classroom Observation</i> e: Lesson adjustment. Response to students. Persistence.</p> <p>Evidence:</p>

Summary:

Suggestions:

Domain 4: Professional Responsibilities		
Score		
	a:	Reflecting on teaching in terms of accuracy and use in further teaching

	b:	Maintaining accurate records
	c:	Communicating with families
	d:	Participating in a professional community
	e:	Developing and growing professionally
	f:	Demonstrating professionalism

Summary:

Suggestion:

	Component	Unsatisfactory	Basic	Proficient	Distinguished
Domain 1: Planning & Instruction	<i>1a: Demonstrating knowledge of content and pedagogy</i>	Teacher's plans and practice display little knowledge of the content, prerequisite relationships between different aspects of the content, or of the instructional practices specific to that discipline.	Teacher's plans and practice reflect some awareness of the important concepts in the discipline, prerequisite relations between them and of the instructional practices specific to that discipline.	Teacher's plans and practice reflect solid knowledge of the content, prerequisite relations between important concepts and of the instructional practices specific to that discipline.	Teacher's plans and practice reflect extensive knowledge of the content and of the structure of the discipline. Teacher actively builds on knowledge of prerequisites and misconceptions when describing instruction or seeking causes for student misunderstanding.
	<i>1b: Demonstrating knowledge of students</i>	Teacher demonstrates little or no knowledge of students' backgrounds, cultures, skills, language proficiency, interests, and special needs, and does not	Teacher indicates the importance of understanding students' backgrounds, cultures, skills, language proficiency, interests, and special needs, and attains this	Teacher actively seeks knowledge of students' backgrounds, cultures, skills, language proficiency, interests, and special needs, and attains this knowledge for	Teacher actively seeks knowledge of students' backgrounds, cultures, skills, language proficiency, interests, and special needs from a variety of sources, and attains this

	seek such understanding.	knowledge for the class as a whole.	groups of students.	knowledge for individual students.
<i>Ic: Setting instructional outcomes</i>	Instructional outcomes are unsuitable for students, represent trivial or low-level learning, or are stated only as activities. They do not permit viable methods of assessment.	Instructional outcomes are of moderate rigor and are suitable for some students, but consist of a combination of activities and goals, some of which permit viable methods of assessment. They reflect more than one type of learning, but there is little or no attempt at coordination or integration.	Instructional outcomes are stated as goals reflecting high-level learning and curriculum standards. They are suitable for most students in the class, represent different types of learning, and are capable of assessment. The outcomes reflect opportunities for coordination.	Instructional outcomes are stated as goals that can be assessed, reflecting rigorous learning and curriculum standards. They represent different types of content, offer opportunities for both coordination and integration, and take account of the needs of individual students.
<i>Id: Demonstrating knowledge of resources</i>	Teacher demonstrates little or no familiarity with resources to enhance own knowledge, to use in teaching, or for students who need them. Teacher does not seek such knowledge	Teacher demonstrates some familiarity with resources available through the school or district to enhance own knowledge, to use in teaching, or for students	Teacher is fully aware of the resources available through the school or district to enhance own knowledge, to use in teaching, or for students who need them.	Teacher seeks out resources in and beyond the school or district in professional organizations, on the Internet, and in the community to enhance own knowledge, to use in teaching, and for students who need them.

		who need them. Teacher does not seek to extend such knowledge		
<i>Ie: Designing coherent instruction</i>	The series of learning experiences are poorly aligned with the instructional outcomes and do not represent a coherent structure. They are suitable for only some students.	The series of learning experiences demonstrates partial alignment with instructional outcomes, some of which are likely to engage students in significant learning. The lesson or unit has a recognizable structure and reflects partial knowledge of students and resources.	Teacher coordinates knowledge of content, of students, and of resources, to design a series of learning experiences aligned to instructional outcomes and suitable to groups of students. The lesson or unit has a clear structure and is likely to engage students in significant learning.	Teacher coordinates knowledge of content, students, and resources to design learning experiences aligned to instructional outcomes, differentiated where appropriate for all students and significant learning. The lesson or unit's structure is clear and allows for different pathways according to student needs.
<i>If: Designing student assessments</i>	Teacher's plan for assessing student learning contains no clear criteria or standards, is poorly aligned with the instructional outcomes, or is inappropriate to many	Teacher's plan for student assessment is partially aligned with the instructional outcomes, without clear criteria, and inappropriate for at least some students.	Teacher's plan for student assessment is aligned with the instructional outcomes, using clear criteria, is appropriate to the needs of students. Teacher	Teacher's plan for student assessment is fully aligned with the instructional outcomes, with clear criteria and standards that show evidence of student contribution to their development. Assessment

	students. The results of assessment have minimal impact on the design of future instruction.	Teacher intends to use assessment results to plan for future instruction for the class as a whole.	intends to use assessment results to plan for future instruction for groups of students.	methodologies may have been adapted for individuals, and the teacher intends to use assessment results to plan future instruction for individual students.
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	Component	Unsatisfactory	Basic	Proficient	Distinguished
Domain 2: The Classroom Environment	<i>2a: Creating an environment of respect and rapport</i>	Negativity, insensitivity to cultural backgrounds, sarcasm, and put-downs characterize interactions both between teacher and students, and among students.	Interactions, both between the teacher and students and among students, reflect only occasional insensitivity or lack of responsiveness to cultural or developmental differences among students.	Civility and respect characterize interactions, between teacher and students and among students. These reflect general caring, and are appropriate to the cultural and developmental differences among groups of students.	Students play an important role in ensuring positive interactions among students. Relationships between teacher and individual students are highly respectful, reflecting sensitivity to students' cultures and levels of development.

<p><i>2b: Establishing a culture for learning</i></p>	<p>Teacher displays little or no energy, and conveys low expectations for student achievement. The students themselves show little or no pride in their work.</p>	<p>Teacher's attempt to create a culture for learning is only partially successful. Teacher displays minimal commitment to the work and only moderate expectations for student achievement. Students themselves display little pride in their work.</p>	<p>The classroom culture is positive, and is characterized by high expectations for most students, genuine commitment to the work by both teacher and students, with students demonstrating pride in their work.</p>	<p>High levels of student energy and teacher passion for the subject create a culture for learning in which both students and teacher share a belief in the importance of the subject, and all students hold themselves to high standards of performance, initiating improvements to their work.</p>
<p><i>2c: Managing classroom procedures</i></p>	<p>Much instructional time is lost due to inefficient classroom routines and procedures, for transitions, handling of supplies, and performance of non-instructional duties..</p>	<p>Some instructional time is lost due to only partially effective classroom routines and procedures, for transitions, handling of supplies, and performance of non-instructional duties.</p>	<p>Little instructional time is lost due to classroom routines and procedures, for transitions, handling of supplies, and performance of non-instructional duties, which occur smoothly.</p>	<p>Students contribute to the seamless operation of classroom routines and procedures, for transitions, handling of supplies, and performance of non-instructional duties.</p>
<p><i>2d: Managing student behavior</i></p>	<p>There is no evidence that standards of conduct have been established, and</p>	<p>It appears that the teacher has made an effort to establish standards of conduct for</p>	<p>Standards of conduct appear to be clear to students, and the teacher monitors student behavior</p>	<p>Standards of conduct are clear, with evidence of student participation in</p>

	<p>little or no teacher monitoring of student behavior. Response to student misbehavior is repressive, or disrespectful of student dignity.</p>	<p>students. Teacher tries, with uneven results, to monitor student behavior and respond to student misbehavior.</p>	<p>against those standards. Teacher response to student misbehavior is appropriate and respects the students' dignity.</p>	<p>setting them. Teacher's monitoring of student behavior is subtle and preventive, and teacher's response to student misbehavior is sensitive to individual student needs. Students take an active role in monitoring the standards of behavior.</p>
<p><i>2e: Organizing physical space</i></p>	<p>The physical environment is unsafe, or some students don't have access to learning. There is poor alignment between the physical arrangement and the lesson activities.</p>	<p>The classroom is safe, and essential learning is accessible to most students, and the teacher's use of physical resources, including computer technology, is moderately effective. Teacher may attempt to modify the physical arrangement to suit learning activities, with partial success.</p>	<p>The classroom is safe, and learning is accessible to all students; teacher ensures that the physical arrangement is appropriate to the learning activities. Teacher makes effective use of physical resources, including computer technology.</p>	<p>The classroom is safe, and the physical environment ensures the learning of all students, including those with special needs. Students contribute to the use or adaptation of the physical environment to advance learning. Technology is used skillfully, as appropriate to the lesson.</p>

	Component	Unsatisfactory	Basic	Proficient	Distinguished
	Domain 3: Instruction	<i>3a: Communicating with students</i>	Expectations for learning, directions and procedures, and explanations of content are unclear or confusing to students. Teacher's use of language contains errors or is inappropriate to students' cultures or levels of development.	Expectations for learning, directions and procedures, and explanations of content are clarified after initial confusion; teacher's use of language is correct but may not be completely appropriate to students' cultures or levels of development.	Expectations for learning, directions and procedures, and explanations of content are clear to students. Communications are appropriate to students' cultures and levels of development
<i>3b: Using questioning and discussion techniques</i>		Teacher's questions are low-level or inappropriate, eliciting limited student participation, and recitation rather than discussion.	Some of the teacher's questions elicit a thoughtful response, but most are low-level, posed in rapid succession. Teacher attempts to engage all students in the discussion are only partially successful.	Most of the teacher's questions elicit a thoughtful response, and the teacher allows sufficient time for students to answer. All students participate in the discussion, with the teacher stepping aside when appropriate.	Questions reflect high expectations and are culturally and developmentally appropriate. Students formulate many of the high-level questions and ensure that all voices are heard.

	<p><i>3c: Engaging students in learning</i></p>	<p>Activities and assignments, materials, and groupings of students are inappropriate to the instructional outcomes, or students' cultures or levels of understanding, resulting in little intellectual engagement. The lesson has no structure or is poorly paced.</p>	<p>Activities and assignments, materials, and groupings of students are partially appropriate to the instructional outcomes, or students' cultures or levels of understanding, resulting in moderate intellectual engagement. The lesson has a recognizable structure but is not fully maintained.</p>	<p>Activities and assignments, materials, and groupings of students are fully appropriate to the instructional outcomes, and students' cultures and levels of understanding. All students are engaged in work of a high level of rigor. The lesson's structure is coherent, with appropriate pace.</p>	<p>Students are highly intellectually engaged throughout the lesson in significant learning, and make material contributions to the activities, student groupings, and materials. The lesson is adapted as needed to the needs of individuals, and the structure and pacing allow for student reflection and closure.</p>
	<p><i>3d: Using Assessment in Instruction</i></p>	<p>Assessment is not used in instruction, either through students' awareness of the assessment criteria, monitoring of progress by teacher or students, or through feedback to students.</p>	<p>Assessment is occasionally used in instruction, through some monitoring of progress of learning by teacher and/or students. Feedback to students is uneven, and students are aware of only some of the assessment</p>	<p>Assessment is regularly used in instruction, through self-assessment by students, monitoring of progress of learning by teacher and/or students, and through high quality feedback to students. Students are fully aware of the assessment</p>	<p>Assessment is used in a sophisticated manner in instruction, through student involvement in establishing the assessment criteria, self-assessment by students and monitoring of progress by both students and teachers, and high quality</p>

			criteria used to evaluate their work.	criteria used to evaluate their work.	feedback to students from a variety of sources.
	<i>3e: Demonstrating flexibility and responsiveness</i>	Teacher adheres to the instruction plan, even when a change would improve the lesson or of students' lack of interest. Teacher brushes aside student questions; when students experience difficulty, the teacher blames the students or their home environment.	Teacher attempts to modify the lesson when needed and to respond to student questions, with moderate success. Teacher accepts responsibility for student success, but has only a limited repertoire of strategies to draw upon.	Teacher promotes the successful learning of all students, making adjustments as needed to instruction plans and accommodating student questions, needs and interests.	Teacher seizes an opportunity to enhance learning, building on a spontaneous event or student interests. Teacher ensures the success of all students, using an extensive repertoire of instructional strategies.

	Component	Unsatisfactory	Basic	Proficient	Distinguished
Domain 4: Professional Responsibilities	<i>4a: Reflecting on Teaching</i>	Teacher does not accurately assess the effectiveness of the lesson, and has no ideas about how the lesson could be improved.	Teacher provides a partially accurate and objective description of the lesson, but does not cite specific evidence. Teacher makes only general	Teacher provides an accurate and objective description of the lesson, citing specific evidence. Teacher makes some specific suggestions as to how the	Teacher's reflection on the lesson is thoughtful and accurate, citing specific evidence. Teacher draws on an extensive repertoire to suggest alternative

			suggestions as to how the lesson might be improved.	lesson might be improved.	strategies and predicting the likely success of each.
<i>4b: Maintaining Accurate Records</i>	Teacher's systems for maintaining both instructional and non-instructional records are either non-existent or in disarray, resulting in errors and confusion.	Teacher's systems for maintaining both instructional and non-instructional records are rudimentary and only partially successful.	Teacher's systems for maintaining both instructional and non-instructional records are accurate, efficient and successful.	Students contribute to the maintenance of the systems for maintaining both instructional and non-instructional records, which are accurate, efficient and successful	
<i>4c: Communicating with Families</i>	Teacher communication with families, about the instructional program, or about individual students, is sporadic or culturally inappropriate. Teacher makes no attempt to engage families in the instructional program.	Teacher adheres to school procedures for communicating with families and makes modest attempts to engage families in the instructional program but are not always appropriate to the cultures of those families.	Teacher communicates frequently with families and successfully engages them in the instructional program. Information to families about individual students is conveyed in a culturally appropriate manner.	Teacher's communication with families is frequent and sensitive to cultural traditions; students participate in the communication. Teacher successfully engages families in the instructional program; as appropriate.	
<i>4d: Participating in a Professional</i>	Teacher avoids participating in a professional community or in school and	Teacher becomes involved in the professional community and	Teacher participates actively the professional community, and	Teacher makes a substantial contribution to the professional community, to	

	<i>l Community</i>	district events and projects; relationships with colleagues are negative or self-serving,	in school and district events and projects when specifically asked; relationships with colleagues are cordial.	in school and district events and projects, and maintains positive and productive relationships with colleagues.	school and district events and projects, and assumes a leadership role among the faculty.
	<i>4e: Growing and Developing Professionally</i>	Teacher does not participate in professional development activities, and makes no effort to share knowledge with colleagues. Teacher is resistant to feedback from supervisors or colleagues.	Teacher participates in professional development activities that are convenient or are required, and makes limited contributions to the profession. Teacher accepts, with some reluctance, feedback from supervisors and colleagues.	Teacher seeks out opportunities for professional development based on an individual assessment of need, and actively shares expertise with others. Teacher welcomes feedback from supervisors and colleagues.	Teacher actively pursues professional development opportunities, and initiates activities to contribute to the profession. In addition, teacher seeks out feedback from supervisors and colleagues.
	<i>4f: Demonstrating Professionalism</i>	Teacher has little sense of ethics and professionalism, and contributes to practices that are self-serving or harmful to students. Teacher fails to comply with school and district	Teacher is honest and well-intentioned in serving students and contributing to decisions in the school, but teacher's attempts to serve students are limited. Teacher complies minimally with	Teacher displays a high level of ethics and professionalism in dealings with both students and colleagues, and complies fully and voluntarily with school and district regulations.	Teacher is proactive and assumes a leadership role in ensuring the highest ethical standards, and seeing that school practices and procedures ensure that all students, particularly those

	regulations and timelines.	school and district regulations, doing just enough to “get by.”	Teacher complies fully with school and district regulations.	traditionally underserved, are honored in the school. Teacher takes a leadership role in seeing that colleagues comply with school and district regulations.
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Assessment 6: E-Folio

Assessment #6: E-Portfolio Assignment

DIRECTIONS: In their final year of the Bachelor of Arts in Teaching program, students will produce an e-portfolio in which they demonstrate their ability to satisfactorily address the four domains of the Danielson Framework for Teaching. These domains, which constitute the Teaching Excellence and Support System developed by the Arkansas Department of Elementary and Secondary Education to support observation and development of K-12 teachers, include: *Domain 1: Planning and Preparation; Domain 2: Classroom Environment; Domain 3: Instruction; Domain 4: Professional Responsibilities.* To document their knowledge and understandings of the Danielson Framework, students in the Bachelor of Arts program will include artifacts they create and use with students in their internship experience in their e-portfolio. These artifacts will be accompanied by written narratives which attest to how the artifacts were taken up in the classroom and how they speak to the understandings and competencies articulated by each of the four domains. In addition to submitting an e-portfolio, students will present and defend their work to both faculty and their peers in the Bachelor of Arts in Teaching program.

Scoring Rubric

Domain 1: Planning and Preparation			
Exceeds	Meets	Approaches	Inadequate
The author effectively contextualizes the artifact by locating it in Domain #1 of Danielson’s Framework for Teaching. In doing so, the writer skillfully draws connections between the artifact and	The author satisfactorily contextualizes the artifact by locating it in Domain #1 of Danielson’s Framework for Teaching. The writer draws acceptable connections between the artifact and the competencies and	The author attempts to contextualize the artifact by locating it in Domain #1 of Danielson’s Framework for Teaching, but the discussion is not always accurate or sufficiently	The author’s contextualization of the artifact is unsatisfactory or non-existent. The reader is left with numerous questions about the nature of the relationship

<p>the specific competencies, and understandings specified by the domain. Both the artifact and the accompanying narrative suggest the author possesses a strong understanding of both the domain and the artifact's relationship to it. As a result, the assessor is left with virtually no questions.</p>	<p>understandings specified by the domain. Collectivity, the artifact and accompany narrative suggest that the author understands both the domain and the artifact's relationship to it. As a result, the assessor is left with few, if any, questions.</p>	<p>developed. The artifact and accompanying written narrative demonstrate a developing understanding of the relationship between the artifact and the competencies and understandings specified by the domain, but the discussion is marred by some inaccuracies or misunderstandings. The reader is left with several questions.</p>	<p>between the artifact and Domain #1. The author's grasp of the competencies and understandings specified in the domain is marred by numerous inaccuracies.</p>
Domain 2: Classroom Environment			
Exceeds	Meets	Approaches	Inadequate
<p>The author effectively contextualizes the artifact by locating it in Domain #2 of Danielson's Framework for Teaching. In doing so, the writer skillfully draws connections between the artifact and the specific competencies and understandings specified by the domain. Both the artifact and the accompanying narrative suggest the</p>	<p>The author satisfactorily contextualizes the artifact by locating it in Domain #2 of Danielson's Framework for Teaching. The writer draws acceptable connections between the artifact and the competencies and understandings specified by the domain. Collectivity, the artifact and accompanying narrative suggest that the author understands both the domain and the artifact's relationship to</p>	<p>The author attempts to contextualize the artifact by locating it in Domain #2 of Danielson's Framework for Teaching, but the discussion is not always accurate or sufficiently developed. The artifact and accompanying written narrative demonstrate a developing understanding of the relationship between</p>	<p>The author's contextualization of the artifact is unsatisfactory or non-existent. The reader is left with numerous questions about the nature of the relationship between the artifact and Domain #2. The author's grasp of the competencies and understandings specified in the domain is marred</p>

author possesses a strong understanding of both the domain and the artifact's relationship to it. As a result, the assessor is left with virtually no questions.	it. As a result, the assessor is left with few, if any, questions.	the artifact and the competencies and understandings specified by the domain, but the discussion is marred by some inaccuracies or misunderstandings. The reader is left with several questions.	by numerous inaccuracies.
Domain 3: Instruction			
Exceeds	Meets	Approaches	Inadequate
The author effectively contextualizes the artifact by locating it in Domain #3 of Danielson's Framework for Teaching. In doing so, the writer skillfully draws connections between the artifact and the specific competencies and understandings specified by the domain. Both the artifact and the accompanying narrative suggest the author possesses a strong understanding of both the domain and the artifact's relationship to it. As a result, the assessor is left with virtually no questions.	The author satisfactorily contextualizes the artifact by locating it in Domain #3 of Danielson's Framework for Teaching. The writer draws acceptable connections between the artifact and the competencies and understandings specified by the domain. Collectively, the artifact and accompany narrative suggest that the author understands both the domain and the artifact's relationship to it. As a result, the assessor is left with few, if any, questions.	The author attempts to contextualize the artifact by locating it in Domain #3 of Danielson's Framework for Teaching, but the discussion is not always accurate or sufficiently developed. The artifact and accompanying written narrative demonstrate a developing understanding of the relationship between the artifact and the competencies and understandings specified by the domain, but the discussion is marred by some inaccuracies or misunderstandings.	The author's contextualization of the artifact is unsatisfactory or non-existent. The reader is left with numerous questions about the nature of the relationship between the artifact and Domain #3. The author's grasp of the competencies and understandings specified in the domain is marred by numerous inaccuracies.

		The reader is left with several questions.	
Domain 4: Professional Responsibilities			
Exceeds	Meets	Approaches	Inadequate
The author effectively contextualizes the artifact by locating it in Domain #4 of Danielson’s Framework for Teaching. In doing so, the writer skillfully draws connections between the artifact and the specific competencies and understandings specified by the domain. Both the artifact and the accompanying narrative suggest the author possesses a strong understanding of both the domain and the artifact’s relationship to it. As a result, the assessor is left with virtually no questions.	The author satisfactorily contextualizes the artifact by locating it in Domain #4 of Danielson’s Framework for Teaching. The writer draws acceptable connections between the artifact and the competencies and understandings specified by the domain. Collectivity, the artifact and accompanying narrative suggest that the author understands both the domain and the artifact’s relationship to it. As a result, the assessor is left with few, if any, questions.	The author attempts to contextualize the artifact by locating it in Domain #4 of Danielson’s Framework for Teaching, but the discussion is not always accurate or sufficiently developed. The artifact and accompanying written narrative demonstrate a developing understanding of the relationship between the artifact and the competencies and understandings specified by the domain, but the discussion is marred by some inaccuracies or misunderstandings. The reader is left with several questions.	The author’s contextualization of the artifact is unsatisfactory or non-existent. The reader is left with numerous questions about the nature of the relationship between the artifact and Domain #4. The author’s grasp of the competencies and understandings specified in the domain is marred by numerous inaccuracies.
Style and Conventions			
Exceeds	Meets	Approaches	Inadequate
The author consistently writes in a voice and	With only a few lapses, the author writes in a	Voice and tone are not always	Voice and tone are inappropriate for

tone that are appropriate for the intended audience. The e-portfolio is virtually free of punctuation, spelling, and capitalization errors.	voice and tone that is appropriate for the intended audience. The e-portfolio contains only a few punctuation, spelling, or capitalization errors, and they do not interfere with meaning.	appropriate for the intended audience. The e-portfolio is marred by numerous punctuation, spelling, or capitalization errors, some of which interfere with meaning.	the intended audience. Frequent punctuation, spelling, or capitalization errors hinder communication.
Organization and Structure			
Exceeds	Meets	Approaches	Inadequate
The e-portfolio is thoughtfully organized. The aesthetic of the e-portfolio draws the readers in and makes them want to continue reading. The author embeds several photographs, illustrations, and other visual evidence, nearly all of which effectively demonstrate how the artifacts were taken up in the context of the classroom.	The e-portfolio is well organized, with the result that readers are left with few, if any, questions. The aesthetic of the e-portfolio is inviting. The author's inclusion of photographs, illustrations, and other visual evidence satisfactorily demonstrates how the artifacts were taken up in the context of the classroom.	The organizational structure of the e-portfolio is sometimes ineffective, the result of which raises a number of questions. The author appears to have given some thought to the aesthetic of the e-portfolio, but it is not always effective. The author includes some photographs, illustrations, and other visual evidence to demonstrate how the artifacts were taken up in the context of the classroom, but not always effectively.	The organizational structure of the e-portfolio is ineffective or inadequate, the result of which creates confusion and raises many questions. Little, if any, thought or attention appears to have been paid to the overall aesthetic of the e-portfolio.

i. *Indicate the relative places within the program where the assessments occur.*

Assessment	Title	Course/s	Year of Study	Purpose
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Assessment 1	Philosophy of Education Paper	CIED 1013/Revision in Assessment 6	Fall Semester Freshman	To understand why students have chosen teaching as a career path
Assessment 2	UA Teacher Candidate Disposition Inventory	CIED 2023 SEED 4022 CIED 3283	Fall Semester Sophomore Spring Semester Junior Fall Semester Senior	To collect evidence of students' dispositional development for effective teaching; for admission, retention, success, and intervention if needed
Assessment 3	Article Evaluation	SEED 4022 SEED 4063	Fall and Spring Semesters Year Three/Junior Year	To develop content and pedagogical knowledge; to develop students' ability to synthesize and evaluate research information
Assessment 4	Lesson Plan	THTR 4703 THTR 4713	Fall and Spring Semesters Year Four/Senior Year	To provide evidence of students' development in designing and implementing instruction for all student learning; to examine their ability to self-assess the process of planning, implementing, and assessing a lesson
Assessment 5	TESS Summative Evaluation	CIED 4285	Spring Semester Year Four/Senior Year	To provide feedback to students regarding their performance in the classroom
Assessment 6	E-Folio	CIED 4285	Spring Semester Year Four/Senior Year	To document students' understanding of Danielson's Framework for Teaching

v. Explain how data from the assessments will be collected and used for program improvement.

Data from program assessments will be collected via Taskstream submission, aggregated by cohort, and assessed for programmatic improvement. A programmatic goal of at least 80% of students achieving

Meets or Exceeds Expectations will be used. In addition, a goal of at least 80% of students passing the Praxis content exams will also be evaluated. Students' achievement of these evaluation thresholds will indicate that the program is effective in supporting students to achieve DESE competencies for initial teacher licensure in the content areas. The alignment of the assessments allows for correlations back to courses wherein the competencies are addressed. This correlation will be used for the enhancement and/or revision of courses wherein students may not be meeting programmatic goals.

I. Field Experience/Supervised Clinical Practice

i. Describe how the program engages candidates in substantial, quality participation in field experiences (such as observations, practicums) and supervised clinical practice (student teaching, internships) in applicable licensure level and content area. First-time licensure programs must include a clinical internship of no less than one university semester or equivalent including:

- *The amount of time (e.g., clock hours, weeks, etc.) that candidates are expected to participate in each of the experiences.*
- *The settings in which the experiences will be accomplished, and the procedures by which candidates are placed in these settings.*
 - *Settings must adhere to requirements outlined in the current DESE Rules Governing Educator Licensure*
- *Description of the qualifications for clinical educators responsible for supervising candidates*
- *Verification of training in the system of support, development, and appraisal of teacher performance (e.g. TESS)*
- *How candidates will be provided opportunities to teach across the entire grade of the license being sought. NOTE: An alternative educator preparation program may place the candidate as a teacher of record with a Provisional License or in supervised clinical practice as a culminating experience of the candidate's program before licensure.*

ii. Include plans for supporting candidates during the clinical component of the program

The following table shows, for each course, the settings and ADHE-required number of contact hours, lab hours, practicum hours, or clinical experience hours required for academic credit. Definitions of each level of experience are given below, and the experiences are sequenced across the degree program to build mastery with increasing levels of responsibility for students in classrooms with children.

Observation: University students observe students and classrooms without directly interacting.

Practicum: A beginning interaction experience, wherein teacher candidates interact with students in classrooms or one-on-one but are guided and coached throughout by supervising teachers.

Internship: Culminating experience wherein interns hold primary responsibility in classroom settings for leading children's experiences.

Course	Setting	Observation	Practicum	Internship
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CIED 1013 Intro to Ed	Partner Schools	10 hours			
CIED 3033: Classroom Learning Theory	Partner Schools		12 hours		
SEED 3283: Teaching Experiences— Practicum	Partner Schools			30 hours	
CIED 4285: Teaching Experiences— Internship in Licensure Area	Partner Schools				420 hours
*Out of Area Placements in licensure area	Local Global				3-4 weeks

*Students are provided an opportunity to observe in a number of alternative settings once they have successfully completed their 420 hours in their last semester. These include international, urban, high-needs, and alternative educational settings.

Students are exposed to a number of school settings beginning with the observations in their freshmen year. All field experiences are coordinated with the Office of Teacher Education (OTE), who works with programs to provide students opportunities to interact with diverse populations. Schools are defined as diverse using a number of factors including SES, race, ethnicity, language, and inclusion. The program liaison works with the field placement officer to ensure that students have a variety of placements throughout the program. Students are also placed in K-12 and 7-12 classrooms in different districts to assure students are in compliance with DESE rules. In SEED 3283 students will spend 30 hours observing in K-8 settings for foreign language where possible and grades 7-8 or 7-9 depending on the school designation. In CIED 4285, students will be placed with a teacher in their licensure area in a 9-12 or 10-12 setting for a full semester (420 hours) in which they co-plan and teach, design a unit of instruction, and experience independent teaching for a minimum of three weeks. Once students complete their spring internship, they have the opportunity to apply for an “out of area” placement including international (Peru, Sweden, Belize) or local (Little Rock School District, KIPP Delta Public School, or Helena-West Helena Public School). Faculty accompany students to schools in CIED 1013 for observations. For the remaining school experiences, instructors work with the Field Placement Officer to arrange observations. In SEED 3283 and CIED 4285, the secondary liaison and content area faculty observe students three times minimum throughout the placements. Supervision faculty are chosen from a pool of experts in the licensure area including, professors, Master Teachers, or PhD candidates in Curriculum and Instruction. Both teacher candidates and supervisors are trained in TESS by the Office of Teacher Education and recalibrated each year. Teacher Candidates are required to attend cohort meetings during the spring semester for support and development, and they are in class with their methods instructors, who also provide support.

6. Program Partnerships: Describe primary and secondary partnerships with entities external to the EPP where candidates fulfill field experiences/supervised clinical practice requirements

- a. Include the length of the relationship, how it formed, how it is structured, and the roles and responsibilities of the EPP and each partner
- b. Include documentation that these partnerships are operational and on how they operate, including evidence of mutually agreed upon expectations for candidate entry, activities, and exit
- c. Include evidence that the program is preparing educators to meet the needs of Arkansas schools
- d. Include documentation that partners collaborate to select, prepare, evaluate, support, and retain clinical educators who can serve as models of effective practice and have the skills to supervise candidates

a. At the University of Arkansas, our Director of Field Placement works with area districts to create Memorandums of Understanding (MOU) that outline both what the partner and university responsibilities will be during field placements. The university has MOUs for all types of placements from early field placements to internships. (See Appendix B).

The U of A actively seeks to facilitate strong partnerships through regular meetings with our Field Experience Task Force as well as our bi-annual U of A Partnership meetings. In both settings, expectations are discussed and partners help co-create the field experience for the teacher candidates. In addition to working with area district partners, the secondary education program will work with the ERZ to co-create experiences where the university provides professional development to area districts and co-ops.

b. The following is a list of partners that the BAT program maintains both formally and informally with area districts and other partners.

As the BAT continues to grow, the Director of Field Placement will provide information to the program about the diversity of placements and placements that will allow candidates a wide variety of experiences.

i. Name of District/Point of Contact	ii. Type of Partnership	iii. Type of Placement Sites	iv. Estimated number of candidates	v. Opportunities available
Bentonville School District	Formal	Suburban High SES	10	Introductory Field Experience (Observation), Early Field Experience (Practicum), Culminating Field Experience (Internship)
Farmington School District	Formal	Rural Low SES	15	Introductory Field Experience (Observation), Early Field Experience (Practicum)

Fayetteville School District	Formal	Suburban Diverse	20	Introductory Field Experience (Observation), Early Field Experience (Practicum), Culminating Field Experience (Internship)
Springdale School District	Formal	Suburban Diverse Low SES	20	Introductory Field Experience (Observation), Early Field Experience (Practicum), Culminating Field Experience (Internship)
Rogers School District	Formal	Suburban Diverse	5	Early Field Experience (Practicum), Culminating Field Experience (Internship)
Prairie Grove School District	Formal	Rural Low SES	5	Early Field Experience (Practicum), Culminating Field Experience (Internship)
West Fork School District	Formal	Rural Low SES	5	Early Field Experience (Practicum), Culminating Field Experience (Internship)

c. Include evidence that the program is preparing educators to meet the needs of Arkansas schools.
 See Matrices on pages 10-19 and Syllabi in Appendix.

d. Include documentation that partners collaborate to select, prepare, evaluate, support, and retain clinical educators who can serve as models of effective practice and have the skills to supervise candidates.

University of Arkansas Partnership began in 2011 as a way to bring faculty and school partners together to share information and collaborate. These meetings occur once every fall and spring. All partner school administration and representative mentor teachers are invited for a 2.5 hour meeting focused on co-creating and co-collaborating experiences that support preservice teacher education.

The EPP collaborates with partners to provide professional development for P-12 clinical educators. Each academic year, the Office of Teacher Education (OTE) in collaboration with faculty and school partners, hold an “Opening Day” event where mentor teachers, candidates and faculty participate in professional development.

In addition, the OTE collaborates with faculty to maintain a series of mentor training modules that mentor teachers can access through the Learning Management System, Blackboard. Each module was co-created with the needs of the mentor teacher (P-12 clinical educator) in mind as well as the expectations for supervising interns (teacher candidates).

Finally, university liaisons (EPP-based clinical educators) and mentor teachers partner throughout the year in professional development. For many mentor teachers, this is in the form of weekly seminars that take place in their school. Faculty and mentors are also trained to use the observation system, Teacher Excellence Support System (TESS), and the EPP keeps records of all faculty and mentors receiving training.

7. Admission Requirements

a. Indicate requirements for admission into the program, such as admissions assessment, GPA, disposition assessments, letters of recommendation, demonstration of English proficiency, prerequisite coursework, and any other program requirements.

- i. An individual shall have earned a cumulative grade point average in non-remedial coursework of no less than 3.0 (4.0 scale).
- ii. Obtain clearance through the Office of Teacher Education (cleared background checks and fingerprinting).
- iii. Institutional criteria: Complete all content and pedagogy courses with a grade “C” or above.

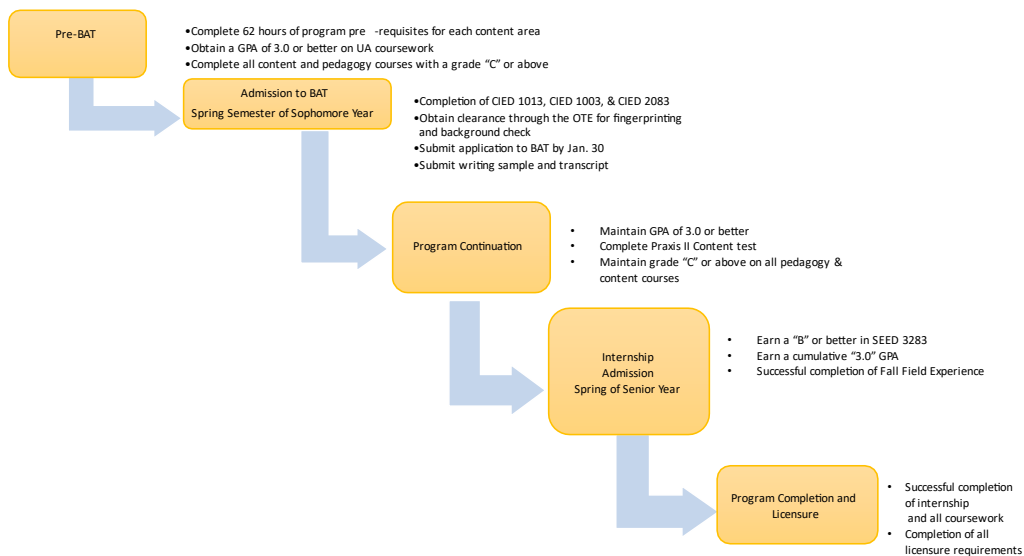
b. Provide a summary of the admission procedures (e.g., submit application, submit curriculum plan, teacher education admission committee)

Students submit an application, a statement of purpose, a transcript, a clearance letter from the Office of Teacher Education, and a writing sample from one of their content courses by January 30, Spring Semester of their Sophomore Year. These documents are uploaded in BOX and are read and evaluated by faculty. Each content area faculty meets with the applicant to discuss the program. Dispositional assessments from CIED 2083 and SEED 4022 are reviewed as well.

c. Indicate at what point a student will be officially admitted as a candidate in the educator preparation program. After the committee makes their decisions, the BAT program liaison sends a letter of acceptance, conditional acceptance, or denial in April of the sophomore year. Applicants are asked to complete a Letter of Intent to continue. This letter is sent to the program admin who uploads to Box. Applicants are officially admitted by Fall semester of the Junior year.

d. Indicate at what point a candidate is considered a participant in supervised clinical practice Students admitted to CIED 4285 must have a cumulative 3.0 GPA, a grade B or above in SEED 3283, and Praxis II content scores. Students are admitted to the clinical practice during their Senior Spring Semester.

See Flow Chart below for a graphic depiction of the program.



FLOW CHART FOR BAT 2021

8. Retention procedures

a. Describe any mid-program benchmarks or transition points for evaluating candidates in the program. (At least one mid-point benchmark is required.)

Licensure program candidates will be eligible to retain their candidacy by meeting the following retention requirements, evaluated at the completion of 90 hours: Maintain a 3.0 or above cumulative grade point average; successfully pass performance evaluations in all fieldwork experiences; and demonstrate successful completion of all criteria on the Dispositions Checklist.

b. Describe any intervention strategies (e.g., advising, mentoring, tutoring, etc.) to be employed to assist candidates who struggle to succeed in the program. (The program is expected to have more than one strategy for assisting candidates.)

The following intervention strategies will be employed to assist candidates who struggle to succeed in the program:

- Students submit transcripts, samples of their work, course plans, and requests for guidance. Faculty provide guidance on alignment of career goals with degree, GPA, course load, future course plan, and student work.
- Ongoing performance-based mentoring by faculty, including coaching in teacher-student interactions, advice about course planning (e.g., total credit hours, course combinations), dropping courses, non-traditional degree completion (e.g., summer registration, online courses), and leave to facilitate successful degree progress.
- Referral of student to sources of help aligned with his/her needs including: tutoring; campus courses in time-management, study skills, or writing; counseling for personal issues; Center for Educational Access for learning exceptionalities; Office of Financial Aid

for financial assistance; and Career Development Center for questions about life/career goals.

- As appropriate, the use of “intensive advising”, including adviser-initiated contact, email check-ups, and reminders of degree deadlines. If students fail to meet the requirement for licensure, they are still eligible to be majors in their respective content areas.

c. Describe the procedures for placing candidates on probation, including how districts/schools are informed when a candidate is placed on probation during the teaching component of the program.

The following excerpt is taken from the BAT Clinical Experience Handbook:

Although interns are admitted to the teacher education program only after meeting established criteria and interview process with the partnership school, issues and concerns regarding performance may arise. In an attempt to resolve these situations to the satisfaction of everyone involved, the following procedure should be followed in the established order. All steps of the procedure may not be necessary and are not required. Each step assumes the issue was not resolved in the previous step:

1. Mentor or liaison communicates concerns to the intern. If not resolved, then...
2. **Low-alert Status:** Mentor, liaison, and/or faculty will consult and advise the intern, identifying both the problem and the recommended solution. Most inappropriate behaviors can be remediated at this stage.
3. **Mid-alert Status:** When inappropriate behaviors continue after consultation, mentor teachers or liaisons may submit a Notification of Concern (NOC). The NOC will include a description of the ineffective behaviors and their context as well as recommendations for correcting the behavior. A copy of this report will also be submitted to the candidate, faculty, program coordinator, and Office of Teacher Education.
4. **High-alert Status:** The issue may warrant removal from the program. If concerns are not adequately addressed in the above steps, appropriate action will be taken. (See Dismissal Policy)

*The Notification of Concern (NOC) form is used by UA Teacher Education faculty and the Office of Teacher Education (OTE) to alert candidates, the Teacher Candidate Professional Review Committee (TCPRC), and the teacher education assessment system to problems that may prevent a candidate from successfully completing the teacher education program. The NOC should be reserved for only those situations that, if not corrected or addressed, would be a significant barrier to success in the teaching profession. The process involved with the Notification of Concern form is focused on helping the candidate and may include tracking concerns and identifying and applying action plans designed to alleviate the concerns. In some cases, however, it may also be used to identify candidates who should seriously consider changing majors. This form should be filled out as completely and specifically as possible. When appropriate, the faculty should involve the candidate in reviewing the information below and inform the candidate before it is filed

d. Describe the procedures for dismissing candidates from the program, including how districts/schools are informed when a candidate is dismissed during the teaching component of the program.

The following excerpt is taken from the BAT Clinical Experience Handbook:

If it becomes necessary for an intern to withdraw from the program, it is the responsibility of the intern to provide a written explanation to the partnership school building administrator, mentor teacher, and the university liaison. The intern is expected to follow standard University procedures to withdraw from school. In addition, an intern whose progress is considered unsatisfactory by the mentor teacher and the university liaison, if applicable, may be withdrawn from the internship by the Associate Dean for Academic Affairs. Should the intern be permitted to re-enroll in an internship, he/she may be advised of additional coursework and/or additional requirements necessary before being allowed to re-enroll. Re-enrollment in the internship is neither guaranteed nor automatic.

Interns may be dismissed from further study in the College of Education and Health Professions if at any time their performance is considered unsatisfactory as determined by the school/district, program liaison, Department Head, or the University Academic Integrity Board (AUAIB). Academic dishonesty and failure to maintain a specified cumulative grade-point average may lead to immediate dismissal from the internship program and/or the University of Arkansas. Academic dishonesty involves acts that may subvert or compromise the integrity of the educational process at the University of Arkansas. Included is an act by which a student gains or attempts to gain an academic advantage for himself/herself or another by misrepresenting his/her or another's work or by interfering with the completion, submission, or evaluation of work. See the University of Arkansas' <https://honesty.uark.edu/index.php> for additional information.

Also, interns are expected to comply with rules, regulations, and expectations of the school/district in which they are placed. It is the intern's responsibility to obtain a copy of the school manual, handbook, policy guidelines, or master contract for teachers, and become familiar with it. Upon request from the school where the intern is placed, the internship may be terminated by the school's administration at any time during the experience. If an intern is removed from the internship setting under such circumstances, a subsequent placement is neither automatic nor guaranteed. This may also lead to immediate dismissal from the College of Education and Health Professions and the University of Arkansas. Further, interns are expected to adhere to the NEA's code of Ethics for Teachers, Principle I and Principle II and the guidelines as established by the University of Arkansas and the College of Education and Health Professions.

Any intern who has been convicted of a felony is not allowed to participate in the teacher education program. Interns who have been arrested for crimes which could result in a felony conviction may be removed from their internship placement pending legal resolutions. Please note that the Arkansas Department of Education will not issue a teaching license to individuals with a felony conviction.

9. Exit requirements

a. Define requirements for each of the following:

- i. The EPP’s licensure officer will recommend a candidate for licensure upon completion of all current state licensure requirements including all current licensure assessments.
- ii. A candidate is considered a program completer when they have passed all the degree required courses with a C or better, completed their fall and spring field experiences with a B or better, and presented and passed their non-thesis requirement (electronic portfolio of growth into the profession) for graduation.
- iii. A candidate is eligible for graduation when they have successfully completed all requirements in ii.

10. Candidate Follow-Up Procedures

a. Describe the program’s plan for obtaining and reporting data from program graduates if different from other programs in the professional education unit.

The BAT program will use the University of Arkansas’ existing professional education unit’s procedures for obtaining and reporting data from program graduates and the Employer Survey. Upon posting of the student's degree and receipt of all required materials, completed application packets are sent directly to the Arkansas Department of Elementary and Secondary Education by the Office of Field Placement and Licensure. DESE will issue a teaching license to the applicant approximately two weeks after receipt of the appropriate documents. Applicants can look up the status of their teaching license in the Arkansas Educator Licensure System here: <http://www.arkansased.gov/divisions/human-resources-educatoreffectiveness-and-licensure/educator-licensure-unit/arkansas-educator-licensure-system-aels>. Graduates will be asked to complete surveys during the next three years of in-service. The data will be used for program improvement and reporting for accreditation.

11. Faculty

a. Provide a roster of all professional education faculty who teach or supervise candidates in the program, including adjunct faculty. The roster should indicate their academic preparation (highest degrees), professional experience, course assignment(s), and verification of TESS training (if applicable). Do not include general studies or content faculty. Note: IHE candidate supervision faculty and P-12 cooperating teachers in teacher preparation programs must be trained in the domains, components and elements of DESE’s Teacher Excellence Support System (TESS).

Faculty	Professional Experience	Course Assignments for B. A. T.	TESS Training
Freddie Bowles, Ph.D.	4 years of junior/senior high English, German, and Dance; 10 years ESL; 2 years EFL; 15th year at UA	CIED 4403, SEED 3283, CIED 4013, SEED 4443, SEED 4523	TESS Trained

Jason Endacott, Ph.D.	9 years of middle level social studies teaching experience; 10th year at UA	SEED 4103, SEED 4113	TESS Trained
Chris Goering, Ph.D.	NBCT; former high school English teacher; 15th year at UA	CIED 4063, SEED 4203	TESS Trained
Sean Connors, Ph.D.	Former high school English teacher; 12th year at UA	SEED 4213	TESS Trained
Morgan Hicks, M.F.A	15 years of professional teaching artist experience in schools (7-12) 15 th year at UA	THTR4703. THTR4713	TESS Trained
Hannah Mhoon, M.A.T.	10 years social studies and ESL; 2 years after-school facilitator; 7 years as an International Baccalaureate essay mentor	SEED 4022	TESS Trained
Katie Hill, M.A.T.	7 years high school English	SEED 4063	TESS Trained
Holly Riesco, M.S. Ed, M.A., M.Ed.	15 years of secondary English; 2 years at UA as Senior Graduate Assistant and doctoral student	SEED 4063, SEED 4203	TESS Trained
Martha Sandven	10 years drama and playwriting workshops; 13 years high school English	SEED 3283, SEED 4063	TESS Trained
Peggy, Ward, Ph. D.	18 years of 9-12 grade science (life and physical), 4 years at community college 10 th year at UA	CIED 3033, SEED 4022, CIED 4285	TESS Trained

b. Provide a listing of faculty who will be teaching courses via distance learning technology, and indicate the courses and online teaching experience for each instructor.

CIED 1003:

Dr. Derrick Mears, Clinical Associate Professor in CIED. Dr. Meers teaches in the Education Technology Program, an online program. He has been teaching at the UA for five years.

Dr. Betsy Orr, Associate Professor in CIED. Dr. Orr developed the class and has been teaching it for several years.

CIED 4023:

Dr. Kathleen Collins, Professor in CIED. Dr. Collins specializes in curricular development for special populations and has been teaching this course for a number of years. She developed the online module.

12. Institutional resources dedicated to program support

a. Describe the available human, fiscal, or physical resources available to support the program.

The Program Coordinator of Secondary Education, serving at the pleasure of the Department Head of Curriculum & Instruction, will facilitate the implementation of the program in concert with the involved faculty, the Office of Teacher Education, the College of Education & Health Professions, and the Fulbright College of Arts and Sciences. Additional resources for student success will be provided by the Professional Advisors in the College of Education & Health Professions and the Fulbright College of Arts and Sciences along with the Quality Writing Center in the Fulbright College of Arts and Sciences. No additional human, fiscal, or physical resources are needed to implement the program at this time.

b. Identify the availability of any specific or special needs that are essential to the program, such as science laboratories, special equipment, or specific technology.

None needed.

c. If any courses or academic support services will be provided by other institutions or organizations, include a copy of a signed Memorandum of Understanding (MOU) that outlines the responsibilities of each party and indicates the effective dates.

No courses or support services will be provided by other institutions or organizations.

13. Implementation Plan

a. Describe how the program will be implemented.

All faculty and coursework needed for program implementation are in place. BAT faculty and general pedagogy faculty along with the Content Area faculty in the College of Arts and Sciences at the University of Arkansas are working closely together to implement the program. Pending approval for implementation in Fall 2022, faculty have in place plans to interact with the 2022-23 freshman class by attending orientation and working with the Office of Teacher Education to identify students who express an interest in teaching as a career. Faculty will also meet with advisors in the College of Arts and Sciences and in the College of Education and Health Professions to answer questions about advising.

b. If a current program is being phased out to be replaced with the proposed new program, then indicate how students in the current program will be accommodated.

Not Applicable

Appendix A.: Syllabi and Course Descriptions--Pedagogy Courses: 40 hours

CIED 1003. Introduction to Technology in Education (Sp, Su, Fa). 3 Hours.

A study of computer technology as it relates to teacher education. This course introduces students interested in teacher education to the knowledge and skills required to demonstrate their proficiency in technology and learning.

Syllabus

CIED 1003: INTRODUCTION TO TECHNOLOGY IN EDUCATION

SYLLABUS

Please see the Course Manual for policy and procedure.

- 1. Program Affiliation:** Career and Technical Education
- 1.1 Course Number and Title:** CIED 1003: Introduction to Technology in Education
- Prerequisite:** None
- Meets:** Global Campus
- Offered:** Spring, Summer, Fall
- 1.2 Professor:** Betsy Orr, Ed.D.
borr@uark.edu
Peabody Hall, Room 315
Telephone: Email Dr. Orr for her cell phone number
Office hours: please email borr@uark.edu for an apt.

1.3 Textbooks and/or Supplementary Materials

- 1.3.1. Course manual (published in Blackboard)
- 1.3.2. University and instructor library
- 1.3.3. Curriculum frameworks from the Arkansas Department of Elementary and Secondary Education
- 1.3.4. Internet resources
- 1.3.5. Specialty professional organizations

Supplemental Textbooks

Ciampa, M. (2014). Security awareness: Applying practical security in your world. Cengage Learning: Boston, MA.

Danielson, C. (2009). Implementing the framework for teaching in enhancing professional practice. ASCD, Alexandria, VA.

Forcier, R. C. & Descy, D. E. (2005). The computer as an educational tool: Productivity and problem solving (4th ed.). Pearson Merrill Prentice Hall: Columbus, OH.

Hartnell-young, E. & Morriss, M. (2007). Digital portfolios. Corwin Press: Thousand Oaks, CA.

Howland, J. L., Johassen, D. & Marra R. M. (2012). Meaningful learning with technology. (4th ed.) Pearson: Boston, MA.

Miller, M. (2010). Google apps. Prentice Hall: Columbus, OH.

Montgomery, K. K. & Wiley, D. A. (2008). Building e-portfolios using PowerPoint: A guide for educators. Sage Publications: Los Angeles, CA.

Morley, D. & Parker, C. S. (2006). Understanding computers: Today and tomorrow. (10th ed.) Thomson Course Technology, Boston: MA.

Morrison, G. R. & Lowther, D. L. (2010). Integrating computer technology into the classroom. (4th ed.) Pearson: Boston, MA.

O'Bannon, B. W. & Puckett, K. (2010). Preparing to use technology. Pearson: Boston, MA.

Powell, S. D. (2012). Your introduction to education. Pearson: Boston, MA.

Recesso, A. & Orrill, C. (2008). Integrating technology into teaching. Houghton Mifflin Company: New York, NY.

Richardson, W. (2009). Blogs, wikis, podcasts and other powerful web tools for the classrooms. Corwin Press: Thousand Oaks, CA.

Ryan, K., Cooper, J. M., & Tauer, S. (2008). Teaching for student learning: Becoming a master teacher. Houghton Mifflin Company: New York, NY.

Smaldino, S. E., Russell, J. D., Heinich, R. & Molenda, M. (2012). Instructional technology and media for learning (8th ed.) Pearson Merrill Prentice Hall: Columbus, OH.

Shelly, G. B., Cashman, T. J., Gunter, G. A. & Gunter, R. E. (2006). Teachers discovering computers: Integrating technology and digital media in the classroom. Thomson Course Technology: Boston, MA.

PLEASE READ THE COURSE MANUAL FOR ADDITIONAL INFORMATION.

Stair, R. M. & Reynolds, G. W. (2016). Principles of information systems. Cengage Learning: Boston, MA.

Thorsen, C. (2009). Tech tactics. Allyn and Bacon: Boston, MA.

Vermatt, M. E. (2014) Microsoft office 2013: Introductory. Cengage Learning: Boston, MA.

Watkins, R. (2005). E-learning activities. John Wiley & Sons: San Francisco, CA.

Weixel, S., Fulton, J., Barksdale, K., Morse, C. & Morse, B. (2004). Multimedia basics. Thomson Course Technology: Boston, MA.

Williams, R. & Tollett, J. (2006). The non-designer's web book. Peachpit Press: Berkeley, CA.

Wolber, D., Abelson, H., Spertus, E. & Looney, L. (2015). App Inventor 2: Create your own android apps. O'Reilly Media: Sebastopol, CA

Internet Resources

Arkansas Computer Science Frameworks

<http://www.arkansased.gov/divisions/learning-services/curriculum-and-instruction/curriculum-framework-documents/computer-science>

Arkansas Department of Elementary and Secondary Education

<http://www.arkansased.gov/>

Arkansas Department of Career Education (Agricultural Science, Business Education, Family and Consumer Science, Technology Education)

<http://ace.arkansas.gov/cte/informationForms/curriculumFrameworks/Pages/default.aspx>

Arkansas Science Curriculum Frameworks

<http://www.arkansased.gov/divisions/learning-services/curriculum-and-instruction/curriculum-framework-documents/science>

Career and Technical Education Curriculum Frameworks (CATE students)

<http://ace.arkansas.gov/cte/informationForms/curriculumFrameworks/Pages/default.aspx>

Charlotte Danielson: A Framework for Teaching

<https://danielsongroup.org/framework/>

<http://tpep-wa.org/wp-content/uploads/Danielson-at-a-glance.pdf>

Charlotte Danielson: A Framework for Teaching Evaluation Instrument (2011)

<http://tpep-wa.org/wp-content/uploads/the-framework-for-teaching-evaluation-instrument-2011.pdf>

Charlotte Danielson: A Framework for Teaching Evaluation Instrument (2013)

<file:///C:/Users/Betsy/Desktop/2013-framework-for-teaching-evaluation-instrument.pdf>

Common Core State Standards

<http://www.arkansased.gov/divisions/learning-services/curriculum-and-instruction/common-core-state-standards>

PLEASE READ THE COURSE MANUAL FOR ADDITIONAL INFORMATION.

Curriculum Framework Documents

<http://www.arkansased.gov/divisions/learning-services/curriculum-and-instruction/curriculum-framework-documents>

International Society for Technology in Education (ISTE)

<http://www.iste.org/welcome.aspx>

1.4 Chalk and Wire Policy

Chalk and Wire is not a required component of this course.

2. Course Description/Justification

2.1 Catalog Description: A study of computer technology as it relates to teacher education. This course introduces students interested in teacher education to the knowledge and skills required to demonstrate their proficiency in technology and learning.

2.2 Relationship to Knowledge Base: Basic Level

This course is primarily related to the Scholar-Practitioner Model as one of the basic level courses. The course looks at ways in which technology may be used as a tool to facilitate changes in the way teachers teach and students learn. The course is enhanced with supplemental activities that prepare scholar-practitioners to incorporate new trends in computer technology into the educational settings. Scholar-practitioners will have the opportunity to utilize technology that enhances the instructional process.

3. Goals and Objectives

3.1 Goals

This course is designed to provide an overview of how technology can be used as a tool to enhance classroom teaching and student learning. Main emphasis will be placed on the hands-on learning of software applications that are widely used in education programs as well as emerging trends and issues in computer technology. Classroom teachers and educational leaders must apply their knowledge of pedagogy, learning theory, technology, and assessment techniques in order to address the needs of all learners.

All candidates pursuing degrees in the College of Education and Health Professions are expected to apply the principles of the conceptual framework as *Scholar Practitioners*. The scholar practitioner reflects a professional who is knowledgeable about subject matter and pedagogy; skillful in teaching and managing classrooms and schools; caring about students, families, school staff and the community; and constantly inquiring to better the profession and increase the success of students, schools and the community. The scholar practitioner is **knowledgeable, skillful, caring and inquiring**.

For a copy of the Conceptual Framework document go to the following site:

https://ep3.chalkandwire.com/ep2_uark/SecureUrlPage.aspx?urlId=55271518&PageId=138178&u=guest&cus=164

The specific goal is this course is to

3.1.1. Provide an overview of how technology can be used as a tool to enhance classroom teaching and student learning. Main emphasis will be placed on the hands-on learning of software applications that are widely used in education programs as well as emerging trends and issues in computer technology. Classroom teachers and educational leaders must apply their knowledge of pedagogy, learning theory, technology, and assessment techniques in order to address the needs of all learners.

3.2. Objectives

Upon completion of this course the student should be able to:

- 3.2.1. Demonstrate introductory knowledge, skills, and understanding of concepts related to technology. (Domain 1: Planning and Preparation, Domain 2: Classroom Environment)
- 3.2.2. Identify and utilize the types of computer equipment, applications and software needed to enhance curriculum using the Arkansas Curriculum Frameworks. (Domain 1: Planning and Preparation)
- 3.2.3. Recognize how to access, evaluate, and use information to improve teaching and learning. (Domain 1: Planning and Preparation, Domain 3: Instruction)
- 3.2.4. Use computer applications and tools to design instruction. (Domain 3: Instruction/ ATS 4)
- 3.2.5. Implement technology educational materials. (Domain 1: Planning and Preparation, Domain 3: Instruction/ ATS 5)
- 3.2.7. Identify Internet resources for facilitating learning and emerging technologies. (Domain 1: Planning and Preparation/ ATS 4)
- 3.2.8. Explore, evaluate and use technology resources (software, tools, etc.) (Domain 1: Planning and Preparation, Domain 3: Instruction / ATS 4)

4. Student Activities and Experiences

Accommodations

Students with Disabilities: University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Academic Integrity

The Academic Integrity policy is strictly adhered to in this course. The policy should be reviewed at <http://catalogofstudies.uark.edu/2882.php> The Academic Integrity Sanction Rubric should be reviewed at <http://catalogofstudies.uark.edu/2882.php>

The application of the University of Arkansas Academic Integrity Policy will be fully adhered to in this course. Grades and degrees earned by dishonest means devalue those earned by all students; therefore, it is important that students are aware of the University of Arkansas Academic Integrity Policy. Academic dishonesty involves acts, which may subvert or compromise the integrity of the educational process.

"As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of student and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail."

"Each University of Arkansas student is required to be familiar with and abide by the university's Academic Integrity Policy' which may be found at [http:// provost.uark.edu/](http://provost.uark.edu/). Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor."

Tape-recording and/or any other form of electronic capturing of lectures is expressly forbidden. State common law and federal copyright law protect my syllabus and lectures. They are my own original expression and I record my lectures at the same time that I deliver them in order to secure protection. Whereas you are authorized to take notes in class thereby creating a derivative work from my lecture, the authorization extends only to making one set of notes for your own personal use and no other use. You are not authorized to record my lectures, to provide your notes to anyone else or to make any commercial use of them without express prior permission from me. Persons authorized to take notes for the Center for Educational Access, for the benefit of students registered with the Center, will be permitted to do so, but such use still is limited to personal, non-commercial use. Similarly, you are permitted to reproduce notes for a student in this class who has missed class due to authorized travel, absence due to illness, etc. However, to be clear, any class notes must not be sold or made available for any commercial use.

Collaboration, working with another student enrolled in any section of CIED 1003, or any working with another individual on any of the assignments in this course are strictly forbidden. All work submitted by students in this class must be expressly their own unique work. Copying any work from another student's paper is not allowed.

Examples of violations, but not limited to

1. Collaborating with another student or person to work on assignments in this course. One example of collaboration is looking up resources for assignments together, writing assignments together, discussing responses to assignments with another person to obtain additional information.
2. Submitting work as your own when you did not create the work.
3. Submitting work that has been previously offered for credit in another course.
4. Falsification of participation. Having someone else submit your work.
5. Plagiarizing, that is, one's own work, the words, ideas, or arguments of another person or using the work of another without appropriate attribution by quotation, reference, or footnote. Plagiarizing often leads the reader to believe that the person that submitted the work actually created the work.
6. Loaning a copy of your submitted work to another student or person.
7. Substituting your name on another student's or person's paper to lead the reader to believe that you created and/or developed the work

Inclement Weather

Inclement weather does not affect online courses. Due dates do not change because of inclement weather. If a due date needs to be changed because of a **statewide outage** your Instructor will post the revised due date in Blackboard.

For information regarding whether the university is closed or an inclement weather day is declared (please remember, this course is not affected by inclement weather), use the following sources:

1. See the inclement weather web site at <http://emergency.uark.edu/11272.php>
2. Call 479-575-7000 or the university switchboard at 575-2000 for recorded announcements about closings.
3. Check voice mail for announcements.
4. Listen to KUAF Radio, 91.3 FM, or other local radio and television stations for announcements.
5. Contact your supervisor.

If the university remains open, no announcement will be made.

This is an online class; therefore, inclement weather does not postpone due dates. All due dates are adhered to in this course unless the Instructor determines otherwise.

4.1. Assignments/Tasks

Grades for each student will be based on the assignments listed in Blackboard. Directions and grading rubrics for all of the assignments are provided in the Assignments & Rubrics link in Blackboard. The Course Manual and class materials are published in Blackboard. Other assignments will be required as needed and they will be published in Blackboard. Assignments are subject to change as needed.

All assignments require the use of a PC. All assignment directions are given correctly for PC users.

5. Content Outline (tentative, changes each semester based on the needs of the learners)

- 5.1. Goal Statement
- 5.2. Google News
- 5.3. Mullins Library
- 5.4. Google Scholar
- 5.5. Teacher Tube
- 5.6. Quizlet
- 5.7. Jeopardy Lab
- 5.8. Jeopardy Game Review
- 5.9. Magazine Cover
- 5.10. Motivational Poster
- 5.11. Introduction to Coding
- 5.12. Coding – Moana: Wayfinding with Code
- 5.13. Coding – Code with Anna and Elsa
- 5.14. Design Your Own Business Card
- 5.15. Using Prezi
- 5.16. Creating a Personal Blog
- 5.17. Blogging Boot Camp
- 5.18. Weebly Web Page, Part 1
- 5.18. Weebly Web Page, Part 2
- 5.19. Survey Monkey (fall and spring semesters only)
- 5.21. Other Assignments as Needed

6. Evaluation Policies

- 6.1. Grades for the course will be based on successful completion of all required assignments **by the due date and time**. Grading rubrics, due dates and times and the Course Manual are published in Blackboard. All assignments must be submitted via Blackboard. Submissions are not accepted nor are they graded if submitted via email. Course assignments must be submitted in the correct assignment submission link.
- Due dates are strictly adhered to in this course. The only exceptions made are if you are in the hospital or if there is a death in the immediate family. Appropriate documentation must be provided for both. If there is an immediate death in the family please provide the url of the obituary or the funeral program. Hospital document may include admission papers. If your hospital stay is for a scheduled test or surgery you must complete the assignment in advance. Exceptions are only made for emergency surgeries (no advance notice was known by you). Athletes must submit assignments by the due date/time. Because this is an online course all students should be able to meet the deadline and additional time to complete assignments is not a factor in this course.
- Any url that is required for an assignment **MUST** be working correctly by the due date/time. Frequently students will submit the url to the main Weebly, Blogger, Prezi, Teacher Tube, coding or Jeopardy web (those are just examples) site but not the url to the student's weebly, blog, Prezi, coding or Jeopardy game. This is equivalent to not submitting the assignment. Late submissions are not accepted for full credit. The url must be correct at the time the assignment is due.
- Grades are determined in the following ways:
- Points allocated on the grading rubrics will be used to grade all assignments.
- If one day late you will be allowed to receive half credit. If Blackboard shows that you submitted the assignment after the due date/time you will receive half credit for the assignment. **Having an assignment clear Blackboard at 4:31 PM is considered late.** Anything submitted 24 hours or more after the due date and time will be awarded zero points.
- Blackboard will have percentage grades available and updated after each assignment is graded. If you do not see this information please contact Blackboard Help.
- Important notes about Blackboard: Blackboard will not show that you submitted an assignment at the time you hit *Submit*. Instead, the time and date provided will be the time and date that it was cleared in Blackboard. Due to server demands on your computer or on the Blackboard server it may occasionally take longer to clear. It is highly recommended that you submit your assignment several hours before they are due; the ideal situation would be to submit your assignment at least 24 – 48 hours before the due date/time. Please read the Course Manual for more information
- 6.2. Grades will be assigned using the scale below:

A = Distinguished – 100% - 91%
B = High Quality – 90% - 81%
C = Acceptable – 80% - 71%
D = Poor Quality – 70% – 61%

F = Not Acceptable – below 61%

Extra credit will not be provided at the end of this course. Emails asking for extra credit at the end of the semester will not be responded to. Please do your best and adhere to deadlines and you will not be faced with needing a “better” grade.

- 6.3. Incomplete Policy: Students will not be given an incomplete grade in the course without sound reason and documented evidence. **In any case, for a student to receive an incomplete, he or she must be passing and must have completed a significant portion of the course.**

7. Syllabus Change

The Instructor reserves the right to make changes as necessary to this syllabus. If changes are made, advance notification will be given to the class.

CIED 1013. Introduction to Education (Sp, Fa). 3 Hours.

Integrates psychological, sociological, and philosophical foundations of education with concurrent involvement in field experiences. Encourages prospective teachers to become reflective practitioners by emphasizing organization of school systems, planning and implementation of effective classroom environments, development of teaching styles, and new directions in education. An 18-hour early field experience designed to give prospective teachers opportunities to observe and participate in a variety of school settings is incorporated in this introductory course to education.

Syllabus

INTRODUCTION TO EDUCATION

CIED 1013: Introduction to Education: Lecture and Practicum
University of Arkansas College of Education and Health Professions
Department of Curriculum and Instruction
Class Dates and Times:
@TeachEd_UA

Instructor: Jennifer Beasley, Ed.D.

Phone: (office) 479-575-6195 (cell) 479-856-2535

REMIND Class Code: @cied10

Email: jgbeasle@uark.edu

Office Hours: Mondays 1-3:00pm

- COURSE DESCRIPTION:** Introduction to Education: Lecture integrates psychological, sociological, and philosophical foundations of education with concurrent involvement in field experiences. It encourages prospective teachers to become reflective practitioners by emphasizing organization of school systems, planning and implementation of effective classroom environments, developing of teaching styles, and new directions in education. The practicum component provides 18 hours field experience designed to give prospective teachers an opportunity to observe and to participate in a variety of school settings. It includes a variety of field-based activities to encourage personal reflection on the profession of teaching. Special focus is given to organization of school systems, effective classroom environments, teaching

styles, and new directions in education. Students are provided the opportunity to observe the educational process in two levels, elementary and junior high/middle school or high school. Twelve hours of observation take place in regularly scheduled school settings, and six hours come from alternative settings as explained under “Additional Observations” of this syllabus.

REQUIRED TEXTBOOK: THOSE WHO CAN, TEACH by Ryan & Cooper, 14th Edition, 2015, Cengage Learning (Belmont, California): *MindTAP printed access code* (MindTAP with eBook ISBN 9781305507630 or MindTAP bundle with loose-leaf textbook ISBN 9781305622913)

- II. **RELATIONSHIP TO KNOWLEDGE BASE:** Introduction to Education is an initial level course and is included in the Professional and Pedagogical standards. It is the first education course required and is a prerequisite for all other professional education courses. A letter grade of a “C” must be obtained in this introductory course before a student may advance to any other professional education course. This course links classroom theory with active involvement in public school settings. The course is designed to introduce students to the career of teaching and to the way education occurs in the classroom.
- III. **COMPETENCIES:** Upon completion of CIED 1013, students will be able to:
1. Describe the teaching/learning process based on observations and limited participation. (InTASC 1, 2, 3/ TESS DOMAIN 1)
 2. Recognize the practical applications of philosophical concepts in the classroom. (InTASC 1, 9)
 3. Reflect on personal experiences within education and recognize how personal experiences influence perceptions of education. (InTASC 9/ TESS DOMAIN 4)
 4. Delineate the predominant issues and social trends confronting contemporary education and the educational profession, including diversity and multiculturalism. (InTASC 3, 9, 10/ TESS DOMAINS 1, 4)
 5. Discuss teaching as a profession, including professional ethnics. (InTASC 9, 10/ TESS DOMAIN 4)
 6. Identify major historical events and persons who have influenced the progression and development of American education.
 7. Differentiate the various educational philosophies that undergird educational practice.
 8. Explain how educational philosophies influence the choice of curriculum and classroom instructional practices, including the utilization of technology in instruction.
 9. Develop a personal philosophy concerning teaching and learning. (InTASC 9, 10/ TESS DOMAIN 4)
 10. Reflect on personal experiences within education and recognize their influence on one’s perception of education.
 11. Delineate the predominant issues and societal trends confronting contemporary education and the educational profession, including societal problems, public school funding, multiculturalism, and educational reform. (InTASC 1, 2, 3/ TESS DOMAIN 1)

12. Discuss teaching as a profession, including professional ethics. (InTASC 9, 10/ TESS DOMAIN 4)
13. Describe the role of the law in education with an emphasis on the rights and responsibilities of teachers and learners. (InTASC 9/ TESS DOMAIN 4)
14. Analyze the impact of recent research and selected trends upon current and future practices of educators. (InTASC 4, 5/ TESS DOMAIN 3)

IV. COURSE REQUIREMENTS:

- A. **READINGS:** Students are required to purchase MindTAP, and readings assigned from the textbook and other sources, including electronic sources, must be read prior to the class session in which the readings will be discussed.

- B. **ARTICLE CRITIQUES:** This requirement involves reading and critiquing three articles from professional (Peer-Reviewed) journals pertaining to current topics in the field of education. The articles selected should be at least 5 pages long (a minimum), not including pages that are filled with graphics or pictures. In order to be current in the field of education, articles should be less than ten years old. Specific instructions for formatting a critique will be furnished in class. All articles are written using the style of writing expected at the collegiate level using the American Psychological Association (APA) guidelines. A resource for learning about this style can be found online by going to <http://owl.english.purdue.edu/>. It is recommended that each student carefully consider the rubric that will be used to grade the article critiques in order to comply with the standards that are set for this assignment.

- C. **PERSONAL PHILOSOPHY PAPER:** Each student will write a formal position paper describing his or her emerging personal philosophy of education. The position paper should portray a philosophy of education as it is related to the educational philosophies and theories studied in class. In addition, in developing the framework for a personal philosophy, the following guiding questions should be addressed:
 1. Which philosophy/philosophies of education seem most in line with my own beliefs?
 2. Based on my educational philosophy, what do I hope to achieve as a teacher?
 3. What events or people have influenced my beliefs about education?
 4. What will the learning environment of my classroom look like, based on my philosophy?
 5. What historical perspectives also support my philosophical ideas about education? What current research? What of my personal experiences?

*Other important ideas or questions discussed in class or that are based on personal experiences can be included in the framing of a personal philosophy. It is highly recommended that each student carefully consider the rubric that will be used to grade the personal philosophy papers in order to comply with the standards set for this assignment.

Additional Assignments

1. One Group Project/Final
2. Weekly Quizzes
3. Membership to Educators Rising
4. Attendance

THESE ASSIGNMENTS AS LISTED MAY BE ADDED TO OR ALTERED AT THE INSTRUCTOR'S DISCRETION IN ORDER TO MEET THE NEEDS OF THE CLASS

V: GRADING

1. Article Critiques: 3 assigned at 35 points each
2. Group Project/Final: 30 points
3. Philosophy Paper: 100 points
4. Weekly Quizzes: 10 or more at 10 points each
5. Attendance at the four scheduled observations in area schools= 120 points
6. Notes from the four scheduled observations in area schools = 120 points
7. Completed document identifying where/when the six flexible hours of observation occurred = 60 points
8. Typed reflection based on observation experiences for the six flexible hours of observation = 40 points.

TOTAL POINTS WILL VARY ACCORDING TO THE NUMBER OF QUIZZES or Possible Adjustments to the assignments made during the semester

Grading Scale: A=100-90. B=89-80. C=79-70. D=69-60. F=59 or lower.

IMPORTANT REMINDER! YOU MUST EARN AT LEAST A "C" FOR THE COURSE TO COUNT TOWARD YOUR DEGREE.

VI: ACADEMIC HONESTY

The application of the University of Arkansas Academic Honesty Policy, as stated in the Student Handbook, will be fully adhered to in this course. Academic dishonesty involves acts that may subvert or compromise the integrity of the educational process. Each student is responsible for being fully aware of the contents of the Academic Honesty Policy and of the possible consequences of disregarding that policy. Any work turned in by a student must be his or her own original work. Works from others that are referenced must be cited according to APA guidelines. The University of Arkansas Academic Honesty Policy can be located online at: <http://provost.uark.edu/245.php>. The APA guidelines for citations can be found online through OWL at :<http://owl.english.purdue.edu/>

VII. INCLEMENT WEATHER: All classes are cancelled when the university is closed. For the university weather policy, please see: <http://safety.uark.edu/inclement-weather/>

VIII. ATTENDANCE POLICY AND LATE WORK POLICY:

Attendance: "Student absences resulting from illness, family crisis, university-sponsored activities involving scholarship or leadership/participation responsibilities, jury duty or subpoena for court appearance, military duty, and religious observances are excusable according to university rules. The instructor has the right to require that the student provide appropriate documentation for any absence for which the student wishes to be excused. Moreover, during the first week of the semester, students must

give to the instructor a list of the religious observances that will affect their attendance.” (Academic Regulations, University of Arkansas Catalog of Studies) This course will meet only once a week and students with unexcused absences will lose discussion points for the class period. Any student who leaves during the half-time break, will lose half discussion points. Furthermore, more than one unexcused absence will result in a 10-point penalty on the final class grade. You are expected to have completed all assigned readings and to come to class with your readings, your notes from the readings, and questions and insights to share. Active participation in the course is essential and expected. Repeated tardiness could result in loss of participation points.

In regards to observation days:

A. If you cannot attend a scheduled observation, you must contact your instructor by phone or text at **LEAST 15 MINUTES PRIOR TO THE TIME YOU WERE SCHEDULED TO ENTER THE HOST SCHOOL CLASSROOM.**

B. You must follow up the initial contact with your instructor with an email fully explaining the reason for your absence, and this email must be sent by noon on the day absent.

BECAUSE OF SCHOOLS’ SCHEDULES, IT CAN BE VERY DIFFICULT TO MAKE UP A MISSED OBSERVATION.

C. Notes and reflection papers are due to be turned in and are always due at the very next class.

Makeup Policies: Late work will not be accepted without penalty. A 10 percent reduction in grade per day will be apportioned except in extraordinary circumstances (death in the family, serious illness, etc.). If you have an excused absence as defined above, you may take a makeup examination.

IX: STUDENTS WITH DISABILITIES

Students who have difficulty with learning tasks or with physical issues should contact the Center for Educational Access at: <http://www.uark.edu/ua/csd/>. The Americans with Disabilities Act (ADA) is a federal antidiscrimination 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. Moreover, the University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

X. EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at [**emergency.uark.edu**](http://emergency.uark.edu)

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel.
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.

- Stay in the center of the room, away from exterior walls, windows and doors.

Violence/Active Shooter (CADD)

- **CALL 9-1-1**
- **AVOID- if possible, self-evacuate to a safe area outside the building. Follow directions of police officers.**
- **DENY- Barricade the door with desks, chairs, bookcases or any items available. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by the police that it is safe to come out.**
- **DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and /or defend yourself and others from attack.**

XI. INFORMATION ON THE ADDITIONAL 6 OBSERVATION HOURS

1. In addition to the observations at the two public schools, students are required to spend a minimum of six hours in additional observations. These observations are known as “flexible hours” and provide opportunities to observe school settings that may be outside of the traditional classroom. Students are to complete the Flexible Hours Form and are to write a two page reflection summary regarding these additional observations. The reflection summary should focus on what was learned during these observations that occurred outside of the regularly scheduled observations.
2. Students may choose from a variety of observation experiences and must obtain permission from the appropriate officials (principal, teacher etc.) before observing in classrooms or professional meetings such as a Teacher In Service Meeting.
3. The types of observation choices are listed below. The amount of observation time that can be counted is provided and those that require permission are identified by an “*”.

Professional Meetings: you may choose one of the following.

- a. School Board meeting (Count up to one hour)
- b. Faculty meeting * (Count up to one hour)
- c. Teacher In-service * (Count up to one hour)
- d. Other professional meetings with prior approval from your Instructor (count up to one hour)

Additional Class Observations * (No limit-count actual time spent)

- a. Special Education*
- b. English as a Second Language (ESL)*
- c. Gifted and Talented*
- d. Reading Recovery (elementary schools)*
- e. Reading Specialist*
- f. Speech/Hearing Impaired Specialist*
- g. Regular Classrooms*
- h. Head Start or Preschool* (Elementary, Art, Music and P.E. Majors only)
- i. Lunch room/playground*

Extracurricular Activities (all public schools, not college) You may choose up

to 2.

- a. Athletic practice* (count up to 2 hours)
- b. Music/choir practice* (count up to 2 hours)
- c. Drama practice* (count up to 2 hours)
- d. Athletic contests (limit of 1 and may count up to 2 hours)
- e. Performances (Count up to 1 hour for each observed)
- f. Special Assemblies* (Count up to 1 hour)
- g. Field Trips* (Count up to 2 hours)

XII. PROFESSIONALISM:

- A. While observing schools, CIED 1013 students are to engage in professional behavior and dress, always remembering that they are the guests in the host schools and that they are representing the University of Arkansas. Not adhering to the host school rules or to guidelines will lead to dismissal and a failing grade.
- B. **STUDENTS ARE REQUIRED TO DRESS APPROPRIATELY/PROFESSIONALLY. THIS MEANS NO JEANS OF ANY COLOR OR ANY JEAN MATERIAL, NO TANK TOPS, NO TEE SHIRTS, NO SHIRTS WITH WRITING ON THEM, NO HATS OR CAPS, NO FLIP-FLOPS, NO SEE-THROUGH CLOTHING, NO DRESSES, NO TIGHTS WITH SWEATERS, NO LOW-CUT TOPS, NO TIGHT FORM-FITTING PANTS.**
- C. **STUDENTS WITH MULTIPLE BODY PIERCINGS MAY BE ASKED TO REMOVE SOME OF THEIR JEWELRY. TATTOOS MAY NEED TO BE COVERED.**
- D. **NO GUM CHEWING DURING THE OBSERVATIONS AND NO EATING OR DRINKING.**
- E. **SO, WHAT IS ALLOWED? DRESS SLACKS, KHAKI PANTS, DRESS SANDALS OR SHOES, PROFESSIONAL LOOKING DRESS SHIRTS/TOPS**
- F. **IT DOES NOT MATTER WHAT YOU SEE TEACHERS IN THE HOST SCHOOL WEARING, PLEASE ABIDE BY THE GUIDELINES.**
- G. **ALL PUBLIC SCHOOLS ARE TOBACCO-FREE/DRUG FREE/WEAPON FREE ZONES AND THIS INCLUDES ALL SCHOOL PROPERTY, EVEN THE PARKING LOT!!!!**
- H. **BE AWARE OF YOUR LANGUAGE (including grammar and use of appropriate language).**
- I. **NO ELECTRONIC DEVICES OF ANY KIND! IF YOU ARE DEALING WITH AN EMERGENCY, SUCH AS A RELATIVE IN A HOSPITAL, NOTIFY YOUR INSTRUCTOR. EACH HOST SCHOOL HAS ITS OWN SET OF GUIDELINES AS TO WHEN,WHERE, AND HOW EMERGENCY NOTICES ARE TO BE HANDLED.**
- J. Students who need to vary from the allowed apparel due to religious reasons may make special arrangements with the instructor.

CLASS SCHEDULE (Monday Class)

DATE	TOPICS/ASSIGNMENTS
August 21 (1)	<p>Welcome to UARK - Intro to Education and the practicum program expectations</p> <p>Introduction to Course – Introduce and review syllabus. Assign Chapter. 1. Organize Carpools. Introduce concept of Article Critiques. Assign questions p. xxi, why I want to be a teacher, due on the 29th.</p> <p>READ: Chapter 1</p> <p>HOMEWORK: Quiz 1</p>
August 28 (2)	<p>What is School For? - Purposes of education (and what happens if we fail!) Do get acquainted activity “its all about me”. Review Practicum guidelines. Update carpools. Assign chapters 2 & 3. Next week is Labor Day!</p> <p>READ: Chapter 2</p> <p>WATCH: Video Response assignment</p> <p>HOMEWORK: Chpt 2 + Video response</p>
September 4 (3)	Labor Day – Class
September 11 (4)	1 st observation at Greenland Elementary School
September 18 (5)	<p>READ: Chapter 3</p> <p>HOMEWORK: Chapter 3 Quiz, Notes and Reflections from observations are due next week.</p> <p>Who are Today's Students? - Changing demographics and diversification in the classroom, inclusivist educational practices. Back on Campus! Complete preparations for writing 1st critiques/ class trip to Mullins.</p> <p>READ:</p> <p>HOMEWORK: 1st Article Critique.</p>
September 25 (6)	2 nd Observation at Greenland Elementary School. Notes/reflection from last week are due.
Oct 2 (7)	<p>HOMEWORK: Notes and Reflections from observation are due next week.</p> <p>Risk Factors - Generic risk factors, teaching in the low socioeconomic school district and poverty-specific risk factors. 1st Article Critique is due. Class discussion on diversity. Notes/reflection from 9-25 are due today.</p> <p>READ: Chapter 4</p> <p>WATCH: Social Emotional Development Video Response</p> <p>HOMEWORK: Chpt 4 Quiz</p>
October 9 (8)	Philosophy of Education - B.F. Skinner. Behaviorist philosophy vs. behavioristic methodology in the classroom & classroom management. SECOND ARTICLE Critique Assigned for Oct 23.

October 16 (9) October 23 (10)	<p>READ: Chapter 5 & 6 WATCH: Choose from 1 of 3 videos on literacy HOMEWORK: Chapter 5 & 6 Quiz; 2nd Article Review Due October 23</p> <p>FALL BREAK On Oct 16-Monday and Oct 17-Tuesday SECOND ROTATION begins. Observe at Springdale High School. SECOND ARTICLE CRITIQUE DUE TODAY AND WILL SERVE AS THE MIDTERM!</p>
October 30 (11)	<p>HOMEWORK: Notes and Reflections from observations are due next week; Third article review 2nd observation at Springdale High School. Notes/reflection from 10-26-15 due today. THIRD ARTICLE CRITIQUE DUE TODAY! Assign Chapter 9</p>
November 6 (12)	<p>READ: Chapter 9 HOMEWORK: Quiz, Chapter 9; Notes and Reflections from observation are due next week. Philosophy of Education - John Dewey. Progressive education, school & social change, democracy in the classroom, pragmatic (activity-based) education. BACK ON CAMPUS! Lecture/discussion of Personal Educational Philosophy/ steps to preparing a philosophy.</p>
November 13 (13)	<p>HOMEWORK: Choice in Education, Focus Assignment Philosophy of Education - Jean Piaget. Constructivism and cognitive development theory in the classroom. Lecture on concept of educational philosophy. Group work on Philosophy Papers/prepare an outline. Explanation of projects for “final” provided. Read Chapter 7. READ: Chapter 7</p>
November 20 (14)	<p>WATCH: Choose 1 of 3 technology videos HOMEWORK: Chpt 7 Quiz; Philosophy paper rough draft Technology in the Classroom - what drives it?, how is it changing?, how does the teacher cope with it? Continue discussion of educational philosophies. Rough drafts due/ pair share with a classmate. FYI: Thanksgiving break = Wed Nov 22 and Thur 23 and Fri Nov 24</p>
November 27 (15)	<p>HOMEWORK: Philosophy Papers final draft Characteristics of an Effective Teacher - big questions every teacher must continually ask themselves and reflect on. Philosophy papers due. Begin presentation of final projects. Read Chapter 8. Flex Hours Due</p>
December 4 (16)	<p>READ: Chapter 8 WATCH: Video Case Response HOMEWORK: Chpt 8 Quiz Ethical & Legal Issues in the Classroom - Protecting yourself by maintaining a well-documented classroom. Complete final projects. (Guest Speaker)</p>

December 11 (17) Students who elect to take the traditional final will do so on the assigned date of Exam Week. Monday, December 11 during our regular class time.

CIED 2083 Innovation and Creativity in Daily Practice. 3 hours. Fa. Sp. Arts integration course including the ideas, design, and implementation of practices in the classroom, board room, and professional field that enrich the experiences of all stakeholders while building right-brain thinking skills for the new millennium.

**University of Arkansas, College of Education and Health Professions
Department of Curriculum and Instruction**

Program Affiliation: Secondary Education, Bachelor of Arts in Teaching

Course Number and Alt Title: CIED 2083 Innovation and Creativity in Education

Catalog Description: This is a course in arts integration including the ideas, design, and implementation of practices in the classroom, board room, and professional field that enrich the experiences of all stakeholders while building right-brain thinking skills for the 21st Century.

Prerequisite: NONE

Faculty Contact: Chris Goering, Professor, English Education, cgoering@uark.edu
Instructor:
XXXXXXX

Relationship to knowledge Base: EMERGING PROFESSIONAL

This course teaches future teachers the value of integrating the arts in daily practices. Participants will gain knowledge of the paradigm of the arts as an integral part of the achievement of non-arts related goals. The course will engage the participants in a variety of hands-on learning experiences with artists. Ultimately, participants will learn how to analyze and plan relevant and meaningful experiences in which artist/educators and other collaborators team together in contemporary educational and professional settings.

Goals: This course is designed to provide emerging professionals with a solid foundation of understanding of the value of the visual and performing arts as both necessary and fruitful components in the contemporary classroom, business place, and community. The course will guide future teachers in a series of educational and hands-on experiences to support the regular practice of arts integration in the pursuit of professional objectives.

Competencies:

Upon completion of this course, students should be able to:

1. Define arts integration and differentiate between definitions
2. Identify ways and means to integrate the arts into daily practice

3. Understand the roles of collaborators in arts integration practices
4. Recognize how the visual and performing arts can both enrich and facilitate learning
5. Adapt educational and professional agendas to integrate the arts
6. Collaborate with artists and non-artists to pursue goals and objectives
7. Reflect upon the efficacy of the arts in pursuing goals and objectives
8. Use a variety of collaborative strategies for artists and professionals working together
9. Devise plans for successful practice of arts integration in the classroom and workplace
10. Articulate the key concepts, principles, and overarching themes of the discipline of education (3.3)
11. Analyze theories, data, and methods of education to explain individual, group, and institutional interactions (3.3)
12. Integrate and use evidence-based theories to explain various types of human interaction through written and oral communication.

Content:

1. Definitional issues of arts integration
2. Different strategies for integrating visual and performing arts in all environments
3. Strategies for collaboration between professional artists and other professionals
4. Adaptation of agendas to incorporate artists and the arts
5. Resourcing of academic and professional information
6. Professional standards for arts integration in education

Evaluation:

Assignments	Percentage	Pts Available
Class Participation/In-class Modeling	25.00%	100
Multimedia Gallery	11.00%	50
Web Search	10.00%	40
Body Biography	10.00%	40
*Arts Integration Instruction Analysis	10.00%	40
Student Choice Project	15.00 %	60
Outline for Integration	10.00%	40
Reflective Project	9.00%	30
TOTAL	100.00%	400

*University of Arkansas General Education Learning Outcome 3.3

Syllabus Changes:

The instructor reserves the right to make changes as necessary to this syllabus. If changes are made, advance notification will be given to the class.

Grading Scale:

100-90% = A

89-80% = B

79-70% = C

69-00% = F

Academic Honesty:

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's "Academic Integrity Policy," which may be found at <http://provost.uark.edu/>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Accommodations:

Students with disabilities requesting reasonable accommodations must first register with the Center for Students with Disabilities (CSD). The CSD is located in the Arkansas Union, room 104, but registration can be done online through the link provided. The CSD provides documentation to students with disabilities who must then provide this documentation to their course instructors. Students with disabilities should notify their course instructors of their need for reasonable accommodations in a timely manner to ensure that sufficient time to arrange and implement effective and reasonable accommodations. A typical time frame for arranging reasonable accommodations for students who are registered with the CSD is approximately one to two weeks.

Classroom Behavior:

Appropriate classroom behavior is expected of the instructor and all students. Inappropriate and disruptive classroom behavior (inappropriate language and gestures, class disruptions, disrespect to other students or instructor, and other behavior determined by the instructor) will not be tolerated and will result in possible removal from the class and/or disciplinary action as per the student handbook.

Inclement Weather:

In case of inclement weather, class will be held unless cancelled by the University of Arkansas. If classes have not been cancelled and the student feels it is too dangerous to come to class because of the weather, it is the responsibility of the student to make up missed assignments and be prepared for the next class meeting.

Course Resources: University library Professors' libraries Appropriate media and texts

Research Base:

Texts

Required (to purchase):

Pink, Daniel H. (2005) *A whole new mind: Why right-brainers will rule the future*. New York: Penguin.
Booth, Eric. (2001) *The Everyday Work of Art*. iUniverse.com.
Donahue, David and Jennifer Stuart, Eds. (2010) *Artful Teaching: Integrating the Arts for Understanding Across the Curriculum, K-8*. Teachers College Press.

Required (access provided by professor):

The College Board. (2011). *International arts education standards: a survey of the arts education standards and practices of fifteen countries and regions*.

Silverstein, L., & Layne, S. (2010) Defining Arts Integration. *The Kennedy Center's Changing Education Through the Arts (CETA) Program*, 1-22.

Recommended:

Cameron, J. (2002). *The artist's way: A spiritual path to higher creativity* (10th ed). New York: Putnam.

Course Requirements:

Read selected articles and reports

Read selected chapters from required texts

Listen/Watch selected recordings of lectures and interviews in the multimedia archives on Arts Edge (artsedge.kennedy-center.org)

Complete Various Class Projects (See Section VI: Evaluation)

Some projects will require individual effort while others will depend upon group effort. Some will be completed in class while others will require additional time outside of class. These projects will provide models of activities and assessments you may use/adapt in your own practice. Percentage weights vary. Selected project summaries and rubrics follow.

Complete Arts Integration Instruction Analysis Project (UA General Education Learning Outcome 3.3)

CLASS PROJECTS

CLASS PARTICIPATION/IN-CLASS MODELING (40 points possible, 25% of grade)

INSTRUCTIONS: This course includes a series of four integrated arts experiences that will be co-facilitated by guest artist/educators. You are expected to invest fully in these active learning lessons and reflect upon them when guided to do so. You will also be expected to write reflections on experiences as directed by the instructor. Participation in all class activities compose ¼ of the grade in this course.

MULTIMEDIA GALLERY: THE ARTS IN MY COMMUNITY (50 points possible, 11% of grade)

INSTRUCTIONS: For this assignment, you will create a photo gallery of eight (8) images, sounds, and/or videos from the community which capture the visual and performing arts as they influence daily life and learning. Take your favorite hand-held device (phone, iPad, camera, or otherwise) out into the community and capture images and recordings of the visual and performing arts as they are impacting the thinking and actions of people of all ages. You might consider taking renewed look at the artwork, posters, or music that surround you on a daily basis. Imbed these files in a document to share with the class. Please write eight (8) brief (2-5 sentence) narratives to support your selections.

WEB SEARCH (40 points possible, 10% of grade)

INSTRUCTIONS: For this assignment, you must investigate and catalogue 10 resources on the web. Please search wisely. You are on the hunt for resources that help artists and non-artists work together to pursue meaningful educational and professional objectives. Create a digital presentation in which you document your sources and explain how they help guide arts integration. Your final product should include links as well as brief explanations of how the sites you identified could be useful in the regular practice of arts integration. You might find a combination of websites, articles, pdf.'s, TED talks, videos, journal articles, or otherwise. Ultimately, create a link to your web search so that it can be found easily by your classmates (on YouTube, a blog, Facebook, or other social media.) You will present this in class, and your final presentation should be 10-15 minutes in length.

BODY BIOGRAPHY (40 points possible, 10% of grade)

INSTRUCTIONS: For this assignment, you will create a figure of an individual who is successfully integrating the arts into professional practice. Include 10 features of this individual. For example, consider their head (thoughts/ideas), heart (values), hands (what they hold/keep/do), legs (where they go/what they do), and feet (what grounds them). Although you will not be evaluated on the artistic merit of your drawing, your work should be neat and complete. Strategic use of graphics, shapes, and colors is encouraged.

ADAPTATION OF AGENDA/PLANNING (40 points possible, 10% of grade)

INSTRUCTIONS: This project requires you to examine a typical agenda that you might have for a meeting or activity in your professional life. This may be an actual or a fictional agenda that would suit your daily practice. You will adapt the agenda to integrate visual and/or performing arts strategies that could enrich the learning and experience of those who participate. You must clearly outline the strategies that you will use as well as the outcomes you expect to achieve. You may create this in any format that you see fit. Please write a one page explanation in which you articulate the rationale for your selections.

OUTLINE FOR INTEGRATION (40 points possible, 10% of grade)

INSTRUCTIONS: So, what are you going to do in the future? Take some time to create a meaningful outline of at least three strategies that you will use over the next 6 months to integrate the arts into your professional practice. You may create this outline as a power point, a poster, a brochure, a play, or a music video. Get creative with your plans!

REFLECTIVE PROJECT (30 points possible, 9% of grade)

INSTRUCTIONS: This assignment requires you to reflect upon who you were at the beginning of this course and who you are now. Think in terms of your paradigm about artists and professionals working as a unit. Reflect upon what you have learned and practiced. Your final reflection will exemplify the integration of both the arts and professional practices that are germane to your daily practice. You will see examples and receive more instruction before you begin this final assignment.

ARTS INTEGRATION INSTRUCTION ANALYSIS (40 points possible, 10% of grade, *)

Students in this course will analyze videos of arts integrated teaching as it relates to the discipline of education and specifically how it connects to theories of learning. Arts integration is an approach to teaching and learning that positions students as creators and meets evolving objectives both in an artform and in a curricular area. For example, an arts integrated approach to teaching English Language Arts would be to have students write and perform songs that explicate a character in a novel or setting in a play.

INSTRUCTIONS: This video lesson plan assessment and presentation will be completed digitally through a screen sharing software like Zoom or screencastify where you will stop the video, analyze the elements of arts integration through the lens of the discipline of education and associated theories of learning, and offer your informed commentary on what the teacher and students are creating. These videos will be uploaded and assessed through Blackboard and presented in class.

*University of Arkansas General Education Learning Outcome 3.3

ESDT 3223: American Education History (Su, Fa, Sp). 3 Hours.

This course is designed to offer a comprehensive study of the history of the American education system. Students completing this course will be able to document the diverse and often competing influences into what has become the public school structure, as well as, the second system of American schools, parochial schools, arising out of the schooling conflict of the 1880's. Starting with the development of literacy skills and the formation of township or colony schools, the lineage of schooling will be investigated from the late 1600's to the present time.

EDST 3223
American Educational History

Instructor: Dr. Rhett Hutchins
Office: 119 Peabody Hall
Office Hours: By Appointment in Summer
Phone: 479-575-5561 (office) / 479-310-7733 (google)
Email: rjhutchi@uark.edu

Course Number & Title: EDST 3223 - American Educational History

Class Time & Place: MTTh 9:15 – 10:20 AM - Grad Ed 229

Required Text

American Education: A History, 5th Edition (2013) by Wayne Urban & Jennings
Wagoner (978-0415539135) Routledge

The School in the United States: A Documentary History (2014) by James Fraser
(978-0415832472) Routledge

Additional Reading

Additional readings maybe posted to Blackboard throughout the duration of the course.

Course Goals

This course is designed to offer a comprehensive study of the history of the American education system. Students completing this course will be able to document the diverse and often competing influences into what has become public school structure, as well as, the second systems of American schools, particularly parochial Catholic schools. (ATS 9, 10; TESS DOMAIN 4)

Course Description

This course is designed to offer a comprehensive study of the history of the American education system. Students completing this course will be able to document the diverse and often competing influences into what has become the public school structure, as well as, the second system of American schools, private/parochial schools arising out of the schooling conflict of the 1880's. Starting with the development of literacy skills and the formation of township or colony schools, the lineage of schooling will be investigated from the late 1600's to the present time.

Course Objectives

Upon completion of this course, students will be able to:

- i. Establish the historical lineage resulting in the modern school structure in American society.
- ii. Examine the influences of notable American figures on the development of schooling: Benjamin Franklin, Thomas Jefferson, Benjamin Rush, Noah Webster, Horace Mann, Catherine Beecher, Fredrick Douglas, W.E.B. DuBois, Booker T. Washington, John Dewey, Margaret Haley, George Counts, John Holt, Jonathan Kozol, and post-1990's educationalist.
- iii. Understand the influence of differing social, political, cultural, ethnic, and religious factors upon the ideas and practice of schooling across the time periods from the late 1600's to 2000's.

Instructor Expectations

- All students will work to the best of their abilities.
- All students will communicate orally and in writing.
- All students will think analytically and produce original work.
- All students will demonstrate sensitivity for culture, language, religion, disability, gender, socio-economic status, and sexual orientation of individuals.

Attendance Policy

Attendance and active participation are essential for understanding the course content as well as engaging in the learning process with others. As a member of a learning community and a pre-professional educator, it is expected that you demonstrate responsible attendance; arrive punctually for class; actively anticipate in class sessions; and schedule all appointments (medical, work, etc.) at times other than class times.

As this course is based on student-lead discussion, no more than 3 absences are permitted during the semester. A fourth absence will result in a “WF” from the course. Any absence from class (excused or unexcused) will be counted as an absence unless a department of the University of Arkansas excuses it for official university business.

If there are extenuating circumstances that impact your attendance, it is your responsibility to immediately contact me to discuss the situation. For prolonged attendance conflicts, such as medical issues or loss of a family member, please contact the Dean of Students Office or the Division of Student Affairs at the University of Arkansas.

Religious Absences

If you will be participating in any religious observations during the course of this class, please provide me with a list of dates as well as the religious observation being observed before the end of the first week of the course. Most Judeo-Christian (Protestant, Catholic, Orthodox Christian & Jewish, and Reformed Jewish) religious observations are on the standard calendar and are recognized by myself. I am aware of many Islamic, Hindu, and Buddhist religious observations as well, but they are not lodged in my consciousness. Religious observations will not count against the course attendance policy as long as assignments are made up. Participation may be made up via a reflective journal detailing the religious significance and the promotion of religious education experiences.

Summer 2016 Religious Holy Days

Ramadan (Beginning) – June 6 (Monday)

Shavouth – June 12 (Sunday)

Laylat al-Qadr – July 1 (Friday)

Eid al-Fitr – July 5 (Tuesday)

Course Management Software

The course is supported by Blackboard course management system. Blackboard provides the home base for this course. I will use Blackboard to communicate with you, to provide you with course materials, including course syllabus, handouts, PowerPoint slides, and assignments. Blackboard also provides you with a meeting place for your group so you will be able to meet online as well as in person. Every student will receive a Blackboard login and password with which you can access this course. The Blackboard

URL is <https://learn.uark.edu/>. You should access this page regularly for the latest announcement and course activities.

Accommodations for Students with Disabilities

University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access contact (479) 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures.

Academic Integrity

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's "Academic Integrity Policy" which may be found at <http://provost.uark.edu> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

This course requires a research paper submitted at the end of the grading period which will be processed through Safe Assign plagiarism software used by the University of Arkansas.

Equal Treatment

The University faculty, administration, and staff are committed to providing an equal educational opportunity to all students. The University of Arkansas does not condone discriminatory treatment of students or staff on the basis of age, disability, ethnic origin, marital status, race, religious commitment, sex, or sexual orientation in any of the activities conducted on this campus.

Inclement Weather Policy

In cases where the weather has caused hazardous driving conditions, the University may be closed and if such conditions prevail at 5:00 A.M., the closure will be for the day. Announcements of the University's closing are given to the University's radio station (KUAF, 91.3) and other local radio and TV stations for broadcast. Closing information is also available through the University's website, voicemail, or by dialing 479-575-7000

Changes to the Syllabus

A syllabus is a tool to help you plan your time. Every effort is made to make the syllabus as complete as possible, but there may be occasions when changes are required, including changes in the grading components. The instructor will announce any deviations from this syllabus in class.

Professionalism

Students are required to maintain professional decorum during class. Cell phones and other non-approved

electronic devices must be turned off and out of sight during class. iPads, tablets, and laptops will be permitted in class. Unprofessional behavior during class will result in the student being dismissed from class for the remainder of the day. Cell phones should be switched to silent. Never answer a call or text in class. If a call is of an emergency nature, leave the room.

Grading Scale for Educational Studies Course

A = 90% - 100%	Outstanding achievement, earned by a relatively small number of excellent scholars
B = 80% - 89%	Good achievement
C = 70% - 79%	Average achievement
D = 65% - 69%	Poor but passing work
F = 64% or below	Failure, unsatisfactory work
XF	Failure, academic dishonesty
I	Incomplete course requirements

Assignments

Assigned Discussion Leadership – 20%

Each student (or pair of students) will lead discussion over their assigned topic/chapter, twice, during the semester. As discussion leader, it is your duty to lead the discussion for the entirety of the class period. Prior to your assigned day [6 pm the evening before], you must email an outline of your discussion and topical question to the instructor.

Daily Discussion Productivity/Participation – 40%

Active discussion is required in this historical discussion course. With a very small class size, 15-20 students, engagement with material between readers is highly sought.

Historical Issue Research Paper – 40%

Select an issue of historical educational importance and research it’s development or lasting effects covering three major time periods/frames. Timeframes may be consecutive or disparate, but approval must be given from the instructor.

- Topic Due Date – June 24, 2016
- Annotated Bibliography – July 1, 2016
- Paper Due Date – July 21, 2016

Assignment should be submitted following the APA 6th style. Average assignment length is 10-12, single spaced pages. Minimum of six academic sources required. Course texts may be used, but are not considered in the minimum requirement

	Reading For Class	Topics in Class	Work Due
Tuesday, May 31		Syllabus	

Thursday, June 2	Urban & Wagner – Chapter 1 Fraser – <i>Virginia Council; Virginia State on the Education of Indian Children Held Hostage; The Speech of Red Jacket, the Seneca Chief</i>	Native American & Early Colonial Education	Tanner & Dalton present
Monday, June 6	No Class		
Tuesday, June 7	Urban & Wagner – Chapter 2	Colonial Education	Dr. Hutchins
Thursday, June 9	Fraser – <i>South Carolina Statute on the Conversion of Slaves to Christianity; A Missionary Report from Mr. Taylor to the Society in North Carolina on the Baptism of Slaves; Enquiries to the Governor of Virginia; Massachusetts' Old Deluder Satan Law; The New England Primer</i>	Colonial Education	Dr. Hutchins
Monday, June 13	Urban & Wagner – Chapter 3	Early American National Education	Dr. Hutchins
Tuesday, June 14	Fraser – <i>A Bill for the More General Diffusion of Knowledge; Thoughts upon Female Education; On the Education of Youth in America; The American Spelling Book</i>	Early American National Education	Dr. Hutchins
Wednesday, June 15	Urban & Wagner – Chapter 4	The Common School Movement	Chandler & Darion present
Thursday, June 16	Fraser – <i>The Northwest</i>	The Common School Movement	Henry & Meshell present

	<i>Ordinance; Mann's 10th & 12th Annual Report; An Essay on the Education of Female Teachers for the United States; Petition of the Catholics of New York; Stowe's Report on Elementary Public Education</i>		
Monday, June 20	Urban & Wagner – Chapter 5	Race & Education, Part I	Felicia & Becca present
Tuesday, June 21	Fraser – <i>The Desegregation of Boston Public Schools; The Narrative Life of Fredrick Douglas; The Journal of Charlotte Forten; The Future of the American Negro; The Soul of Black Folk</i>	Race & Education, Part I	Dalton & Tanner present
Thursday, June 23	Urban & Wagner – Chapter 6; Fraser – <i>National Education Association Report on the Committee on Secondary School Students</i>	The Modern School System Begins	Craig & Dalton present Research Topic & Periods Due (Friday)
Monday, June 27	Urban & Wagner – Chapter 7; Fraser – <i>Adolescence; Why Teachers Should Organize</i>	Progressive Era Education	Taylor & Henry present

Tuesday, June 28	Fraser – <i>A Policy of Industrial Education; Vocational Education; Education v. Trade Training; Isolation in the School; The School & Society</i>	Progressive Era Education	Madison & Andrea present
Thursday, June 30	Urban & Wagner – Chapter 8 Fraser – <i>Cardinal Principles of Secondary Education; National Intelligence Test</i>	Completing the Modern School System	Donna & Darion present Annotated Bibliography Due (Friday)
Tuesday, July 5	Fraser – <i>The Problem of Indian Administration; The Asian Experience in California; American Me; Teaching Children of Puerto Rico Background in the New York City Schools</i>	Race & Education, Part II	Chandler & Meshell present
Thursday, July 7	Urban & Wagner – Chapter 9 & 10	Depression & War on Education	Donna & Andres present
Monday, July 11	Fraser – <i>The American High School Today; Dare to Build a New School Order?; Sputnik & Science Education; Education for All Children</i>	Depression & War on Education	Danielle & Taylor present
Tuesday, July 12	Fraser – <i>Ready from Within; Brown v. Board of Education; How Children Learn About Race;</i>	Race & Education, Part III	Dr. Hutchins
Thursday, July 14	Urban & Wagner – Chapter 11 & 12	Equity & Equality in Education	Tayler & Madison present

Monday, July 18	Fraser - <i>36 Children; How Children Fail; Death at an Early Age; Elementary & Secondary Education Act; Title IX;</i>	Equity & Equality in Education	Becca & Felicia present
Tuesday, July 19	Fraser – <i>Engle v. Vitale; Tinker v. Des Moines; Lau v. Nichols</i>	Legal Education Cases	Danielle & Tayler present
Thursday, July 21	Fraser – <i>A Nation at Risk; The Disuniting of America; The Manufactured Crisis; No Child Left Behind; Leaving NCLB?; NCLB & the Effort to Privatize Public Education</i>	School Choice	Craig & Dalton present Final Paper Due

SEED 3283: Teaching Experiences in Education: Practicum (Fa) 3 Hours.

The field experience is an essential component of the Bachelor of Arts in Teaching degree. The field experience allows Teacher Candidates (TC) to make further application of theoretical principles of teaching and learning. Teacher Candidates will be assigned placement in an area school for the length of the fall semester. During this assignment, the TC will both observe and participate in teaching.



**Department of Curriculum and Instruction
SEED 3283: Teaching Experiences in Education
Fall Field Experience: Practicum**

Course Description:

The practicum field experience is an essential component of the Bachelor of Arts in Teaching degree. The practicum allows Teacher Candidates (TC) to observe application of theoretical principles of teaching and learning. Teacher Candidates will be assigned placement in an area school district as a cohort for 30 hours of the fall semester. During this assignment, the TC will observe and participate in classroom experiences as directed by the practicum teacher. **Prerequisite:** Admission to the B.A.T. Program

Relationship to Scholar-Practitioner Conceptual Framework and Arkansas Teacher Standards

ATS:

Scholar-practitioners are:

Knowledgeable

Professional educators must possess general knowledge, content knowledge, pedagogical knowledge, and professional knowledge to be effective. They must know how to access, use, and generate knowledge. In order to be current, they must be inquiring and up to date on new knowledge in their content, pedagogy, and school systems. ATS 2, 3, and 4; TESS 1, 2, 3, 4

Skillful

This includes the pedagogy required to be an effective teacher, administrator, or other school professional. Aspects of a skillful teacher are planning, implementing, and modeling best practices including best technology practices. ATS 5, 6, 7, 8; TESS 3, 4

Caring

Creating a caring learning environment for all students and communicating that the educator is there to support student learning is another vital aspect of our graduates. This includes being caring, supportive, and responsive to the diverse backgrounds our students bring to the classroom and school. The ability to communicate and collaborate with groups of colleagues and others who

contribute to the student's education such as families and communities is also essential. ATS 1, 9, 10; TESS 2, 4

Professional

As scholars, candidates are expected to continue to inquire and seek to improve their practice. Candidates also participate in professional communities. This involves staying current with educational research and working with appropriate professional organizations to better the professions. The professional candidates demonstrate ethical behavior in all aspects of their multi-faceted career. ATS 9, 10; TESS 4

Competencies:

Upon completion of this semester course, candidates will become familiar with the recommendations of Charlotte Danielson's (2007) *A Framework for Teaching*:

Domain 1: Planning and Preparation

Demonstrate a basic understanding of

- how content knowledge and pedagogy are used to design instruction
- how knowledge of students impacts planning and preparation
- how resources are used for planning and preparation
- how instructional outcomes, assessment, and coherent instruction set the stage for effective teaching

Domain 2: The Classroom Environment

Demonstrate a basic understanding of

- how an environment of respect and rapport supports learning
- how teachers establish a culture for learning
- how teachers manage classroom procedures, student behavior, and organize physical space

Domain 3: Instruction

Demonstrate a basic understanding of

- how teachers communicate with students
- how teachers use questioning and discussion techniques and engage students in learning
- how teachers demonstrate flexibility and responsiveness

Domain 4: Professional Responsibilities

Demonstrate a basic understanding of

- The importance of accuracy in teaching and maintaining accurate records
- How to communicate with families
- How to participate in a professional community
- How to grow and develop professionally and show professionalism

Course Requirements:

Attendance: Be present as required. You are allowed three absences per semester.

Be punctual for all classes, observations, and other appointments.

Be professional in reporting an absence to your professor and classroom teacher prior to any class or observation absence.

Evaluation: The grade for this course will be determined through observations and documented performance as indicated by the following assignments:

Assigned Reading Reflections

Modified Learning Walks

Focused Observations

Shadowing Reflections

IDEA Requirements including Code of Ethics

Participation in class discussion and assignments

Grading Scale

90-100% = A

80-89% = B

70-79% = C

60-69% = D

below 60% = F

Please check your e-mail daily; this is your professional communication tool. I will send out information and updates via e-mail.

LATE WORK may be accepted at the discretion of the professor and will receive at least a 10% penalty.

Anticipated Experiences and Accomplishments:

You will have meetings either on campus or at your observation field site as determined by school partners and university requirements.

- Observing teachers, staff, and administration in their various roles as they work with students, meet with parents, confer with support staff and administrators, and collaborate with colleagues
- Recognizing and understanding individual and group needs, especially in terms of inclusive and culturally relevant, responsive education
- Demonstrating professional characteristics, including punctuality, confidentiality, flexibility, cooperation, enthusiasm, and responsibility
- Demonstrating effective oral and written communication skills
- Understanding the role of the Arkansas Department of Secondary and Elementary Education (DESE) in preparing and licensing teachers
- Becoming familiar with the Charlotte Danielson Framework for Teaching

Assignments:

- Assigned Reading Reflections-20%: You will be assigned a reading every two weeks about some aspect of teaching, learning, and/or schooling. You are expected to synthesize the reading and make application to your growth as a teacher candidate and to what you observe in your practicum placement. You will be provided with a template to use for this assignment.
- Modified Learning Walks—20%:

<https://www.youtube.com/watch?v=AUTIIOfma90> / <https://www.youtube.com/watch?v=T3HaM-NIYzA>

- Shadowing Reflections-20%: You will “shadow” three key figures at your school site: an administrator, a staff member, and a student. Your reflection will focus on their routine as it relates to their job description, interaction with students, and overall relation to school community.
- Focused Observations-20%: You will be given a guiding question for a full observation of a teacher at your school site. Your observation protocol will focus on finding the answer, how the teacher answers the question, and how the process leads to student engagement and learning. In addition, you will connect your responses to the Danielson Framework for Teaching (Arkansas Teacher Excellence and Support System [TESS])
- IDEA Requirements-10%: One class session will focus on the DESE requirements for licensure. Dr. Haulmark will guide you through the process of completing the online requirements.
- Participation in class discussion and assignments-10%: Each of you will be responsible for guiding discussion around one of the reading assignments. In addition, it is expected that all assignments will be completed on time.

Statement of Inclusion and Diversity

The University of Arkansas envisions a world committed to inclusivity, where diversity, equity, access, and civility are valued as a part of our culture, climate, and everyday lives. The University’s Office for Diversity and Inclusion strives to make this vision a reality by reinforcing inclusive excellence in everything we say and do. We have a responsibility as engaged citizens to consistently incorporate behaviors and practices that support an inclusive environment on campus, in Arkansas and everywhere.

Land Acknowledgement Statement

The indigenous history of the land our campus sits on goes back more than 13,000 years, and across that expanse of time many successive groups lived on and created sacred legacies for this area. We know virtually nothing about their languages or by what names they referred to themselves.

By the time people of European origin arrived and began to write down their own observations and record the stories Native Americans related about their histories, the Osages had long been using this area as a source for food and other commodities, though their villages occupied lands farther north in Missouri.

During the early 19th century, Cherokees living in the Arkansas River valley also began to use this area, and then during the later 1830s and early 1840s other Cherokee groups removed from south Appalachian homelands passed through during the forced removals known as the Trail of Tears.

Co-authored by George Sabo III and Elliott West, Summer 2019

References:

<https://usdac.us/nativeland>

<http://aisp.msu.edu/about/land/>

Keefe, Thomas. (2019). Land Acknowledgement: A Trend in Higher Education and Nonprofit Organizations.

10.13140/RG.2.2.33681.07521

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu>

- A. Severe Weather (Tornado Warning):
- a. Follow the directions of the instructor or emergency personnel
 - b. Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
 - c. If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
 - d. Stay in the center of the room, away from exterior walls, windows, and doors
- B. Violence / Active Shooter (CADD):
1. CALL- 9-1-1
 2. AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
 3. DENY- Barricade the door with desk, chairs, bookcases, or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
 4. DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

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Academic Honesty: As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

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Course Resources

Primary References: Danielson, C. (2013). *Enhancing professional practice: A framework for teaching*. (2nd Ed.) Alexandria, VA: ASCD. <https://www.danielsongroup.org/framework/>

Arkansas Division of Secondary and Elementary Education, Teacher Excellence and Support System (TESS)

<http://dese.ade.arkansas.gov/divisions/educator%20effectiveness/educator-support-development/teacher-excellence-and-support-system-tess>

Other Course Resources

- A. Professional Standards

- a. Danielson's Framework for Teaching
http://dese.ade.arkansas.gov/public/userfiles/HR_and_Educator_Effectiveness/TESS/Smart_Card.pdf
- b. Arkansas Teacher Standards
http://dese.ade.arkansas.gov/public/userfiles/HR_and_Educator_Effectiveness/Educator_Prep/Arkansas_Teaching_Standards_2012.pdf
- c. Arkansas Division of Elementary and Secondary and Education Competencies for 7-12 ELA programs
http://dese.ade.arkansas.gov/public/userfiles/HR_and_Educator_Effectiveness/Educator_Prep/Ed_Competency_Areas/ELA_7-12_122717.pdf
 or Arkansas Division of Elementary and Secondary and Education Competencies for 7-12 Social Studies
http://dese.ade.arkansas.gov/public/userfiles/HR_and_Educator_Effectiveness/Educator_Prep/Competency_PDFs_81214/Social_Studies_7_12_081514.pdf
- d. Arkansas Department of Education Code of Ethics for Educators
<http://www.arkansased.gov/divisions/educator%20effectiveness/plsb-professional-ethics-discipline/code-of-ethics-for-arkansas-educators>

- B. University Libraries
- C. Professional journals and books
- D. Public libraries
- E. Internet sources
- F. Partnership School/Mentor and Collaborative Teachers
- G. Colleagues
- H. Professors
- I. Principals and other school district administrators
- J. Media and appropriate articles

Emergency Procedures

The University of Arkansas is prepared for a wide range of emergencies. Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu/>.

Counseling and Psychological Services

CAPS offers confidential counseling services by licensed psychologists, counselors, and social workers. More information at: <http://health.uark.edu/caps.php> or call 479.575.CAPS.

Conceptual Framework

The Conceptual Framework for the University of Arkansas Educator Preparation Provider (EPP) is derived from the mission of the University and College of Education and Health Professions (COEHP) and from professional literature and represents the views of numerous constituencies, including EPP faculty, public school teachers, administrators, and candidates. The Conceptual Framework serves to

establish a “shared vision for ... efforts in preparing educators to work effectively in P-12 schools.” In so doing, it provides guidance regarding factors “likely to have the strongest effects” on outcomes for students (U. S. Department of Education, 2013).

The goal of the EPP, preparing professional educators to be scholar-practitioners, is fully congruent with broader state and institutional mission and goals. The Scholar-Practitioner Model forms the basis for preparing teachers, administrators, and other school professionals. This preparation occurs at the basic and advanced levels and ties directly into the COEHP mission of enhancing the quality of life of citizens of Arkansas and the nation. Teachers, administrators, counselors, and other school professionals play a significant role in the quality of life for all our citizens.

University of Arkansas graduates are prepared to become knowledgeable, skillful, caring, and professional scholar-practitioners in diverse educational settings who can balance the needs and aspirations of each learner with the expectations of an increasingly complex and technological society. Scholar-practitioners are teachers, administrators, counselors, and other school professionals who value theory and research, understand that theory and practice are complementary and mutually reinforcing, and are committed to the enhancement of teaching, learning, and professional practice.

The overarching goal of the EPP is to offer effective, academically rigorous preparatory programs for future educators as scholar-practitioners who advocate for the learning of all children. Professional educators are prepared for teaching, administration, counseling, and other school professions. The scholar-practitioner reflects a professional who is knowledgeable about subject matter and pedagogy; skillful in teaching and managing classrooms and schools; caring and supportive of students, families, school staff and the community; and a professional who continues to learn and who embodies ethical behavior.

Knowledgeable. Professional educators must possess general knowledge, content knowledge, pedagogical knowledge, and professional knowledge to be effective. They must know how to access, use, and generate knowledge. In order to be current, they must be inquiring and up to date on new knowledge in their content, pedagogy, and school systems.

Skillful. This includes the pedagogy required to be an effective teacher, administrator, or other school professional. Aspects of a skillful teacher are planning, implementing, and modeling best practices including best technology practices.

Caring. Creating a caring learning environment for all students and communicating that the educator is there to support student learning is another vital aspect of our graduates. This includes being caring, supportive, and responsive to the diverse backgrounds our students bring to the classroom and school. The ability to communicate and collaborate with groups of colleagues and others who contribute to the student’s education such as families and communities is also essential.

Professional. As scholars, candidates are expected to continue to inquire and seek to improve their practice. Candidates also participate in professional communities. This involves staying current with educational research and working with appropriate professional organizations to better the professions. The professional candidates demonstrate ethical behavior in all aspects of their multi-faceted career. Graduates from the University of Arkansas are expected to be scholar-practitioners who advocate for the learning of all children in diverse settings. Proficiencies reflect the knowledge, skills, and dispositions identified by specialized professional associations (SPAs), CAEP, INTASC, and criteria found in the

Teacher Excellence & Support System based on the Danielson framework designed by Arkansas Department of Education. The outcomes of the University of Arkansas EPP focus on the preparation of professional educators who will be scholar-practitioners. They will assume leadership roles in education that will enable them to enhance the quality of life of citizens in Arkansas, the nation, and the world.

U. S. Department of Education. (2013), *For each and every child—a strategy for education equity and excellence*, p. 12.

CLASSROOM LEARNING THEORY (CIED 3033)

Professor: Dr. Charlene Johnson Carter

Office: Peabody Hall, Room 201

Office Phone: 575-3129

E-Mail Address: cjohnson@uark.edu

Office Hours: Tuesday, 3:30 - 5:00pm; Wednesday, 10:00am - 11:30am; or, By Appointment

Text: Required Woolfolk, A. (2016) *Educational psychology* (13th ed.). Boston: Pearson.

Course Focus:

This is a core course for several educational licensure/degree programs. It is designed to introduce the preservice teacher to the learner and the learning process as negotiated within a classroom. The roles of educators and students in the learning process and the impact of the interactive classroom environment on learning are examined. Developmental theories (cognitive, psychosocial, and moral), their cultural and sociopolitical influences, and the implications of these theories and their influences for education are reviewed. Theories of learning and teaching are also examined.

All candidates pursuing degrees in the College of Education and Health Professions are expected to apply the principles of the conceptual framework as *Scholar-Practitioners*. The scholar-practitioner reflects a professional who is knowledgeable about subject matter and pedagogy; skillful in teaching and managing classrooms and schools; caring about students, families, school staff and the community; and constantly inquiring to better the profession and increase the success of students, schools and the community. For a copy of the Conceptual Framework document go to the following site:

https://ep3.chalkandwire.com/ep2_uark/Portfolio_Template.aspx?u=cwire&t=201182411844&cus=164&pageID=138178

Competencies/Connections to Arkansas Teacher Excellence and Support System (TESS)

Upon completion of CIED 3033, students will be able to:

- A. Explain the interactions of students, teachers, and materials in classrooms and the implications of these interactions for classroom environments. *(TESS Domains 1, 2, 3/ ATS, 3)*
- B. Describe contemporary learners along a continuum of characteristics, i.e., socioeconomic status, ethnicity, gender, language, etc., and discuss the implications of these characteristics for instruction in the contemporary classroom and in the future. *(TESS Domain 1 / ATS 1, 2, 4)*
- C. Compare and contrast major theoretical positions on development and learning. *(TESS Domain 1/ ATS 1, 2)*
- D. Identify social (e.g., family structure and socioeconomic status) and cultural (ethnicity, language, and gender) factors that influence cognitive and emotional development, and receptivity to classroom practices. *(TESS Domains 1& 3 / ATS 1,2,9)*
- F. Recognize and articulate how their own personal philosophies and preferences for learning influence their educational practices. *(TESS Domains 1 & 4 / ATS 9)*

Areas addressed:

- A. Cognitive and affective dimensions of classroom environments.
- B. Major theories on cognitive and psychosocial development.
- C. Behavioral and cognitive theories on learning; differences in perception and practice.

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- D. The application of research to the practice of education.
- E. Contemporary learners - differences (cultural, physical and cognitive); influences (media, technology, etc.); and, evolving familial patterns/realities.
- F. Varying theoretical positions on teaching and learning, i.e., constructivism, multiple intelligences, etc., and their relevance and implications for learners.
- G. Motivation and its implications for learning and classroom practices/environments.
- H. Assessment - practices, theoretical foundations, and relevance for instructional practices.

Course Requirements:

1. **Class attendance/participation:** A **constructivist approach** is employed in class whereby students are expected to be actively involved in their learning. Students are encouraged to read the material, note any questions or areas where concepts are not fully understood, and raise these questions during the class. However, the readings will **not** be rehashed during class. The focus in class is on students' interpretation and synthesis of the reading material; different dimensions of the issues/ideas will be explored. A variety of learning approaches are used within the class for interpreting and analyzing the material. To maximize the learning, students are expected to attend (absences will be noted), be prepared (completed readings prior to the class in which they are to be discussed), and participate (share ideas/opinions and support/relate them with/to information from readings, articles, etc.).
2. **In-Class Activities/Reflections:** There are several opportunities for students to respond to/reflect on class material during the semester. These responses take varied forms and ***can only be completed during the time or class when given.***
3. **Group Project:** There are two components to this project/assignment, (1) an oral group presentation, and (2) an individual reflective paper.
 - a. **Oral Group Presentation:** Students participate in one of several group presentations on course topics identified by the instructor. Each topic is associated with or linked to an area studied within class or within our text. Working with four to six classmates, students research an area of interest within the assigned topic with the goal of **extending or furthering the understanding** of the class on this area. The intent is not to repeat the information from the book but, rather to extend it. Findings are orally presented to the class. The **presentations** are to be 15 to 20 minutes in length. Presentations are evaluated based on their effectiveness in conveying ideas, clarifying/extending information on the topic, stimulating interest in the topic, answering questions, and integrating group members into the presentation. There will be **one grade** given for the presentation, a **group grade** that will be the same for each group member. A reference list of the resources (articles, chapters, books, etc.) used during the preparation, i.e., researching the issues presented, is an integral part of the presentation. The list is to be written in APA format and submitted the day of the presentation.
 - b. **Individual Reflective Paper:** Two parts for this paper include: information from observed presentations of others, and reflections on the process used to complete your presentation. Students analyze and reflect on personal and other group member's participation (roles and responsibilities) within the group, as well as the process (research, decision-making, etc.) used to develop and implement the presentation. **Papers are to be one to two pages, double-spaced.**
4. **Case Study:** Students analyze a case assigned by the instructor. The analysis focuses on the major players in the case and the issues, explicit and implicit, within the case. For the major players, the roles they play in the case and the implications of these roles for the issues within the case are discussed. For the issues, emphasis is on in-depth examination of what is occurring in the case and why. What is

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causing the issues within the case? Implications of the major players' actions for the issues? Inferences regarding the issues and their causes are *supported* by events and actions of the characters within the case. **There is a maximum of three pages, typed and double-spaced, for this paper.**

- 5. **Classroom Management Philosophy/Design:** This paper is submitted at the end of the semester and is the culmination of the course. Included in the paper are your definitions of teaching and learning; your beliefs or philosophy regarding the most important aspect of the classroom to ensure effective management; your classroom design; and the behavioral, cognitive, motivational and assessment techniques you plan to use. **There is a maximum of five pages, typed and double-spaced, for this paper.**
- 6. **Exams:** There are three exams. The exam experience is a learning tool that gives students a better understanding of how learning occurs.
- 7. **Field experience:** Students will be assigned to classroom teachers at an elementary school or a secondary school where **they must spend a minimum of twelve hours in the classroom.** Visits to the school and interactions with teachers and students are required. Students are responsible for establishing a schedule with the supervising teacher, maintaining that schedule, and completing duties assigned by the teacher. **Successful completion of field experience (including completion of hours and passing/satisfactory grade from supervising teacher as well as the instructor) is required to pass this course.** (See *Field Experience* handout.)

Evaluation:

Assignments will be graded as follows:

In-Class Assignments/Reflections	100	
Group Project	150	
Oral Presentation	75	
Reflection Paper	75	
Case Study	100	
Classroom Management Philosophy	150	
Exams (3@100 points)		300
Field Experience	<u>200</u>	
TOTAL		1000

Grading Scale:	<u>Points</u>	<u>Grade</u>
	1000 - 900	A
	899 - 800	B
	799 - 700	C
	699 - 600	D
	599 & below	F

Expectations:

Writing is an integral part of the class. Clear articulation, support and analysis of ideas (personal and theoretical) are required. All work submitted for review and evaluation should be professional in appearance and content. Papers are to be typed and double-spaced. Citations and bibliographic references adhere to the APA (6th edition) style of writing.

On the assigned due date, work is submitted. Maximum points earned on an assignment are reduced by 10% for each calendar day that the assignment is late. **Assignments that are more than seven days late are not accepted.** Students are required to attend all group presentations.

Attendance is important and absences are noted. Excessive absences negatively affect grades. Questions and interactions are a major part of this course and are integral to the learning process. Students are not compelled or mandated to question and/or respond. Students can ask questions concerning topics studied or class requirements either in class or in the instructor's office. If no questions are asked, the instructor assumes students understand the topics studied and the assignments. **Directly after class is not the optimal time for discussing issues.** Students are encouraged to see the instructor during posted office hours or make an appointment to clarify any concepts or instructions before they become problematic.

Statement of Academic Honesty

We will fully adhere to the University of Arkansas Academic Policy as stated in the Student Handbook. “As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.”

“Each University of Arkansas student is required to be familiar with and abide by the University’s ‘Academic Integrity Policy’ which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.”

Inclement Weather Policy

The class follows the University policy in determining class cancellations. If there is some deviation from this policy, students are notified by email and/or an announcement in Blackboard. Students are encouraged to consult Blackboard for information on class assignments and/or other issues if class is cancelled.

ADA Statement “University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479–575–3104 or visit <http://cea.uark.edu> for more information on registration procedures).”

- Tape-recording and/or any other form of electronic capturing of lectures is expressly forbidden. *State common law and federal copyright law protect my syllabus and lectures. They are my own original expression and I record my lectures at the same time that I deliver them in order to secure protection. Whereas you are authorized to take notes in class thereby creating a derivative work from my lecture, the authorization extends only to making one set of notes for your own personal use and no other use. **You are not authorized to record my lectures, to provide your notes to anyone else or to make any commercial use of them without express prior permission from me.***

*Persons authorized to take notes for the Center for Educational Access, **for the benefit of students registered with the Center**, will be permitted to do so, but such use still is limited to personal, non-commercial use. Similarly, **you are permitted** to reproduce notes for a **student in this class** who has missed class due to authorized travel, absence due to illness, etc. **However, to be clear, any class notes must not be sold or made available for any commercial use.***

EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD):

- **CALL-** 9-1-1
- **AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- **DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

CIED 4023. Teaching in Inclusive Secondary Settings (Online). 3 Hours.

This course is designed to prepare pre-service teachers to teach in inclusive classroom settings at the secondary level. Course content will focus on the ways in which exceptionality, specifically focused on high-incidence disabilities and culture, specifically focused on English language learners mediate the learning experiences of secondary level students.

CIED 4023 Teaching in Inclusive Secondary Settings

**College of Education
DEPARTMENT OF CURRICULUM AND INSTRUCTION
Special Education Program
"Scholar-Practitioner"**

I. Program Affiliation: Curriculum and Instruction

Course Number and Title: CIED 4023 Teaching in Inclusive Secondary Settings

Catalog Description:

This course is designed to prepare secondary teachers to teach in inclusive secondary settings. Course content provides information about the various ways diversity mediates the instructor's curricular decisions and the learning experiences of secondary-level students. The course content will provide an overview of definitions of exceptionalities, legal basis for the education of individuals with exceptionalities in the United States, and strategies for designing and implementing interventions in secondary-level classrooms.

Instructor: Special Education Faculty

II. Relationship to Knowledge Base:

Basic Level (M.A.T.)

The Scholar-Practitioner Model at this level provides an introduction to instruction that accommodates diversity

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and provides a foundation for the developing professional. This course is one of the core courses required of students enrolling in the Secondary M.A. T. program.

III. Goal:

The goal of this course is to provide future scholar-practitioners with a knowledge base concerning the issues involved in the successful instruction of secondary-level students

IV. Competencies:

- A. By the end of the course, the student will access, use, and/or generate knowledge by integrating theory and practice.
- B. Create an inclusive teaching environment that accommodates academic diversity among secondary-level students.
- C. Create an inclusive teaching environment that reflects evidence-based inclusive practices
- D. Give examples of how to create collaborative relationships and empower communication within a classroom environment
- E. Give examples of how to create a responsive social environment conducive to student learning in secondary-level settings
- F. Give examples of how to create successful transitions to various educational/community settings
- G. Give examples of how to implement and monitor large and small group instruction
- H. Give examples of how to implement teaching strategies in the context of specific domains (e.g., reading, writing, spelling, mathematics)

V. Content:

- A. Understanding the foundations and fundamentals of special education (i.e., an overview of definitions of exceptionalities, legal basis for the education of individuals with exceptionalities in the United States)
- B. Creating an inclusive environment that supports students with exceptionalities
- C. Differentiating instruction for students with exceptionalities
- D. Give examples of how to select critical content in designing modifications.
- E. Give examples of how to build a learning community in the classroom.
- F. Give examples of how to assess and build upon student's background knowledge when in designing curricula.
- G. Give examples of how to implement teaching strategies designed to be responsive to students' individual differences.
- H. Give examples of how to enhance instruction by teaching cognitive and meta-cognitive strategies (i.e., teaching students how" to learn).
- I. Give examples of special education policies and procedures

VI. Evaluation and Assignments

- Quizzes-Textbook Chapters (130 points)
- Assignment 1 Textbook Real World Assignment (60 points)
- Assignment 2 My 13th Winter Essay (60 points)
- Assignment 3 My 13th Winter Essay (60 points)
- Assignment 4 Textbook Real World Assignment(60 points)
- Assignment 5 Accessibility Checklist (30 points)
- Assignment 6 Journal Essay(120 points))

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Quiz Information: Each student will have the option to complete two attempts on the quizzes for each of the assigned chapters.

This is an option--you do not have to complete the second attempt for each of the assigned chapters.

The reason for the option of taking a second attempt is to provide a second opportunity for students who do poorly on the first attempt.

Quiz 1 items will be generated randomly. The time slot is 1-hour.

If the student wishes to take the second attempt, attempt two test items will be generated randomly. However, there is a likelihood that some items from the first quiz will appear on the second attempt.

The higher grade will be entered in the grade book.

Information pertaining to the other assignments is located in the Weekly folders. Please view the Schedule to note the due dates per assignment.

VII. Syllabus Change:

The professor reserves the right to make changes as necessary to this syllabus. If changes are made, advance notification will be given to the class.

VIII. Grading Scale: Based upon a total of 520 points

93% 100%	A
85- 92.9%	B
77%- 84.9%	C
70%- 76.9%	D
< 70%	F

IX. Due Dates:

Online courses take a lot of commitment and self-direction. Your ability to schedule your time well is instrumental in being successful in this class. You may follow the recommended reading/assignment schedule or work ahead at your own pace. Specific due dates for all work are noted on the syllabus. All assignments must be completed by the date due (before midnight). If assignments are not turned in by the due date the instructor reserves the option to not grade the assignment. Subsequently, you will receive a zero for that assignment.

X. Accommodations

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Students with disabilities requesting reasonable accommodations must first register with the Center for Educational Access (CEA). The CEA is located in the Arkansas Union, Room 104 and on the web at: <http://cea.uark.edu/>. The CEA provides documentation to students with disabilities who must then provide this documentation to their course instructors. Students with disabilities should notify their course instructors of their need for reasonable accommodations in a timely manner to ensure sufficient time to arrange reasonable accommodation implementation and effectiveness. A typical time frame for arranging reasonable accommodations for students who are registered with the CEA is approximately one to two weeks.

XI. Academic Integrity

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XIV. Emergency Procedures

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Violence / Active Shooter (CADD):

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- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Additional Weather Information:

Online classes are generally not affected by the weather, but faculty may not be available when weather is an issue. Therefore, an awareness of the campus policies may be helpful and is, therefore, included in the syllabus. In general, if the

Fayetteville School District has closed the schools, faculty will be unavailable. For further information, please check www.uark.edu for information concerning campus offices. University closing announcements are also made on KAUF Radio, 91.3 as well as local radio and television stations. The University's inclement weather site is updated frequently on the University website.

XIII. Classroom Behavior

Inappropriate remarks or comments disrespectful to other students or instructor, and other behavior as determined by the instructor will not be tolerated and will result in possible removal from the class and/or disciplinary action as per the student handbook.

XIV. Course Resources

University of Arkansas Mullins Library
Open Access Computer Laboratories

XV. Research Base

Text(s)/Readings

Required texts/readings:

Gargiulo, R. M. (2015). *Special education in contemporary society* (5th ed.). Thousand Oaks, CA: Sage.

Abeel, S. (2003). *My thirteenth winter: A memoir*. New York, NY: Scholastic.

CIED 4403. Understanding Cultures in the Classroom (Su, Fa). 3 Hours.

This course provides pre-and in-service teachers knowledge and skills necessary for educating ethnically and linguistically diverse classrooms. Students have the opportunity to understand positive relationships while removing stereotypes and prejudices. It addresses issues for social justice education through understanding ways that children learn and communicate in their homes and communities. Students will examine how topics in multicultural education inform instructional goals, curriculum planning/implementation, and teaching

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practices across content areas in public K-12 classrooms. Some sections of this course will contain a service learning component.



**Department of Curriculum and Instruction
CIED 4403: Understanding Cultures in the Classroom**

Instructor: Freddie Bowles, Ph. D.

Office: Peabody 306

Office Hours: By appointment

Email: fbowles@uark.edu

Phone: 479-575-3035 Office

Meeting Time: Wednesdays 8:35-11:15

Meeting Location: Virtual Bb Collaborate Ultra

University of Arkansas Guiding Framework (Arkansas Teacher Standards (ATS))

Knowledgeable (ATS 2, 3, and 4) <ul style="list-style-type: none">• By accessing, using, and/or generating knowledge• Concerning teachers and teaching, learners and learning, schools, and schooling	Skillful (ATS 5, 6, 7, and 8) <ul style="list-style-type: none">• By planning, implementing, and modeling best practices• At communicating, cooperating, and collaborating with others
Caring (ATS 1, 9, and 10) <ul style="list-style-type: none">• With understanding, respect, and a sincere value of diversity• By making decisions based upon professional standards and ethical criteria	Professional (ATS 9, and 10) Seeking to continually develop as professional lifelong learners

Course Specifics

Course Description

This course provides pre-and in-service teachers the knowledge and skills necessary for educating ethnically and linguistically diverse students. Students have the opportunity to understand positive relationships while removing stereotypes and prejudices. It addresses issues for social justice education through understanding ways that children learn and communicate in their homes and communities. Students will examine how topics in multicultural education inform instructional goals, curriculum planning/implementation, and teaching practices across content areas in public K-12 classrooms.

Essential Questions (EQs)

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2. How do social class, ethnic identity, racial group, language, abilities and disabilities, religion, sexual orientation, and gender impact learning?
3. How do teachers understand the effects of racism, stereotyping, and discrimination to teaching and learning in their own classrooms?
4. How do I perceive myself, others, and the intersection of identity, beliefs, and perceptions in creating an equitable learning environment for all students?
5. What is Culturally Responsive Teaching, why is it important, and how do I implement it in my future classrooms or education environments?

Course Competencies

Upon completion of this course, the student should be able to:

- Develop a working vocabulary as it relates to equity, diversity, social justice, and multicultural education. ATS 4 & 9; TESS Domains 1 & 2
- Discuss attitudes of racism, bias, and discrimination and their relationship to student achievement. ATS 6, 7, & 8; TESS Domains 2 & 3
- Understand the relationship of culture, identity, and learning. ATS 1, 2, & 9; TESS Domains 2 & 3
- Discuss the role of multicultural education and school reform and its implications for teachers, schools, and families. ATS 9 & 10; TESS Domain 4
- Understand the importance of civic engagement and social action as a component of teaching for social justice. ATS 9 & 10; TESS Domain 4
- Discuss the role of equity, social justice, and school reform and their implications for teachers, schools, and families. ATS 9 & 10; TESS Domain 4
- Recognize the reality of multicultural education in today's classroom. ATS 4 & 5; TESS Domains 1 & 2
- Articulate a frame of reference regarding multicultural education and how to adjust teaching methods to accommodate diversity in the classroom. ATS 4, 5, 6, 7, & 8; TESS Domains 1 & 3

Course Objectives based on ADE Competencies for ESL Teachers, Grades K-12, 2014

- 2.1 Ability to understand and apply knowledge about cultural values and beliefs in the context of teaching and learning
- 2.2 Ability to understand and apply knowledge about the effects of racism, stereotyping, and discrimination to teaching and learning
- 2.3 Ability to understand and apply knowledge about cultural conflicts and home events that can have an impact on ELLs' learning
- 2.4 Ability to understand and apply knowledge about communication between home and school to enhance ESL teaching and build partnerships with ESOL families
- 2.5 Ability to understand and apply concepts about the interrelationship between language and culture
- 2.6 Ability to use a range of resources, including the Internet, to learn about world cultures and specifically the cultures of students in their classrooms and apply that learning to instruction
- 2.7 Ability to understand and apply concepts of cultural competency, particularly knowledge about how an individuals' cultural identity affects their learning and academic progress and how levels of cultural identity will vary widely among students.
- 5.2 Ability to demonstrate knowledge of the evolution of laws and policy in the ESL profession
- 5.4 Ability to participate in professional growth opportunities
- 5.5 Ability to establish professional goals
- 5.8 Ability to advocate for English learners' academic, cultural, and social equity

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5.9 Ability to support ELL families

5.10 Ability to serve as professional resource personnel in their educational communities

Attendance & Participation

I am taking attendance. Given the importance of our work and the fact that we will only be meeting once a week, your attendance and active participation in class is required. If you are unable to attend class for some reason, please call, text, or email in advance.

Assessment Procedure for all Course Assignments

Grades will be ascribed based on adherence to due dates, thoughtfulness, and completion with Excellence within Bb. Submitted work that is incomplete, lacks coherence, or shows little effort will receive half credit or will not be accepted based on the discretion of the instructor. Students may request to re-submit for partial credit, but the instructor will not initiate this conversation. The instructor will not request late or missing assignments.

Instructor Expectations

- Students will work to the best of their abilities.
- Students will communicate both orally and in writing.
- Students will think analytically and produce original work.
- Students will demonstrate sensitivity for culture, language, religion, disability, gender, socio-economic status, and sexual orientation of individuals.

Course Requirements

Required Books/Readings

Hammond, Z. (2015). *Culturally responsive teaching & the brain*. Thousand Oaks, CA: Corwin.
<https://www.amazon.com/Culturally-Responsive-Teaching-Brain-Linguistically/dp/1483308014>

Takaki, R. (2012). *A different mirror for young people: A history of multicultural America*. New York, NY: Seven Stories Press. <https://www.amazon.com/Different-Mirror-Young-People-Multicultural/dp/1609804163>

Selected Readings*

*Other readings provided by the instructor through Blackboard or delivered to your doorstep by instructor's private fleet of carrier pigeons.

Attendance and Engagement

Your voice is important. Your colleagues will be relying on your presence as we join together in constructing understanding and knowledge of unfamiliar topics. Being present for synchronous classes and available for asynchronous work is critical to your success and the success ultimately of the entire class. If we are discussing a timely issue, an absence will take away from everyone's opportunity to learn from you, so please refrain from more than one absence. As faculty, we recognize that these are stressful, uncertain, and unusual times: we are teaching and learning remotely; you are taking many courses that present unfamiliar content; and many of you may also be working and managing family life and other challenges. At the same time, we expect excellence from each one of you as you prepare to complete your programs of study, so do your best to attend every class.

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As future educators, part of your knowledge construction involves the ability to be present—heart, mind, and body—during these few weeks of instruction. Engagement demonstrates your willingness to respond and share your perspectives and understandings about the course topics through discussions and individual and group assignments. You are expected to read, synthesize, reflect, and respond to text, both written and oral. There are no tests.

Rationale for the Course:

Part of becoming a culturally responsive teacher is learning about the culture of all your students and colleagues. We already do this every day through media, travel, socializing, and kinships. For this course, you are asked to expand your background knowledge about the cultures prevalent in our communities and schools. You will explore the demographics of our partner communities and schools so that you have a “big picture” as well as a “snapshot” of the places where you will intern or work. We have invited guest speakers from different communities; we will listen to podcasts from professionals in the field; and we will read articles pertaining to the multicultural nation of the United States, in addition to readings from our textbooks.

Course Assignments

Goals and Questions

For this assignment, you will write a paragraph telling me about your goals for this class and how you plan to achieve them. You may also include any questions you have about the course.

ABC Poem

This is a creative assignment that asks you to identify your deep cultural identities by including each letter of the alphabet and connecting them to 10 cultural identifiers.

Reading Responses

There will be a variety of reading responses throughout the course, ranging from informal discussion and writing in class to VoiceThread posts and responses. Participating fully in the reading and response activities will allow equal opportunity for participation and learning.

Written Check-Ins

There will be a variety of means to respond in class discussion and exploration. Throughout the course, you will be asked to complete periodic check-ins written to the instructor on Blackboard. These check-ins will not be shared publicly. The purpose is for the instructor to gather a sense of what is resonating with students collectively and individually, what needs clarification, and supportive information to help with the design of upcoming learning opportunities. This course deals with sensitive issues, so the check-ins are designed to be safe, nonjudgmental opportunities for students to process learning and the instructor to understand the individual experience of the class members. This is an opportunity to express understandings, ask questions, and honestly process your learning.

Cultural Experience and Interview

This assignment has two parts.

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Part One: You will step out of your own typical cultural environment by attending an event or gathering of another culture. You can find out more about these events by checking <https://diversitynwa.com/> or by reaching out to RSOs on campus. This assignment is submitted as a written project.

Part Two: You will research a specific cultural group and interview an individual who identifies with that culture. This will be an oral report.

Culminating Project

According to research based on the Self-Determination Theory (Ryan and Deci, 2017), students perform best in class when they experience psychological growth, well-being, and engagement. These manifest in the classroom through how teachers provide opportunities for students to experience autonomy, competence, and relatedness. It is hoped that you will experience these feelings as we learn more about ourselves, our future students, and our communities as we explore the topic of culture and how it impacts learning and understanding. The culminating project is designed for you to experience autonomy, competence, and relatedness by reading a Young Adult novel that explores culture and identity.

Culminating Project

Book Report + Book Cover that connects the story to class content.

Specific Directions for both parts of the project will be provided separately.

Brief Description for All Assignments

All assignments are designed to expand your knowledge of the cultures and communities in your classroom. While exploring each assignment, you will make connections to the topics we cover in class, your content area standards, and how you would integrate the information into your own classroom.

It is expected that you approach the *culminating project* with curiosity, creativity, and professionalism. You will prepare a brief presentation about your book choice and what you learned to share with the class during the last two class sessions.

Assignment	Total Points Possible
Goals and Questions	10
ABC Poem	20
2 Reading Responses	40

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4 Written Check-Ins	40
Cultural Experience and Interview	100
Culminating Project	100
All of Course Assignments	310
Note: You may request resubmission for partial credit if you miss a deadline. However, if there is no communication before the due date, then no grade will be provided.	<u>Grading Scale:</u> 100-90 = A 89-80 = B 79-70 = C 69-00 = F

Statement of Inclusion and Diversity

The University of Arkansas envisions a world committed to inclusivity, where diversity, equity, access, and civility are valued as a part of our culture, climate, and everyday lives. The University's Office for Diversity and Inclusion strives to make this vision a reality by reinforcing inclusive excellence in everything we say and do. We have a responsibility as engaged citizens to consistently incorporate behaviors and practices that support an inclusive environment on campus, in Arkansas and everywhere.

Land Acknowledgement Statement

The indigenous history of the land our campus sits on goes back more than 13,000 years, and across that expanse of time many successive groups lived on and created sacred legacies for this area. We know virtually nothing about their languages or by what names they referred to themselves. By the time people of European origin arrived and began to write down their own observations and record the stories Native Americans related about their histories, the Osages had long been using this area as a source for food and other commodities, though their villages occupied lands farther north in Missouri.

During the early 19th century, Cherokees living in the Arkansas River valley also began to use this area, and then during the later 1830s and early 1840s other Cherokee groups removed from south Appalachian homelands passed through during the forced removals known as the Trail of Tears.

Co-authored by George Sabo III and Elliott West, Summer 2019

References:

<https://usdac.us/nativeland>

<http://aisp.msu.edu/about/land/>

Keefe, Thomas. (2019). Land Acknowledgement: A Trend in Higher Education and Nonprofit Organizations.10.13140/RG.2.2.33681.07521

Additional Policies and Resources

Incllement Weather

In case of inclement weather, class will be held unless cancelled by the University of Arkansas. If classes have not been cancelled and the student feels it is too dangerous to come to class because of torrential flooding, tornadic winds, terrible lightning, or another weather related calamity, it is the responsibility of the student to make up missed assignments and be prepared for the next class meeting.

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Students with

Students with reasonable first register with the Access. The CEA is Arkansas Union, room and on the web at:



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Disabilities

disabilities requesting accommodations must Center for Educational located in the 104, at 510-575-3104, <http://cea.uark.edu>.

The CEA provides documentation to students with disabilities who must then provide this documentation to their course instructors. Students with disabilities should notify their course instructors of their need for reasonable accommodations in a timely manner to ensure that sufficient time to arrange reasonable accommodation implementation and effectiveness. A typical time frame for arranging reasonable accommodations for students who are registered with the CEA is approximately one to two weeks.

Food and Accommodations Insecurity

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course, is urged to contact the Dean of Students for support. You may also notify the professor if you are comfortable in doing so. This will enable her to provide any resources that she may possess. Faculty are here to help you succeed!

Academic Dishonesty

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy,' which may be found at <http://provost.uark.edu>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Changes to the Syllabus

A syllabus is a tool to help you plan your time and track our progress. Every effort is made to ensure the syllabus is as complete as possible, but there may be occasions when changes are required. The instructor will announce and post any deviations from the syllabus.

SEED 4022. Classroom Management Concepts (Sp). 2 Hours.

A number of different classroom management techniques are studied. It is assumed that a teacher must possess a wide range of knowledge and skills to be an effective classroom manager. Prerequisite: Admission to the M.A.T. program.

Department of Secondary Education Classroom Management Concepts Spring 2021

Instructor: Hannah Mhoon, NBCT
Email: hmhoon@sdale.org /
Office Hours: by appointment

Meeting Place: Virtual Classroom: Zoom and UA Blackboard
Meeting Day: Tuesday
Meeting Time: 4:30pm-6:30pm

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Course Purpose

A number of different classroom management techniques are studied. It is assumed that a teacher must possess a wide range of knowledge and skills to be an effective classroom manager.

Student Outcomes

At the conclusion of this course, the students will be able to:

- Describe the importance of classroom management to the learning process
- Implement appropriate classroom rules and procedures
- Recognize and utilize appropriate disciplinary interventions
- Implement a variety of classroom management strategies
- Reflect on their efficacy as a classroom manager

Required Texts

- Marzano, R.J., Marzano, J.S, Pickering, D.J. (2003). *Classroom Management that Works: Research-Based Strategies for Every Teacher*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Lemov, D. (2010). *Teach Like a Champion: 49 Techniques That Put Students on the Path to College*. San Francisco, CA: Jossey-Bass.
- Other selected readings provided on Blackboard or in class by instructor

Instructional Methods

This student-centered course depends upon active student participation. Students engage in individual, small group and large group activities and are exposed to a variety of models of teaching and learning. Time is spent participating in activities as middle or high school students and analyzing activities and resources as prospective teachers.

Attendance

Regular attendance is an important component to a course designed to help you develop into a teaching professional. You are expected to attend class with a commitment to the course work and preparedness for the day's activities. If an absence is necessary, please be sure to inform the instructor and your team members well in advance. After 1 absence you will need to meet with me during office hours to best determine how you will be able to successfully complete the course requirements.

Students with Disabilities

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 believe you have a disability requiring an accommodation, please contact me after the first class so that we can coordinate service

Academic Dishonesty

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Course Requirements

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The course has been designed to encourage the development of advanced instructional techniques and the assignments that are designed to translate directly to the classroom will hold the most weight in your final grade. Additional information will be provided for these assignments at the appropriate time.

- Marzano & article reading activities 30%
 - Including peer interaction
 - Two Lemov one-pagers and presentations 15%
 - In-class collaborative feedback 15%
 - Classroom design
 - Family Communication Plan
 - SEL
 - Classroom Management Plan presentation 40%
-
- Total 100%**

**Late Assignments will not be accepted. Arrangements can be made ahead of time for extraordinary circumstances, but you must communicate with me prior to the due date of an assignment.*

***All of the assignments require in-class participation.*

Grading scale

- 100-90 A
- 89-80 B
- 79-70 C
- 69-60 D
- 59-0 F

<i>Date:</i>	<i>Before class for all</i>	<i>INDIVIDUAL Lemov Presentations</i>	<i>During class</i>
Jan 12	Buy Required texts		Intro/syllabus
Jan 19	1. Complete Getting to know you form, 2. Read Chapter 2 Marzano: Rules and procedures 3. Complete reading activity		
Jan 26	1. Read Chapter 3 Marzano: Discipline		<i>Go over rules and procedures</i> <i>Begin</i>

	2. Complete reading activity		<i>Discipline</i>
Feb 2			<p>Guest Lecturer on Brain and Trauma informed discipline from OGC Jennifer Coldiron, LCSW</p> <p><i>Ticket out</i></p>
Feb 9	1. Prepare a question(s) for Mrs. Jennings on the differences between 7th-12th graders, administration and classroom management		<p>Guest Lecturer Assistant Principal Chelsea Jennings on the implementation of Conscious Discipline</p> <p><i>Finish Discipline</i></p>
Feb 16	<p>1. Read Chapter 6 Marzano</p> <p>2. Complete reading activity</p>		<p>School to prison pipeline and complete reading activity</p> <p>Find SEL lesson &</p>

			complete slide Discuss SEL lessons
Feb 23	UNIVERSITY HOLIDAY NO CLASS		
Mar 2	1. Read Chapter 4 Marzano Relationships 2. Complete reading activity	Create one-pager info. Sheet and present a 1-2 minute presentation 1. Technique 43 Positive Framing 2. Technique 44 Precise Praise 3. Technique 45 Warm/Strict 4. Technique 46 The J-Factor 5. Technique 47 Emotional Constancy 6. Technique 48 Explain Everything 7. Technique 49 Normalize error	
Mar 9	1. Read Chapter 5 Marzano Mental Set 2. Complete reading activity		<i>We will discuss chapter 5 Withitness and Chapter 7 First Day</i>
Mar 16	1. <i>Article TBD</i> 2. <i>Classroom Design in your slides completed</i>	Creating a strong class culture (Lemov: Chapter 5: 1. Technique 28 Entry Routine 2. Technique 29 Do Now Technique	

		<ul style="list-style-type: none"> 3. Technique 30 Tight Transitions 4. Technique 31 Binder Control 	
Mar 23	<p>Article <u><i>The Value of Hard Work: Lessons on Parent Involvement from an (Im)migrant Household</i></u> Gerardo Lopez</p> <p>Harvard Education Review <u>Volume 71, Issue 3</u> 1 September 2001</p>		Guest Lecturer Judith Yanez on Including Families
Mar 30	<ul style="list-style-type: none"> 3. Article TBD 4. Complete Google Slides for your plan for including families. 		<i>Classroom management Stakeholder roles</i>
Apr 6		<ul style="list-style-type: none"> 1. Tech. 18: Check for understanding 	
Apr 13		<p>Chapter 1:</p> <ul style="list-style-type: none"> 1. Techniques 1 No Opt out 2. Technique 2: Right is Right 3. Technique 3: Stretch it <p>Chapter 3:</p> <ul style="list-style-type: none"> 4. Technique 36 100 percent 5. Technique 37 What to Do 	Setting & Maintaining High Expectations

		<ul style="list-style-type: none"> 6. Technique 38 Strong Voice 7. Technique 39 Do it again 8. Technique 40 Sweat the details 9. Technique 41 Threshold 10. Technique 42 no warnings 	
Apr 20		<p>Chapter 4:</p> <ul style="list-style-type: none"> 1) Technique 22 Cold Call 2) Technique 23 Call and response 3) Technique 24 Pepper 4) Technique 25 Wait Time 5) Technique 12: The Hook 6) Technique 13 Name the steps 7) Technique 14 Board = Paper 8) Technique 15 Circulate 	Maintaining Student Engagement
Apr 27	<i>Finish Final Presentation</i>		Present Final Presentation to educators
May 4th	<i>NO CLASS. Revise presentation, record it, and then email it to Mhoon by 6pm on Tuesday, May 4th</i>		

Performance assessments:

- 1) Marzano Readings due before class
 - a) Complete slide

Favorite line from chapter: OR What is a question you have:

Something you agree with or disagree with and WHY:

Top 3 takeaways for your classroom management:

- 1.
- 2.
- 3.

- 2) Due March 10th: Your Ideal **classroom design** plan will also be in your final presentation. Your points for this Ideal **classroom design** plan collaborative feedback will be based on the thoroughness of your plan and your constructive feedback on your peers' plans.

→ [Here is a roster of your class](#)

- a) What desk arrangement will be used most often? Explain.
 - i) What flexibility will you incorporate into your classroom?
 - (1) Space for comfort, group work, individual work/privacy,
 - ii) How will you make your classroom reflect the cultures of your students?
 - iii) Aspects you might include: (while you should include as many details as you can, during your presentation, you might not be able to give your rationale for everything, so pick and choose the most important aspects in your room.)
 - (1) Calendar
 - (a) include bdays?
 - (b) Upcoming readings, assignments,
 - (c) School FYIs/games
 - (2) School announcements, games, etc.
 - (3) Cell phone station
 - (4) Chromebook charging station(s)
 - (5) A place to display student work
 - (6) Tissue, hall pass, pencil sharpener, extra pencils, paper, art supplies, student notebooks,
 - (7) Anchor charts/word walls/ [portable sentence frames](#)
 - (8) Google Classroom codes, Remind sign-ups, seating charts,
 - (9) Teacher desk
 - (10) Place* for turned in assignments
 - (11) Place* for graded assignments
 - (12) Place* for handouts for the day or week
 - (13) Place* for handouts for those who were absent

**Digital and/or physical*

- 3) You will have your Family Communication plan that will also be in your final presentation in slides ready for feedback. Your points for this Family Communication plan collaborative feedback will be based on the thoroughness of your plan and your constructive feedback on your peers' family communication plans. Due: March 30th
 - a) Plan on how often you will communicate, what types of information you will communicate, what methods you will use to communicate, how you will encourage two-way communication, how you will document your communication, how you will communicate with your linguistically diverse families,
 - b) Welcome Letter

4) [SEL mini-lesson](#)

- a) Go to Chooselovemovement.org
 - i) Topic of the specific SEL lesson
 - 1) Which grade level(s):
 - 2) Link to specific lesson:
 - 3) When do you see yourself actually carrying out this lesson? (e.g. prevention, after a specific incident, when addressing a certain theme or topic in class, etc.)
 - 4) SEL Skills practiced during lesson
 - 5) How long to prep for lesson:
 - 6) How long to actually carry out this lesson with students:

4) Lemov Mini-Presentation (1-2 minutes with a digital one-pager*) (Due whenever you sign up):

a) Mini-presentation and one-pager should include*

- i) When to use this strategy
- ii) Purpose of the strategy
- iii) Step-by-step instructions
- iv) Purposeful picture, graph, or table
- v) Source: Lemov, D. (2010). *Teach Like a Champion: 49 Techniques That Put Students on the Path to College*. San Francisco, CA: Jossey-Bass.

May also include Dos and Don'ts, pro/cons, favorite quote from the text, key phrases, example(s)

**The purpose of the one-pager is to provide your peers with a quick resource that they can quickly view while planning lessons.*

[Click here for Lemov mini-presentation rubric & example](#)

[Lemov sign-ups here](#)

5) [Click here for the Final presentation details](#)

CIED 4063. Disciplinary and Interdisciplinary Literacies in Education (Fa, Sp). 3 Hours.

This course teaches the integration of reading, writing, and new literacies within the discipline and across disciplines. Theory and strategy are presented as integrated strands of the language process as presented in the context of instructional principles and suggested teaching practices. A solid research base is emphasized while keeping the focus on practical application. Prerequisite: Admission to Teacher Education B.A.T. Program. May be repeated for up to 6 hours of degree credit.



UNIVERSITY OF
ARKANSAS
COLLEGE OF EDUCATION
& HEALTH PROFESSIONS

Department of Curriculum and Instruction
Disciplinary and Interdisciplinary Literacies in Education
SEED 4063

Instructor:

Office:

Office Hours:

Course Purpose

Disciplinary and Interdisciplinary Literacies in Education (Fa). This course teaches the integration of reading, writing, and new literacies within the discipline and across disciplines. Theory and strategy are presented as integrated strands of the language process as presented in the context of instructional principles and suggested teaching practices. A solid research base is emphasized while keeping the focus on practical application.

Course Objectives:

- Students will differentiate between a content area literacy approach and a disciplinary literacy approach to improving adolescent literacy.
- Students will deepen their understanding of how reading, writing, and talking are used to produce knowledge in their respective disciplines.
- Students will design disciplinary literacy instruction that scaffolds diverse adolescents' experiences with reading, writing, and talking.
- Students will identify literacy practices in their respective disciplines and devise strategies for supporting diverse adolescents' acquisition of them.

Essential Questions: Our study of disciplinary literacy will lead us to investigate—and answer—the following essential question: “What is disciplinary literacy, and why is it important?” As we work together to answer that question, we’ll simultaneously explore the following subset of related questions:

- What is disciplinary literacy, and why is it important?
- What distinguishes content literacy from disciplinary literacy?
- How can content area teachers develop and support young people’s literacy?
- How can secondary teachers design and facilitate meaningful disciplinary and interdisciplinary literacy instruction?

Course Reading: There is no required textbook for this course. All course readings will be available on BlackBoard.

Course Policies:

Late Assignments: Late work, defined here as assignments that are not ready to be submitted at the start of class on the assigned due date, will be assessed a penalty of 15% (the equivalent of one letter grade). Written work submitted two days after the assigned due date will be evaluated upon request, but credit will not be granted.

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Submission of Assignments: All work turned in for evaluation should be typewritten and double-spaced, and should employ 1 inch margins on all sides. Please use 12-point font and a legible typeface. Be sure your printer toner allows you to produce clear copies prior to the date of submission. Written work submitted by email will not be accepted.

Incompletes: Incompletes are not given except in the case of a documented medical emergency. If you choose to take an incomplete for any other reason, the default grade will be an “E.”

Academic Honesty: As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University’s “Academic Integrity Policy,” which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Accommodations: Students with disabilities requesting reasonable accommodations must first register with the Center for Students with Disabilities. The CSD is located in the Arkansas Union, room 104 and on the web at: <http://www.uark.edu/ua/csd/applications.htm>. The CSD provides documentation to students with disabilities who must then provide this documentation to their course instructors. Students with disabilities should notify their course instructors of their need for reasonable accommodations in a timely manner to ensure that sufficient time to arrange reasonable accommodation implementation and effectiveness. A typical time frame for arranging reasonable accommodations for students who are registered with the CSD is approximately one to two weeks.

Classroom Behavior: Appropriate classroom behavior is expected of the instructor and all students. Inappropriate and disruptive classroom behavior (inappropriate language and gestures, class disruptions, disrespect to other students or instructor, and other behavior determined by the instructor) will not be tolerated and will result in possible removal from the class and/or disciplinary action as per the student handbook.

Inclement Weather: In case of inclement weather, class will be held unless cancelled by the University of Arkansas. If classes have not been cancelled and the student feels it is too dangerous to come to class because of the weather, it is the responsibility of the student to make up missed assignments and be prepared for the next class meeting.

Digital Devices: I have a family and understand the desire to have a smart phone available in case of emergencies. Please follow my lead by muting or putting your mobile device on vibrate and monitoring it as infrequently as possible. It is expected that students will use laptops for class-related purposes only.

Course Requirements:

Attendance: Given the importance of our work, your attendance and participation in class discussions is required. While you are allowed to miss two classes, **a third absence will lower your grade one letter**. A third absence will lower your grade two letters, meaning that you can earn no higher than a “C”. A fourth absence will result in your failing the course. Please note that I do not distinguish between excused and unexcused absences, except in the case of a documented medical emergency. If you are unable to attend class, it is your

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responsibility to e-mail me *in advance* and explain the situation. *If a student is tardy three times, it will be counted as an absence.*

Discussion Leader: In keeping with the spirit of constructivist teaching, my goal is for us to work together as a community of learners to better understand the issues we explore in class each week. With that in mind, you'll be asked to assume responsibility for leading one class discussion that addresses the assigned readings. Prior to facilitating your discussion, you'll need to compose a critical response post for publication on our class web site. In doing so, you'll be expected to respond critically to the assigned readings and generate three or four questions that you'd like us to explore in class. To begin your post, you should (briefly) synthesize the readings. Next, introduce and frame each of the questions you'd like us to explore in class. Questions to consider as you write your post include: What do the readings help us to understand or appreciate about the topic they address? Which aspects of an argument warrant close attention, and why? Most importantly, what questions do the readings raise for you? I'll publish your post on the course website in advance of our meeting for class. With that in mind, you'll need to email me your post as a Word document by noon on Sunday. It's expected that everyone will have read the student-authored post prior to our meeting for class on Monday morning. In addition to authoring a critical response post, you'll need to prepare a handout in which you highlight the discussion questions you'd like us to explore, along with passages/excerpts from the readings that are particularly germane to those questions.

Digital Tool Talk: Recognizing the importance of digital texts and technologies for teaching and learning today, you'll be asked to explore, pilot, and share an open access digital tool that you believe has the potential to support powerful literacy learning in your discipline. To do so, you'll be asked to produce a short video in which you introduce the digital tool, model its use, and evaluate its strengths and limitations so far as its potential to support literacy learning is concerned. This assignment satisfies the General Education Learning Outcome 1.2.

Disciplinary Literacy Lesson Plan: (Literacy practices) This assignment invites you to conceive of and design an original lesson plan that functions to scaffold students' reading, writing, or talking in your discipline. In addition to the lesson plan, you'll be asked to compose an essay in which you unpack the lesson plan's design and discuss how it functions to support students' disciplinary literacy using a critical lens to articulate any ethical considerations and/or key fallacies and describe how the concepts and principles of disciplinary literacies relate to critical thinking. This assignment satisfies the General Education Learning Outcome 5.1a, 5.1c, and 5.1d.

Transmediation Project: This project asks you to choose a concept, principle, or historical event that you are responsible for teaching students in the fields of science, social studies, English language arts, math, or foreign language, and create an original comic in which you use fictionalized characters to introduce and teach the concept. In designing your comic, you should present your work as a narrative. In addition to creating a comic, you'll be asked to compose an essay in which you reflect on your experience with transmediation and consider its generative potential for learning.

Literacy Case Study: To complete this project, you'll be asked to shadow a student in one of your cooperating teacher's classes for the course of a school day. In doing so, you're expected to attend closely to the reading, writing, and speaking activities that student is expected to participate in as s/he moves between subjects, and the role that the instructional practices you observe appear to play in either supporting or impeding the student's disciplinary literacy. To report your findings, you'll compose an analytic paper in which you contextualize your case study subject, present and analyze your findings, and discuss their potential implications for how you'll approach teaching literacy in your respective discipline. All student identifiable information will be replaced

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with pseudonyms.

Final Portfolio: This assignment will represent the culmination of your learning and growth throughout the course of the semester in class. We will work together as a class to decide what your portfolio’s contents should consist of so that it is challenging, rewarding, and practically useful for you as an educator.

Course Schedule

Date	Topics To Be Covered	Reading Assignments	Assignments Due
What is Disciplinary Literacy?			
8/26	<i>Course Introduction: Building a Foundation for Class Discussion</i>	Juzwik et al. , “Planning DaybyDay”	
9/2	<i>No Class – Labor Day</i>		
9/9	<i>What is Literacy?</i>	Gee , “What is Literacy?”	
9/16	<i>Examining Literacy Events and Practices</i>	Barton & Hamilton , “Literacy Practices” Perry , “What is Literacy?”	
9/23	<i>What is Disciplinary Literacy?</i>	Wolsey & Lapp , “What is Disciplinary Literacy?” Moje , “Foregrounding the Disciplines”	
Theorizing Disciplinary Literacy			
9/30	<i>Enacting Disciplinary Literacy Pedagogy (Part I)</i>	Moje , “Doing and Teaching Disciplinary Literacy”	
10/7	<i>Enacting Disciplinary Literacy Pedagogy (Part II)</i>	Rainey et al. , “But What Does it Look Like?”	Literacy Case Study Project
10/14	<i>Transmediation and the Teaching of Disciplinary Literacy</i>	Siegel , “More Than Words”	
10/21	<i>No Class – Fall Break</i>		
10/28	<i>Making One’s Thinking Visible</i>	Greenleaf et al. , “Métacognitive Conversations”	Transmediation Project

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11/4	<i>Supporting Disciplinary Reading in the Classroom</i>		
11/11	<i>Digital Literacies in the Disciplines</i>	Rhodes & Robnolt , “Digital Literacies in the Classroom” Castek & Manderino , “A Planning Framework”	Literacy Lesson Plan Revision
11/18	<i>Literacy in the Lives of Latinx Youth</i> <i>Guest Speaker:</i> Panel Discussion	Martínez-Roldán & Fránquiz , “Latina/o Youth Literacies”	
Designing and Enacting Disciplinary Literacy Instruction			
11/25	<i>Responding to the RISE Initiative</i> <i>Guest Speakers:</i> Christine Ralston and Linda Eilers		
12/2	<i>Critical Literacy</i>	Mulcahy , “The Tangled Web We Weave” Janks , “Critical Literacy’s Ongoing Importance for Education”	
12/9	<i>What We’ve Learned and Goodbyes</i>		Final Portfolio Project

CIED 4285. Teaching Experience (Sp). 5 Hours.

The teaching experience is an essential component of the Bachelor of Arts in Teaching degree. The experience allows Teacher Candidates (TC) to make further application of theoretical principles of teaching and learning. Teacher Candidates will be assigned placement in area schools for both fall and spring semesters. The fall semester consists of a field experience including observation, co-planning, and co-teaching. The spring semester consists of an immersion experience for teacher candidates to plan and teach independently. Prerequisite: Admission to the B. A.T. Program.

**Department of Curriculum and Instruction
CIED 4285: Teaching Experiences in Education**

Teaching Internship

Course Description:

The teaching internship is an essential component of the Bachelor of Arts in Teaching degree. The full-time immersion allows Teacher Candidates (TC) to make further application of theoretical principles of teaching and learning. Teacher Candidates will be assigned placement in an area school for the length of the spring semester—five days per week for the entire school day. During this assignment, the TC will both observe and participate in teaching as well as planning and delivering instruction for a minimum of three weeks in all classes.

Scholar-Practitioner Conceptual Framework / Arkansas Teacher Standards (ATS):

Scholar-practitioners are:

- Knowledgeable
 - They access, use, and/or generate knowledge
 - They are knowledgeable about teachers and teaching, learners and learning, schools and schooling
ATS 2, 3, and 4; TESS 1,2,3,4
- Skillful
 - They plan, implement, and model best practices
 - They communicate, cooperate and collaborate with others
ATS 5, 6, 7, 8; TESS 3,4
- Caring
 - They understand, respect, and value diversity
 - They make decisions based upon professional standards and ethical criteria
ATS 1, 9, 10; TESS 2,4
- Inquiring
 - They are developing professionals and lifelong learners
ATS 9, 10; TESS 4

Intern Expectations:

- Report to the public school with new teachers in January and follow the Partner School Calendar for Spring Semester.
- Be present as required (follow the school's calendar).
- Teacher Candidates are allowed three absences per rotation; additional absences will be added to the end of the calendar.
- Be punctual for all appointments, classes, and meetings.
- Attend all meetings with Field Experience Coordinator.
- Complete instructional tasks as assigned by Mentor Teacher.
- Be professional in appearance, attitude, and in both oral and written communication.
- Inform mentor teacher, the partnership school, and University supervisor *prior* to an emergency or necessary absence, tardy, or early departure.
- Observe and actively participate from the beginning of the semester.
- Observe and note policy to prepare for the teaching phase.
- Ask questions!
- Gradually assume teaching responsibility until solo teaching for a minimum of three weeks or at the discretion of the mentor.

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- Maintain communication with mentor teacher, university field experience coordinator, and methods professor in a prompt and professional manner.

Course Evaluation:

In Class Observation = 30% of Final Grade

- Schedule 3 classroom observations with supervisor.
- Teacher Candidates and mentors may request additional observations as deemed necessary for improvement. TCs will submit lesson plan via Email to Supervisor at least 24 hours before each formative observation.
- **TC s will be prepared for each observation by providing lesson plans and other necessary paperwork and information for the observation, maintaining professionalism and time management.**

Placement Report (10%): Due Date

The **TC will complete and email a placement report** to the Supervisor and content area professor with the following placement information:

- Name of school, grade levels, & course titles with which you will be teaching
- Name of mentor
- Mentor's email address and/or other contact information
- Classroom location and duty location, if any or different from classroom
- Bell schedule including planning period, lunch time and other duties

Internship Reports (30%):

TC will complete Bi-weekly Internship Reports and send in an email to their university supervisor with the following information (see attachment):

- A description of the number of class hours you have logged to date
- A brief summary of the work you have done in the current phase of observation/participation
- A description of any successes, problems, issues, concerns, celebrations or any other pertinent information that your course instructor and other interns might want to weigh in on

Inclement Weather:

In case of inclement weather, interns will follow the schedule of the school placement. In the case of obligations to the university, class or meetings will be held unless cancelled by the University of Arkansas. If classes have not been cancelled and the student feels it is too dangerous to come to class because of the weather, it is the responsibility of the student to make up missed assignments and be prepared for the next class meeting.

Academic Honesty:

The application of the University of Arkansas Academic Honesty Policy, as stated in the Student Handbook, will be fully adhered to in this course. Academic dishonesty involves acts that may subvert or compromise the integrity of the educational process. Each student is responsible for being fully aware of the contents of the Academic Honesty Policy and of the possible consequences of disregarding the policy.

Accommodations:

Students with disabilities requesting reasonable accommodations must first register with the Center for Students with Disabilities. The CSD is located in the Arkansas Union, room 104 and on the web at:

<http://www.uark.edu/ua/csd/applications.htm> The CSD provides documentation to students with disabilities who must then provide this documentation to their course instructors. Students with disabilities should notify their course instructors of their need for reasonable accommodations in a timely manner to ensure that sufficient time to arrange reasonable accommodation implementation and effectiveness. A typical time frame for

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arranging reasonable accommodations for students who are registered with the CSD is approximately one to two weeks.

Course references:

Danielson Framework of Teaching: <https://danielsongroup.org/framework>

Arkansas Frameworks for Teaching (TESS):

<http://dese.ade.arkansas.gov/divisions/educator%20effectiveness/educator-support-development/teacher-excellence-and-support-system-tess>

Arkansas Code of Ethics: <http://dese.ade.arkansas.gov/divisions/educator%20effectiveness/plsb-professional-ethics-discipline>

Arkansas Educator Licensure: <http://dese.ade.arkansas.gov/divisions/educator%20effectiveness/educator-licensure>

Arkansas Curriculum Frameworks: <http://dese.ade.arkansas.gov/divisions/learning-services/curriculum-support>

THEATRE EDUCATION: METHODS OF INSTRUCTION

THTR 4703

FALL

T/TH 5:00-6:15pm

Instructor: Morgan Hicks

Office: Kimpel Hall 609

Office Hours: T/TH 8:30am-11am, 2-4pm and By appointment

Phone: 479-409-7587

Email: mhicks@uark.edu

Course Description

Theatre Education: Methods of Instruction (THTR 4703) is an introduction to the leading theories and practices in drama instruction with an emphasis on instruction for students in junior high and high school settings. Emphasis will be placed on creating, adapting and justifying pedagogical strategies that employ the concepts discussed in course readings, lectures and discussions as well as the design and implementation of effective theatre curriculum.

Prerequisites: Admission into the B.A.T. program or by permission of the instructor.

Students from the M.Ed. TESOL program are also accepted into this course

Required Text

Ambrose, Susan, et al. *How Learning Works: Seven Research-based Principals for Teaching*. Wiley and Sons, 2010

Supplemental Readings:

Watson, Angela. "Ten Things Every White Teacher Should Know When Talking about Race."

<https://thecornerstoneforteachers.com/truth-for-teachers-podcast/10-things-every-white-teacher-know-talking-race/>

Arkansas Fine Arts Academic Standards

<http://dese.ade.arkansas.gov/divisions/learning-services/curriculum-support/humanities/fine-arts>

Stahl, Sooz. "Acting Out to Call In: Practicing Theatre of the Oppressed with High School Students." *The Education Forum*: 2018

Brookfield, Stephen. Chapters 1 & 2. From *Becoming a Critically Reflective Teacher*. Jossey-Bass, 1995

Solga, Kim. "When Students Grade Themselves." *The Activist Classroom* (10 April 2015)

Kimball, Frances. How to be an Ally if you are a Person with Privilege.

[Http://www.scn.org/friends/ally.html](http://www.scn.org/friends/ally.html)

Educational Theatre Association. Understanding the Theatre Model Curriculum.

<https://learn.schooltheatre.org/resources>

Relationship to Arkansas Teaching Standards: This course is a pedagogical studies course based on the theoretical and practical aspects of methods, techniques, and materials for effective teaching of drama in schools with an emphasis on junior high and high school settings.

Course Objectives

- Explore the role of theatre in education, as a specific discipline and as an interdisciplinary model, and how theatre curricula fit within diverse educational institutions and contexts

Arkansas Teaching Standards 1, 2, 4, and 5; TESS Domains 1, 3 and 4.

- Identify and apply techniques and theories of teaching and assessing the elements of theatre

Arkansas Teaching Standards 5, 6, 7 and 8; TESS Domains 1, 2, and 3.

- Explore and evaluate the current and future plan for their theatre pedagogy

Arkansas Teaching Standards 3, 7, 8, 9, and 10; TESS Domains 1, 2, 3 and 4.

- Analyze texts to discover current trends in education and educational philosophy

Arkansas Teaching Standards 6, 7, 8, 9 and 10; TESS Domains 1, 3 and 4.

Learning Outcomes

My expectation upon successful completion of this course, students will be able to:

1. Display an ability to present and facilitate an engaging lesson with coordinating assessment tools [teaching-in-action assignments]

Arkansas Teaching Standards 1, 2, 3, 4, and 5; TESS Domains 1, 2, and 3

2. Display an ability to design a structurally sound curriculum [presentation of curriculum]

Arkansas Teaching Standards 6, 7, and 8; TESS Domains 1, 2, and 3

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- 3. Demonstrate the ability to offer constructive criticism of their own and others’ work [self-evaluation and peer feedback]

Arkansas Teaching Standards 4, 5, 6, 7, and 8; TESS Domains 1, 3 and 4.

- 4. Demonstrate an understanding of current trends in arts education and educational philosophy [readings and in-class discussions]

Arkansas Teaching Standards 1, 2, 3, 9 and 10; TESS Domains 1, and 4

- 5. Articulate a personal teaching philosophy of teaching, including what calls them to teach and their approach to theatre education [statement of teaching philosophy
Arkansas Teaching Standards 4, 5, 9 and 10; TESS Domains 1, 2 and 4.

Communication Plan

In this class our official mode of communication is through uark.edu email. Students are responsible for checking their UARK accounts regularly. All communication between student and instructor and between student and student should be respectful and professional.

Student Evaluation

Students will be evaluated on the basis of five elements:

Readings and In-class discussions	400
Teaching-in-Action Lesson Presentations	600
Unit Curricula Presentation	400
Statement of Teaching Philosophy	250
Participation, Self-evaluation, Peer Feedback	350

A = 1800-2000 points

B = 1600-1799 points

C = 1400-1599 points

D = 1200-1399 points

F = 1199 and below

Major Course Components

Self-Assessments

Students will complete a pre and post course assessment that asks them to consider their professional strengths and weaknesses, areas in which they might seek to improve their knowledge and skills, areas in which they excel and can bring particular learning opportunities to their students and their overall abilities in a variety of teaching areas.

Teaching-In-Action Assignments

Students will create two lesson plans: one for a performance class and one for a technical theatre class. They will create rubrics for assessment for the lessons. In addition to the presentation of the lessons, they will also create a document that discusses and justifies their pedagogical plan for implementing each of the lessons.

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Students will also be expected to participate in their peer's lesson demonstrations and offer constructive feedback.

Unit Curricula Plan

Students will design a unit curricula that will demonstrate scaffolding of skills for students that will culminate in a project that will demonstrate a synthesis of skills. This assignment will include documentation of Learning Outcomes/Outputs as well as an oral presentation.

Statement of Teaching Philosophy

Students will create a written document that articulates their overall and evolving approach to teaching theatre.

Classroom Policy

Cell phones, pagers, and text messaging devices of any kind may not be used during class. After one warning, you will be asked to leave the classroom and marked absent. Headphones, ear buds, and ear pieces may not be worn in class.

Special Assistance

Students who are utilizing the Center for Americans with Disabilities and have special needs should make the instructor aware of such within the first week of class. Special testing arrangements must be made in advance of any examination with a recommendation from the ADA office.

Class Attendance Policy

As a future leader, there is an expectation that you will conduct yourself with the professionalism fitting of your position. You will be expected to attend and participate fully in all classes, and to be prepared to discuss all assigned readings.

Theatre Department Attendance Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration in violation of the policy, they will not be allowed to participate in any production in a non-class capacity until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class capacities are directors, assistant directors, actors, etc.

THTR majors with more than 2 weeks of unexcused absences (7 and greater unexcused in a MWF class and 5 and greater in a TTH class) will not pass the class and the class must be taken again

Academic Honesty

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with

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questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Inclement Weather Policy

Unless the university is closed, I will make every effort to conduct this class.

If the University is closed, you will be alerted via RAZALERT.

If the university is NOT closed, but it seems like dangerous conditions, I may decide to cancel classes anyway. If you are not sure whether class will be canceled, please check your e-mail for a message from me. If you must miss class due to bad weather conditions in your area when the class does meet, you will be responsible for making up the work, but you will not be penalized if you contact me via email before the class.

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning)

- Follow the directions of the instructor or emergency personnel.
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.
- Stay in the center of the room, away from exterior walls, windows, and doors.

Violence / Active Shooter

- CALL - 9-1-1
- AVOID - If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY - Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.
- DEFEND - Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from

Continuity Plan

In the event of an extended campus closure, the continuity plan for this course includes the following:

- We will utilize our Blackboard course as the portal for the delivery of course materials and UARK email for communications. Please check both of these areas immediately for guidance and direction.
- We will utilize Zoom to connect as a class during our regularly scheduled class days/times;
- Any remaining tests/assessments will be given via Blackboard.
- I will utilize Zoom to connect with students during my regularly scheduled office hours and by appointment.

TENTATIVE SCHEDULE

Week One

Introduction

Essential Questions: Why are we here? What role does theatre play in education? What are your personal strengths, weaknesses and biases that you will bring into the theatre classroom?

Assignment Due: Self-Assessment

Week Two

Motivation

Essential Questions: How Does Students' Prior Knowledge Affect Their Learning? How Does the Way Students Organize Knowledge Affect Their Learning? What Factors Motivate Students to Learn?

Readings:

How Learning Works, Chapters 1-3

Week Three

Assessment Rubrics

Essential Questions: How do Students Develop Mastery? Why do Student Development and Course Climate Matter for Student learning?

Reading:

How Learning Works, Chapters 4-6

Week Four

Self-Directed Learning and Empowerment

Essential Questions: How do Students Become Self-Directed Learners? What factors affect student empowerment?

Readings:

How Learning Works, Chapter7

Week Five

Learning Standards & Frameworks

Essential Questions: What are the frameworks for theatre education provided by the Arkansas Department of Education. How do these frameworks guide my curricular planning?

Reading:

Arkansas Department of Education Fine Arts Academic Standards

Week Six

Teaching-In-Action: Performance Class Lesson Demonstrations

Assignment Due: Performance Class Lesson Plan documentation and assessment rubric/Peer Evaluation

Week Seven

Teaching-In-Action: Performance Class Lesson Demonstrations

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Assignment Due: Performance Class Lesson Plan documentation and assessment rubric/Peer Evaluation

Week Eight

Feedback, Reflection and Growth

Essential Questions: What Kinds of Practice and Feedback Enhance Learning?

Readings:

When Students Grade Themselves

Becoming a Critically Reflective Teacher

Week Nine

Teaching-In-Action: Technical Class Lesson Demonstrations

Assignment Due: Technical Class Lesson Plan documentation and assessment rubric/Peer Evaluation

Week Ten

Teaching-In-Action: Technical Class Lesson Demonstrations

Assignment Due: Technical Class Lesson Plan documentation and assessment rubric/Peer Evaluation

Week Eleven

Scaffolding Skills and Unit Planning

Essential Questions: How do I design a multi week lesson plan that incorporates the idea of skill scaffolding and demonstrates higher level synthesis?

Reading:

Understanding the Theatre Model Curriculum

Week Twelve

Unit Curricula Oral Presentations

Assignment Due: Lesson Plan with Learning Outcomes/Outputs

Week Thirteen

Unit Curricula Oral Presentations

Assignment Due: Lesson Plan with Learning Outcomes/Outputs

Week Fourteen

NO CLASS- THANKSGIVING BREAK

Week Fifteen

Diversity and Inclusion/Systems of Oppression

Essential Questions: What biases do I bring to my classroom? What are the historical and contemporary systems of oppression that exist in educational institutions? What strategies can be employed to mitigate racism and marginalization within theatre education?

Readings:

Ten Things Every White Teacher Should Know When Talking about Race

How to be an Ally if you are a Person with Privilege

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Acting Out to Call In: Practicing Theatre of the Oppressed with High School Students

Week Sixteen

Presentation of Teaching Philosophy

Essential Questions: Taking into account everything that we have explored in the course, how will I articulate my personal philosophy and approach to teaching theatre?

Assignment Due: Statement of Teaching Philosophy & Self-Assessment

THEATRE EDUCATION: PROGRAM DESIGN AND LEADERSHIP

THTR 4713

SPRING 2023

T/TH 5:00-6:15pm

Instructor: Morgan Hicks

Office: Kimpel Hall 620

Phone: 479-409-7587

Office Hours: 8:30am-11am

Email: mhicks@uark.edu

Course Description

Theatre Education: Program Design and Leadership (THTR4713) advances the skills necessary for the successful integration of theatre arts in the secondary school environment. Focus will be given to the promotion of the art form of theatre as a discipline, both in classes and as an extra-curricular activity. The course will advance planning and leadership skills necessary for theatre program directors, including ensemble building, scheduling, budgeting, fundraising, facility management, and program advocacy. The course will contain one required field experience.

Prerequisites: Admission into the B.A.T. program or by permission of the instructor.

Students from the M.Ed. TESOL program are also accepted into this course

Required Texts

Ames, Raina. *The High School Theatre Teacher's Survival Guide*. Routledge, 2013

McEwan, Rolf. *How to Build a Drama Program*. CreateSpace Publishing, 2014

Supplemental Readings:

Arkansas Fine Arts Academic Standards

<http://dese.ade.arkansas.gov/divisions/learning-services/curriculum-support/humanities/fine-arts>

<https://dramatics.org/creating-an-ensemble/>

Educational Theatre Association Website <https://www.schooltheatre.org/home>

<https://www.theatrefolk.com/podcast/build-drama-program/>

Reif, Nancy; Grant Leslie (2010). Culturally Responsive Classrooms Through Art Integration. University Libraries, University of Nevada, Las Vegas: Volume 5: Issue 1, Article 11.

<http://digitalcommons.library.unlv.edu/jpme/vol5/iss1/11>

Learning from Live Theater. Greene, Jay P.; Hitt, Collin; Kraybill, Anne; Bogulski, Cari A. Education Next , v15 n1 p54-61 Win 2015. <https://www.educationnext.org/learning-live-theater/>

Relationship to Arkansas Teaching Standards: This course is a pedagogical studies course based on the theoretical and practical aspects of methods, techniques, and materials for effective teaching of drama in schools with an emphasis on junior high and high school settings.

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Course Objectives

- 1) Explore the integration of theatre education and theatre programs in the secondary education setting.
Arkansas Teaching Standards 1, 4, and 5; TESS Domains 1 and 4.
- 2) Gain awareness of state, regional and national theatre arts education organizations and the resources and opportunities that they provide
Arkansas Teaching Standards 9 and 10; TESS Domains 1 and 3.
- 3) Explore ensemble building techniques that reflect cultural and developmental sensitivity
Arkansas Teaching Standards 1, 2, and 3; TESS Domains 1, 2, and 3.
- 4) Gain competency in practical leadership skills required to helm a successful theatre program, including assessment models, scheduling, budgeting, fundraising, facility management and advocacy
Arkansas Teaching Standards 4, 5, 6, 7, and 8; TESS Domains 1, 2, 3 and 4.

Learning Outcomes

My expectation upon successful completion of this course, students will be able to:

- 1) Display awareness of state, regional and national theatre arts education organizations and the resources and opportunities that they provide [First Year Survival Notebook]
Arkansas Teaching Standards 1, 2, 9, and 10; TESS Domains 1, 2, and 3.
- 2) Create a strategic plan for building a theatre program [Program Case Study Presentation including 3 & 5 Year Strategic Plan]
Arkansas Teaching Standards 3, 4, 5, 7 and 8; TESS Domains 1, 2, and 3.
- 3) Display practical leadership skills required to helm a successful theatre program, including scheduling, budgeting, fundraising, facility management and advocacy [First Year Survival Notebook, Program Case Study Presentation]
Arkansas Teaching Standards 3, 9 and 10; TESS Domains 1, 2, and 3.
- 4) Articulate and demonstrate instructional strategies, ensemble building skills and assessment techniques [Ensemble Building Demonstrations]
Arkansas Teaching Standards 4, 5, 6, 7 and 8; TESS Domains 1, 2, and 3.

Communication Plan

In this class our official mode of communication is through uark.edu email. Students are responsible for checking their UARK accounts regularly. All communication between student and instructor and between student and student should be respectful and professional.

Student Evaluation

Students will be evaluated on the basis of five elements:

Readings and In-class discussions 500

Ensemble Building Demonstrations 350

Program Case Study Presentation 400

First Year Survival Notebook 500 Participation, Self-evaluation, Peer Feedback 250

A = 1800-2000 points

B = 1600-1799 points

C = 1400-1599 points

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D = 1200-1399 points

F = 1199 and below

Major Course Components

Ensemble Building Demonstrations

Students will be charged with leading ensemble building exercises to respond to hypothetical scenarios that are common within theatre programs.

First Year Survival Notebook

Students will create a notebook that will contain the invaluable tools for “survival” during their first year as a theatre teacher in the secondary schools. The notebook will include teaching resources, production resources, emergency lesson plans for substitutes, templates for all necessary forms, membership documentation to service organizations, etc.

Program Case Study Presentation

Students will design a 3 and 5 year strategic plan for a case study school. They will participate in a mock presentation of their strategic plan for their school’s administration. The proposal will include markers of success/growth and practical tools of implementation including budgeting and scheduling.

Participation, Self-Assessments and Peer Feedback

Students in this course will participate in personal reflection writing and provide formal and informal feedback to their peers. Participation in all assigned activities will be graded.

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Class Attendance Policy

As a future leader, there is an expectation that you will conduct yourself with the professionalism fitting of your position. You will be expected to attend and participate fully in all classes, and to be prepared to discuss all assigned readings.

Theatre Department Attendance Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration in violation of the policy, they will not be allowed to participate in any production in a non-class capacity until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class capacities are directors, assistant directors, actors, etc.

THTR majors with more than 2 weeks of unexcused absences (7 and greater unexcused in a MWF class and 5 and greater in a TTH class) will not pass the class and the class must be taken again

Classroom Policy

Cell phones, pagers, and text messaging devices of any kind may not be used during class. After one warning, you will be asked to leave the classroom and marked absent. Headphones, ear buds, and ear pieces may not be worn in class.

Special Assistance

Students who are utilizing the Center for Americans with Disabilities and have special needs should make the instructor aware of such within the first week of class. Special testing arrangements must be made in advance of any examination with a recommendation from the ADA office.

Inclement Weather Policy

Unless the university is closed, I will make every effort to conduct this class.

If the University is closed, you will be alerted via RAZALERT.

If the university is NOT closed, but it seems like dangerous conditions, I may decide to cancel classes anyway.

If you are not sure whether class will be canceled, please check your e-mail for a message from me. If you must miss class due to bad weather conditions in your area when the class does meet, you will be responsible for making up the work, but you will not be penalized if you contact me via email before the class.

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning)

Follow the directions of the instructor or emergency personnel.

Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.

If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.

Stay in the center of the room, away from exterior walls, windows, and doors.

Violence / Active Shooter

CALL - 9-1-1

AVOID - If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY - Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.

DEFEND - Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from

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Continuity Plan

In the event of an extended campus closure, the continuity plan for this course includes the following:

- We will utilize our Blackboard course as the portal for the delivery of course materials and UARK email for communications. Please check both of these areas immediately for guidance and direction.
- We will utilize Zoom to connect as a class during our regularly scheduled class days/times;
- Any remaining tests/assessments will be given via Blackboard.
- I will utilize Zoom to connect with students during my regularly scheduled office hours and by appointment

Academic Honesty

• As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

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TENTATIVE SCHEDULE

Week One

Introduction

Essential Questions: What does leadership look like within a secondary school's theatre program? What management and interpersonal skills are necessary to become a program director of a thriving program?

Assignment Due: Self Assessment Worksheet

Week Two

Program Design

Essential Questions: What are the essential elements of the different types of school theatre programs? What are the expectations for classroom centered programs and extracurricular programs? What kind of program am I prepared to lead? What kind of program do I WANT to lead?

Reading:

<https://www.theatrefolk.com/podcast/build-drama-program/>

Assignment Due: Leadership Styles Worksheet

Week Three

Scheduling and Time Management

Essential Questions: Understanding that time is a finite resource, how does a director of a theatre program create a workable schedule for instruction and production that serves the needs of students? What factors come into play when creating a schedule? What strategies can be employed to protect against director fatigue?

Reading:

High School Theatre Teacher's Guide, Chapter 7

Assignment Due: Scheduling Worksheet

Week Four

How to build Ensemble – Recruitment and Retention

Essential Questions: In what ways do students benefit from participating in school theatre programs? What hard and soft skills are acquired through theatre training? How do you instill collaborative skills while promoting individual talents within an ensemble? What are effective strategies for starting, growing and cultivating a school theatre program?

Readings:

<https://dramatics.org/creating-an-ensemble/>

Assignment Due: Registration Paperwork for Arkansas Thespian Festival

Week Five

Attend Arkansas Thespian Festival

Essential Questions: What will we learn from observing a variety of high school theatre programs as they participate in the Arkansas Thespian Festival? What are the best practices for program leadership? Are there any cautionary tales to learn from?

Reading:

<https://www.schooltheatre.org/home>

Assignment: Score & Feedback Sheets from Festival Events

Week Six

Debrief the Arkansas Thespian Festival

Essential Questions: What did we see at the Arkansas Thespian Festival that surprised, delighted, disturbed and challenged us? What did we learn about the organization of the event? What did we learn about competitive scoring? What did we learn about the student participants? How can the International Thespian Society serve as a support to our school programs?

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Assignment: Score & Feedback Sheets from Festival Events

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Week Seven

Setting Expectations, Structure and Discipline

Essential Questions: How do program directors create structure and set expectations to create an environment that promotes self-motivated learning? What issues might arise within our ensembles? What are effective strategies for addressing individual behavior that detracts from the success of the collective? What are best practices for discipline within an unconventional educational environment like the arts?

Reading:

High School Theatre Teacher's Guide, Chapter #9

Assignment Due: Ensemble Building Demonstrations #1

Week Eight

Administrator and School Relationships

Essential Questions: How can we build strong relationships with our school administration? How can we become strong advocates for arts education within the school? What ways can a strong theatre program within a school support the school and the community?

Readings:

High School Theatre Teacher's Guide, Chapter 5

Assignment Due: Ensemble Building Demonstrations #2

Week Nine

Community & Parent Relationships

Essential Questions: How can we build strong relationships with the parents of the students in our program? In what ways can parents support our work? How can we overcome parental challenges to our work?

Readings:

High School Theatre Teacher's Guide, Chapter 4

Assignment Due: Ensemble Building Demonstrations #3

Week Ten

Fundraising and Advocacy

Essential Questions: What factors should be considered when creating a budget for a theatre program? What fundraising strategies can be employed to support the needs of our program? How can we pursue funding through grants proposals, fellowships, scholarships, sponsorships, ad sales, etc. In what ways can we leverage resources available in your community that will support the work of your program? How can we become better advocates for arts education?

Readings:

<https://www.educationnext.org/learning-live-theater/>

Assignment Due: Ensemble Building Demonstrations #4

Week Eleven

SPRING BREAK – No Classes

Week Twelve

Survey of Resources

Essential Questions: What support resources are available on the local, state, regional and national level that support the work being done by high school theatre program directors? What are the benefits of membership to various organizations? What resources and relationships outside of the art form are helpful to develop for the success of a theatre program director?

Readings:

<https://www.schooltheatre.org/resources/workbook>

Assignment Due: Schedule and Budget Worksheet

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Week Thirteen

Program Case Study Presentations

Essential Questions: What lessons can we learn from existing drama programs that we have had the opportunity to observe in action? If we were to take over this existing program, what would our 3 and 5 year strategic plan entail?

Assignment Due: Program Case Study PowerPoint Presentation, 3-5 Year Strategic Plan, Peer Feedback Worksheet

Week Fourteen

Program Case Study Presentations

Essential Questions: What lessons can we learn from existing drama programs that we have had the opportunity to observe in action? If we were to take over this existing program, what would our 3 and 5 year strategic plan entail?

Assignment Due: Program Case Study PowerPoint Presentation, 3-5 Year Strategic Plan, Peer Feedback Worksheet

Week Fifteen

Essential Questions: What lessons can we learn from existing drama programs that we have had the opportunity to observe in action? If we were to take over this existing program, what would our 3 and 5 year strategic plan entail?

Assignment Due: Program Case Study PowerPoint Presentation, 3-5 Year Strategic Plan, Peer Feedback Worksheet

Week Sixteen

Survival Notebook Share

Essential Questions: Upon completion of the semester's work, we'll revisit the first questions we posed in the class: What does leadership look like within a secondary school's theatre program? What management and interpersonal skills are necessary to become a program director of a thriving program? What kind of program do I WANT to lead?

Readings:

Assignment Due: First Year Survival Notebook, Self Assessment Worksheet

Appendix A: Syllabi and Course Descriptions--*Theatre Content Courses*

THTR1223: INTRODUCTION TO THEATRE

Instructor: Morgan Hicks

Office Hours: T/Th: 9-11am & 3:30-6pm

Office Location: Kimpel 620

Mailbox Location: Kimpel 619

E-mail: mhicks@uark.edu

Course Description: This class is designed to create an ensemble of theatre students, passionate about all areas of discipline within the theatre art form. Theatre majors get acquainted with their peer group and the practical expectations of being a student in the Theatre Department while gaining a more in-depth appreciation of theatre as a collaborative art form.

Textbook: none

Course Goals:

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1. To increase appreciation of theatre as an art and the role theatre plays, and has played, in our society.
2. To provide students with a hands-on experience in the artistic and technical aspects of theatre.
3. To promote understanding of dramatic history, literature, and form.
4. To cultivate an understanding of the theatrical process and allow students to work in a collaborative format.
5. To encourage personal creativity and aesthetics.
6. To increase appreciation for the theatre networks that tie community groups to each other in our local area.

Learning Outcomes:

My expectation is that through this course, the student will:

1. Analyze texts for argument and evidence [in-class discussion of readings]
2. Understand the dramatic plot and create an original script [playwriting project]
3. Demonstrate an understanding of the discipline of theatre and the current state of the industry [dramaturgy project]
4. Apply theatrical terminology and critical thinking by analyzing a theatrical production [critiques]
5. Demonstrate synthesized learning about all elements of theatre through the participation in a collaborative project where you create an original piece of theatre [small group project]

Class Structure: The class is a series of lectures, discussions, assignments, and hands-on participatory exercises that explore the various elements of theatre. Playwriting, directing, acting and design principles will be discussed throughout the semester and you will be responsible for all lecture and assigned reading material. There will be a number of individual and group projects throughout the semester as well as a group projects where students will work collaboratively.

Communication Plan: In this class our official mode of communication is through uark.edu email. Students are responsible for checking their UARK accounts regularly. All communication between student and instructor and between student and student should be respectful and professional.

Classroom Etiquette:

No cell phones may be used or present during class AT ALL. If you are expecting an emergency call or have a special situation, please see me before class. Use of any other electronic device (including tablets, laptops, etc.) are also NOT PERMITTED unless you have an accommodation letter from the ADA office of the University. Electronic notes for the class are available on Blackboard – and handwritten note-taking is encouraged. Please do not gather your belongings or prepare to leave until class is officially dismissed. Please make every effort to be on time and be prepared to participate in all classroom discussions.

Course Requirements:

- Attend four (4) theatrical productions (presented virtually in Fall 2020):
- Write four critique papers.
- Write one Original 10 minute Play
- Contribute to a Small Group Project
- Complete Jury Paperwork and Presentation
- Complete and turn in all assignments on time.

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- Complete in-classroom assignments.
- Participate in class exercises and discussions.

Department Class Attendance Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences (7 and greater in a MWF class or 5 and greater in a TTH class)

Due to the cumulative nature of this course, attendance at every session is mandatory.

On your third absence, your letter grade for the course will drop 5%. It will continue to drop 5% for each subsequent absence. **FIVE absences will result in the failure of the course.**

If more than two absences are incurred due to an emergency situation or illness, the instructor will review options for making up the work, but it will be the student's responsibility to provide documentation of the reason for the absences prior to the review. The student should make the instructor aware of the reason for the prolonged or recurrent absences as soon as possible in order to allow for the planning of make-up work, when possible.

No make-up assignments will be allowed without the approval of your instructor. Three tardies will count as an absence.

Inclement Weather Policy

In the event of inclement weather, please check the university website for cancellation info.

If there is a need for me to cancel class, I will let you know during the class period prior to the one being cancelled. Otherwise, in the case of a last minute cancellation, I will let you know via email and/or a posted note on the door of the classroom.

Continuity Plan:

In the event of an extended campus closure, the continuity plan for this course includes the following:

- We will utilize our Blackboard course as the portal for the delivery of course materials and UARK email for communications. Please check both of these areas immediately for guidance and directions from me;
- We will utilize Zoom to connect as a class during our regularly scheduled class days/times;
- Any remaining tests/assessments will be given via Blackboard.
- I will utilize Zoom to connect with students during my regularly scheduled office hours and by appointment.

Academic Dishonesty: This class will abide by the Academic Integrity policy put forth by the University of Arkansas. Please familiarize yourself with the policy by reading the document on the Provost's website: provost.uark.edu.

Selling Class Notes:

Some commercial vendors may reach out to you and ask you to sell the notes you take in this class. Selling notes to any commercial service will be considered a violation of my intellectual property rights and/or copyright law, as well as a violation of the University's academic integrity policy. Your continued enrollment in this class signifies your understanding of, and intent to abide by, this policy.

Project/Assignment Discussion Policy: I am happy to discuss the grades you receive on your assignments and projects. Please wait at least 24 hours between the time I hand the assignment/project back and the time we discuss it. This gives you time to re-read your own work and/or sections of the book, as well as to read any comments that I have written.

Emergency Procedures:

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel.
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.
- Stay in the center of the room, away from exterior walls, windows, and doors.

Violence / Active Shooter:

- CALL - 9-1-1
- AVOID - If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY - Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.
- DEFEND - Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from

EXTRA CREDIT: Extra credit will be made available to you throughout the semester. Extra credit points can account for no more than 5% of your final grade.

GRADING POLICY:

SCALE:

A = 90%-100%

B = 80%-89%

C = 70%-79%

COURSE REQUIREMENTS:

Thrift Store Junkie Critique	10%
Dramaturgy Assignment	10%
Laramie Project Critique	10%
Small Group Project	15%
Much Ado About Nothing Critique	10%
Vanities Critique	10%
Jury Package	15%
Class discussions and participation	20%

Synchronous/Hybrid Delivery:

In order to meet the learning outcomes identified for this course, I intend to use a combination of Face-to-Face, Synchronous and Asynchronous instruction. You will find below a clear schedule of when we will utilize each of the three delivery methods. For “In Theatre” and “Zoom” meetings, you should be prepared to meet Tuesday/Thursday from 12:30-1:45pm. Please take the time to familiarize yourself with Zoom before our first Zoom session. You can utilize Zoom on your mobile device (phone or tablet) or personal computer.

Things to Know About Using Zoom for Class Meetings:

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- *You must sign in to the Zoom/Collaborate Ultra session by 12:30pm to be on time for class.*
- *The Zoom sessions will be recorded.*
- *Improper classroom behavior is not tolerated within Zoom sessions and may result in a referral to the Office of Student Conduct.*
- *You can contact the Help Desk at help.uark.edu or 479-575-2905 if you have any technical issues accessing Zoom.*
- *If you miss your synchronous Zoom meeting, you will be responsible for the material covered in that class period. You will be able to find a recording of the session in our Blackboard Course. You will be required to complete a written reflection essay to confirm that you have watched the video.*
- *If the synchronous technology malfunctions during a class, or a course session fails to record for later viewing, you will be sent a reading and writing assignment to complete.*
- *The expectation, unless otherwise discussed, is for all students to have their cameras on for the duration of the synchronous meeting.*
- *Access to a reliable Internet connection is required for this course. A problem with your Internet access may not be used as an excuse for late, missing, or incomplete coursework. If you experience problems with your Internet connection while working on this course, it is your responsibility to find an alternative Internet access point, such as a public library or Wi-Fi hotspot.*

Theatre 1313

Stage Technology I: Costume Construction & Makeup Techniques

Valerie Lane, vlane@uark.edu

Spring 2021 575-3611 (Costume Shop)

Office Hours Online MWF 8:30-10:30

GOALS OF THE COURSE:

In this course, you will become familiar with the organizational structure and functioning of a professional costume

shop and explore the process by which costumes are created. You will acquire practical skills in costume construction

techniques, theatrical makeup application, and practical wardrobe skills.

LEARNING OUTCOMES:

- To master basic sewing and costume construction techniques.
- To identify and understand fabrics and materials.
- To develop the theatrical makeup application skills.
- To apply critical thinking to both simple and complex problems in costume technology.
- To develop and apply creative problem solving skills to complete projects.

ONLINE COURSE INFORMATION:

This course is a hybrid class, with online coursework and discussion combined with limited in-person class meetings. Online content will be found on Blackboard, with live classes being delivered through Zoom. The zoom link for lectures will also be available on Blackboard. We will meet in person as long as it is safe to do so. I have attempted to design this class to begin remotely and to move seamlessly to in-person and back if needed.

THEATRE DRILL:

You must enroll in THTR 1311D Stage Technology I Drill. Please see the drill syllabus for more information.

ATTENDANCE:

“Student absences resulting from illness, family crisis, university-sponsored activities involving scholarship or leadership/participation responsibilities, jury duty or subpoena for court appearance, military duty, and religious observances are excusable according to university rules. The instructor has

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the right to require the student to provide appropriate documentation for any absence for which the student wishes to be excused. Moreover, during the first week of the semester, students must give to the instructor a list of the religious observances that will affect their attendance.” (Academic Regulations, University of Arkansas Catalog of Studies)

Attendance and punctuality are essential to both the success of each individual and the success of the class as a whole. Therefore, regular prompt attendance is expected. The attendance policy for this course is:

Each class/lecture will be worth three points. There will be three questions embedded in each day’s class. When you access the class, be sure to answer the questions to get your points for the day. The three lowest daily grades will be dropped from the final total.

Classes may be accessed asynchronously (on your own time), but due dates for assignments remain fixed. For example, you may not be able to watch the demonstration for the slip stitch on the day it is done, but the due date for your sample is still the following Friday. All assignments are due by 11:59pm on the due date (remote projects). If we are meeting in-person, assignments are due at the beginning of class.

You are expected to arrive prepared for class. If you have not prepared for class, or do not have an assignment ready at the beginning of class, you may be asked to leave and be marked absent. Your work may also be graded as late. Please do not expect to use the first 5-10 minutes of class to throw together the project that was due at the beginning of class.

MAKEUP POLICY:

Late work will not be accepted without penalty. A 10% reduction in grade per week day will be applied to any late work, except in specific circumstances (death in the family, serious illness, etc.). If you have a documented excused absence, you may take a makeup exam. Please keep up with the work in the class so you don’t become overwhelmed.

RECOMMENDED TEXT:

There is no required text for this class this semester. We will be using the portions of the following book, as well as other additional readings and videos via Blackboard. If you have access to a copy, you are more than welcome to use it as reference. The Costume Technicians Handbook: A Complete Guide for Amateur and Professional Costume Technicians, Rosemary Ingham and Liz Covey ISBN 0325-004773

ACADEMIC HONESTY:

This course observes all the rules and regulations regarding academic dishonesty. Information can be found in the Arkansas Catalogue of Studies, as well as at <http://provost.uark.edu/> under Academic Integrity Policy. It is the responsibility of each student to understand these policies. A lack of understanding is not an adequate defense against a charge of academic dishonesty.

SELLING CLASS NOTES

Some commercial vendors may reach out to you and try to convince you to sell the notes you take in this class. Selling my notes to any commercial service will be considered a violation of my intellectual property rights and/or copyright law, as well as a violation of the University’s academic integrity policy. Your continued enrollment in this class signifies your understanding of, and your intent to abide by, this policy.

CLASSROOM DECORUM (ONSITE):

No food is allowed in the classroom. Masks must be worn during class and social distancing must be maintained. Please

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use the sanitizer station upon entry to the space and keep all of your belongings with you. Cell phones must be silenced

upon entering the classroom, and students are not allowed to use them until the session is over. There will be assigned

seating in the classroom. All in-person meetings will be recorded and uploaded to the class Blackboard page.

CLASSROOM DECORUM (ONLINE):

- Please wear clothes. It doesn't matter what, just wear something.

- Mute your mic unless you have a question to cut down on background noise

- Please, for the love of all things, do not eat or drink while you are unmuted.

- If there is a pet or small child around, please be sure to introduce them to the whole class at the beginning of the meeting so we can all quickly say hi.

- It is preferred that you keep your video on (it's much more engaging to have discussions when you can see faces). If you wish to keep your video off, please let me know privately so I do not call you out in class.

- All online classes will be recorded, including the chat (even private chats). Please keep online discussion civil and on topic.

- You are not to personally record or take screenshots of online classes without the express consent of everyone in the class. Please respect your fellow students' privacy. If you share recordings or screenshots without consent disciplinary action may be taken.

- All emails to instructor should be professional and respectful. All emails to students will also be professional and

respectful. Please allow a reasonable time for responses. I have a terrible habit of responding to emails in my head and

forgetting to actually respond – I am really working on it. If you have not gotten a response within 24-48 hours, please

email me again and you will receive a heartfelt apology and the response I originally sent in my head!

MATERIALS:

The class fee covers most of the materials for this class. The following is provided: a basic sewing kit, Ben Nye personal makeup kit, fabric and materials for most class projects, and other miscellaneous supplies. We will discuss this more in depth in class. What I cannot provide with your class fee is a sewing machine to have at home. If you have access to a sewing machine, or are able to find an affordable one, you will be able to use it to complete most of the projects for the class. There is no penalty for not having a machine. If you find one and are considering purchasing, please let know and I can advise you. Sewing machines are in short supply right now, and some are selling for ridiculous markups. All of the projects have been chosen for their ability to be completed by hand in a timely manner. There will be demonstrations of machine sewing skills, and we will work with the machines in the classroom as long as we are safely able to meet in person.

GRADING:

Grading is based on the completeness of the assignments and projects, the quality of the projects and assignments and

your overall growth and improvement as demonstrated in your costume technology portfolio. **Projects must be handed in on time – please see the above policy regarding makeup work. There will no longer be exceptions to this policy.**

PROJECTS, NOTEBOOKS, QUIZZES AND EXAMS

PLEASE BE SURE TO KEEP ALL OF YOUR PROJECTS! Also, be sure to take good, detailed photos for turning in online.

FABRIC SCAVENGER HUNT (50 points)

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The scavenger hunt will consist of a list of fibers and weaves for you to locate within your dorm/home/living space. All must be correctly identified with a photo. More info to come.

SEWING TECHNIQUE NOTEBOOK (100 points)

The sewing technique notebook will consist of a series of stitching samples demonstrating the various costume construction techniques. Each sample must be correctly labeled with information describing how the stitch or technique is performed and describing when, where and why you would use the particular stitch or technique. Grading will be based on the completeness of the notebook, accuracy of the techniques, stitching and description, as well as the organization and presentation of all the information. There will be one or two samples due each week, rather than one big notebook turned in as a complete project. Samples will be turned in digitally to a dedicated file and will be graded weekly.

MAKEUP RENDERING AND WORKSHEET (10 points each, part of the Contour Makeup Exam total)

In order to successfully complete and learn how to apply makeup to the entire face, you will need to arrive to class with a clean-shaven and makeup free face. Failure to do so will significantly lower your grade. You must complete a makeup rendering and makeup worksheet for the Contour Makeup Exam. Details will be provided in class. The rendering and worksheet must be completed before you may take Contour Makeup Exam. Failure to do so will require you to schedule another time to take the exam at the discretion of the instructor. Your grade on the project will be lowered by one letter grade.

SMALL SEWING PROJECTS (10-50 points each)

There will be several small, basic sewing projects throughout the semester. All are meant to be completed with hand sewing techniques, and result in usable items for the student to keep. They include a four patch pin cushion, reusable face mask, needle book, and a patchwork drawstring bag.

TESTS, QUIZZES, AND OTHER PROJECTS

There are no written quizzes or exams scheduled for this course. There is a practical quiz (10 points) and 2 exams (100 points each) on the makeup portion of the class. There will also be 2-4 smaller assignments throughout the semester, typically worth 10 points each.

FINAL EXAM:

WARDROBE PAPERWORK PROJECT (50 points) & ONE YARD WONDER PROJECT (100 points)

During the final exam time for this class, we will meet and each student will present their One Yard Wonder project to the class. The Wardrobe Paperwork Project will also be turned in during the final exam time.

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Each student will be given a script with blocking and costume info included. The student will then create a wardrobe track sheet for each character, detailing quick changes, locations, and items needed for the change. The student will also create check-in sheets for each character, based on the costume info in the packet. Students will be given a choice of two One Yard Wonder Projects (sewing projects use one yard of fabric, along with thread, notions, etc.). Once students select their project, supplies will be distributed as soon as possible, but no later than mid-March. More details will be discussed in class.

CLASS WEATHER/PUBLIC HEALTH POLICY:

Scheduled classes will be held unless the University cancels all classes due to inclement weather, or announces a shift to remote delivery ahead of the planned Thanksgiving transition. In case of severe weather, if you do not feel you can safely make it to campus, please email or text the instructor. Call 575-7000 for announcements about University closings, or the University switchboard 575-2000. Please follow University guidelines related to the COVID-19 pandemic. If you feel at all ill, or are exhibiting any symptoms, DO NOT COME TO CLASS. Email as soon as you are able and contact the Pat Walker Health Center immediately. In the event that I become too ill to teach, there is a backup instructor assigned to the class with access to the course blackboard. Be safe, smart, and take care of yourself.

EMERGENCY PREPAREDNESS:

The University of Arkansas is a very safe campus and there is a low probability that a serious incident will occur here. However, we want to emphasize our emergency procedures for evacuation and shelter in place incidents. Our preparedness will be critical IF an unexpected event occurs! Some simple things you should do in the event any emergency occurs during our class:

- o Always follow the directions of the instructor or emergency personnel
- o If told to evacuate, do so immediately.
- o If told to shelter-in-place, find a room, in the center of the building with no windows, on the lower level of the building.
- o If told to lockdown, lock and barricade the door. Turn off the lights and wait for police to arrive.

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire are located at emergency.uark.edu.

Severe Weather (Tornado Warning):

- o Follow the directions of the instructor or emergency personnel
- o Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- o If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- o Stay in the center of the room, away from exterior walls, windows, and doors

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Violence/Active Shooter (CADD):

o **CALL** 911

o **AVOID** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

o **DENY** Barricade the door with desks, chairs, bookcases, or any other available items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.

o **DEFEND** Use chairs, desks, or whatever is immediately available to distract and/or defend yourself and others from attack.

STUDENTS WITH DISABILITIES:

The Americans with Disabilities Act (ADA) is a federal antidiscrimination 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.

Moreover, the University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities be

provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to arrange for

necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for

Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

DISCRIMINATION AND SEXUAL HARRASSMENT:

Anyone experiencing discrimination and/or sexual harassment while at the university may report it to a complaint

officer appointed by the Chancellor. The complaint officer will discuss any situation or event that the complainant

considers discriminatory or constitutive of sexual harassment. Reports may be made by the person experiencing the

harassment or by a third party, such as a witness to the harassment or someone who is told of the harassment.

For more

information, or to report allegations of discrimination and/or sexual harassment, contact the Office of Equal Opportunity and Compliance, 346 N. West Avenue (West Avenue Annex), 479-575-4019 (voice) or 479-575-3646

(TDD).

CLASS SCHEDULE:

Our class will meet in the Costume Shop (Gibson Annex) for in-person classes. You will find project due dates, assigned readings, and supplies needed for each class meeting on the daily schedule. A downloadable PDF of the class schedule will be available on Blackboard. Please note, the schedule is subject to change and as much notice will be given as possible.

Total possible attendance points: 120 (with three lowest dropped)

Total possible project/classwork points: 700, minus lowest grade

Stage Technology 1: Costumes and Makeup Spring 2021

Day Date Topic Due Today Points

Week 1

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Mon11-Jan Overview and Orientation

Wed13-Jan Shop Personnel

Fri15-Jan Shop Safety

Week 2

Mon18-Jan MLK DAY - NO CLASS

Wed20-Jan From Page to Stage

Fri22-Jan Virtual Shop Tour **pick up supplies from shop**

Week 3

Mon25-Jan Wardrobe and Laundry

Wed27-Jan The Sewing Machine

Fri29-Jan Tech: running stitch, slip stitch

Week 4

Mon 1-Feb Wardrobe Paperwork: Script Analysis

Wed 3-Feb Machine Skills: straight stitch, seam finish

Fri 5-Feb Project 1: 4 Patch Pin Cushion **running, slip stitch 16**

Week 5

Mon 8-Feb Wardrobe Paperwork: Tracking Sheets

Wed10-Feb Machine Skills: darts, gathers

Fri12-Feb Tech: backstitch, cross stitch **Pin Cushion 10**

Week 6

Mon15-Feb Pattern Basics

Wed17-Feb Project 2: Fabric Face Mask

Fri19-Feb Face Mask: work in class **backstitch, cross stitch 16**

Week 7

Mon22-Feb SPRING BREAK DAY - NO CLASS

Wed 24- Machine Skills: blind hem, buttonholes

FebFri26-

Feb Project 3: Needle Book **Face Mask 50**

Week 8

Mon 1-Mar The Art of Quick Change

Wed 3-Mar Machine Skills: continuous lap placket

Fri 5-Mar Tech: hem stitch, vertical hem stitch **Needle Book 50**

Week 9

Mon8-Mar The Art and Craft of Makeup

Wed10-Mar Understanding Facial Structure

Fri12-Mar Tech: snap, button **hem stitches 16**

Week

10Mon15-

Mar Demo: Makeup Techniques **facial analysis 10**

Wed17-

Mar Makeup Techniques Quiz **10**

Fri19-Mar Tech: hooks and bars **snap, button; tracing 16,10**

Week11

Mon22-Mar Project 4: Patchwork Drawstring Bag

Wed24-Mar Makeup Tech: Highlight and Shadow

Fri26-Mar SPRING BREAK DAY - NO CLASS

Week12

Mon29-Mar Contour Makeup Exam **rendering and chart 100**

Wed31-

Mar Basic Old Age/Middle Age Makeup **hooks/bars 16**

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Fri 2-Apr SPRING BREAK DAY - NO CLASS

Week13

Mon 5-Apr Middle Age Makeup Exam **rendering and chart 100**

Wed 7-Apr Fabrics and Fibers (fabric scavenger hunt) **Patchwork Bag 50**

Fri 9-Apr tech: smocking, final projects discussion

Week

14

Mon12-Apr OYW Fabric and supplies, review machine **scavenger hunt 50**

Wed14-Apr OYW pattern and cut

Fri16-Apr OYW pattern and cut **smocking 8**

Week15

Mon19-Apr OYW pinning together

Wed21-Apr OYW halfway point

Fri 23 Apr - OYW clipping curves and turning **STN: final points 12**

Week16

Mon26-Apr OYW finishing

Wed28-Apr OYW Finishing

Fri30-Apr DEAD DAY - NO CLASS

Final Exam: Monday, May 3, 2021, 10:15-12:15

THTR 1323 Stage Technology II: Scenery & Lighting

Mon, Wed, Fri 10:45 AM – 11:35 AM

Instructor:

Weston Wilkerson
Fine Arts Room 228A
WRWilker@uark.edu
(479) 575-3645

Office Hours:

Mon, Wed, Fri 9:30am – 10:30am
Tue, Thur 1:00pm – 2:00pm
And by appointment

Office Hour Access:

A link titled “Office Hours” on the blackboard page will connect you to my Zoom Personal Meeting Room. I have turned on audible notifications, but if I don’t hear you’ve joined...yell at me!

Course Description: THTR 1323: Stage Technology II

Fundamentals of scenery and lighting technology with emphasis on theatre tools, equipment, and basic drafting. Training in basic principles and skills of stage carpentry, lighting technology and rigging.

Learning Outcomes:

- Become familiar with contemporary terminology associated with construction, lighting hangs & focuses, and general functionality associated with working in a theatre
- Master the use of common hand and power tools associated with basic theatre construction
- Become familiar with common construction materials associated scenery construction
- Understand basic functions and qualities of light and components of lighting fixtures
- Understand basic electrical theory as it relates to theatrical lighting
- Understand basic contemporary sound system components and techniques
- Understand basic drafting techniques and be able to read a Ground plan

Grading Policies:

0%	600 pts	Crew Assignment
57%	600 pts	Projects

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	120 pts	Flat Construction
	120 pts	Sound System
	90 pts	Fly System
	120 pts	Painting – Faux Finish
	150 pts	Painting – Trompe L’oeil
43%	800 pts	Quizzes and Homework

- Some homework may be resubmitted one time for a grade replacement.
- Late work will be accepted for some assignments for 75% Credit.

A	1400 – 1260 pts
:	
B	1259 – 1120 pts
:	
C	1119 – 980 pts
:	
D	979 – 840 pts
:	

Attendance Expectation:

Attendance, punctuality, and participation are critical to the success of each student in the class. Group discussions are requisite to the success of the course, and attendance in class will provide each student with the skills and techniques to safely operate in the lab section. You are expected to be on time, attentive, and prepared at the beginning of each class without exception. All absences are considered unexcused until they are discussed with the instructor. Excused absences are granted at the discretion of the instructor and may require additional assignments. Any assignments due on days missed, excused or otherwise, will receive credit at the discretion of the instructor. Two absences are allowed without penalty. Each absence thereafter yields a reduction of a letter grade.

Recommended Text:

Carter, Paul. *Backstage Handbook – Third Edition*. Louisville, KY: Broadway Press
ISBN-10: 0911747397 ISBN-13: 978-0911747393

Academic Honesty:

I am committed to the principles of academic honesty and I expect each student in my class to maintain a high level of academic integrity. My commitment to you, the student, is to provide a learning environment that promotes academic honesty in and out of the classroom.

Each University of Arkansas student is required to be familiar with and abide by the University’s Academic Integrity Policy that may be found at <http://honesty.uark.edu/policy>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Accommodations for Students with Disabilities:

If you need an accommodation due to a disability, please make arrangements to discuss this with me during the first two weeks of the class or as soon as possible upon diagnosis when later in the semester. Students must be registered with the Center for Educational Access (<http://www.uark.edu/ua/csd>; (479) 575-3646; 104 Arkansas Union; ada@uark.edu) and personally deliver an official Accommodation Letter from the Center for Educational Access for accommodations.

Inclement Weather & Emergency Procedure Policy:

Please refer to the University of Arkansas Inclement Weather Policy, <http://emergency.uark.edu>, for questions associated with delayed opening, early dismissal, or closure of the University.

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Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu>.

Severe Weather – Tornado Warning:

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building and you cannot get to the lowest floor, pick a hallway in the center of the building.
- Stay in the center of the room, away from exterior walls, windows, and doors.

Violence/Active Shooter (CADD):

- Call 9-1-1
- AVOID – If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY – Barricade the door with desks, chairs, bookcases, or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by the police it's safe.
- DEFEND – Use chairs, desks, cell phones, or whatever is immediately available to distract and/or defend yourself and others from attack.

Theatre Major Student Attendance and Grade Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences
(7 or greater absences in a MWF class and 5 or greater absences in a T/TH class)

Synchronous Classes:

The lecture component of this course will meet remotely, and timely attendance is expected. This course will use Zoom for synchronous (“real time”) class meetings. Meeting dates and times will be at the noted class time. Please take the time to familiarize yourself with Zoom, download the app if needed, and familiarize yourself with how to find the link to the meetings through Blackboard. learn.uark.edu

Things to Know About Using Zoom/Collaborate Ultra for Class Meetings:

- You must sign in to the Zoom session by no later than 9:35am to be on time for class.
- The Zoom sessions are recorded.
- Improper classroom behavior is not tolerated within Zoom/Collaborate Ultra sessions and may result in a referral to the Office of Student Conduct.
- You can contact the Help Desk at help.uark.edu or 479-575-2905 if you have any technical issues accessing Zoom/Collaborate Ultra.

As remote learners, students must be proactive in their studies, able to balance academic responsibilities with life events, and able to dedicate an appropriate amount of time to a course. The most crucial skills are communication, time management, and staying organized.

- Log in to the course in Blackboard daily to check for class materials and announcements.
- Check university email for course communications daily.

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- Participate in synchronous and asynchronous conversations and activities.
- In live sessions, use your video camera unless your bandwidth is poor.
- Make sure you are in a quiet location and mute your microphone when not speaking.
- Make an effort to get to know others. Introduce yourself to classmates and refer to them by name.
- Listen respectfully and do not interrupt or engage in private conversations while others are speaking.
- Be patient and supportive of classmates.
- Complete weekly assignments and work on long-term projects as assigned.
- Complete assigned work/learning activities by indicated due dates.
- Reach out to faculty, instructors, teaching assistants, and administrators as needed.
- Communicate regularly with the instructor, particularly if you are experiencing issues.
- Inform the instructor immediately if you become unable to attend class.
- Attend instructor office hours to seek clarity on questions relative to the course.
- Ensure that your environment is conducive to schoolwork and free from distractions.
- Treat each day like a class day - Attend synchronous sessions and complete homework as you would when in an on-campus course.
- Interact appropriately as is required in face-to-face (in person) courses and follow the [Code of Student Life](#).
- Dress appropriately for video, and ensure backgrounds are appropriate.
- Limit conversations to those that are appropriate for a classroom setting. Personal chats or conversations not related to the learning environment should be conducted outside of remote course environments.

Unauthorized Use of Class Recordings

Instructors may record class and make class available to students through Blackboard. These recordings may be used by students ONLY for the purposes of the class. Students may not download, store, copy, alter, post, share, or distribute in any manner all or any portion of the class recording, e.g. a 5-second clip of a class recording sent as a private message to one person is a violation of this provision. This provision may protect the following interests (as well as other interests not listed): faculty and university copyright; FERPA rights; and other privacy interests protected under state and/or federal law. Failure to comply with this provision will result in a referral to the [Office of Student Standards and Conduct](#) for potential charges under the [Code of Student Life](#). In situations where the recordings are used to gain an academic advantage, it may also be considered a violation of the [University of Arkansas' Academic Integrity Policy](#).

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Hybrid Instruction (Drills):

To maintain academic quality while accommodating social distancing needs of students and the instructor, this course will use the drills to accomplish certain projects as they require a person to be onsite.

Alternative or replacement projects will be made available for those who are not comfortable coming to campus in person.

Fly and Sound System:

- Students will sign up for a time to come to the University Theatre to execute these projects
- The Thirty-minute meetings will be spaced out by an hour and a half or greater with a cleaning of the equipment between students.
- These projects will move to a video conference if we are not able to meet in person safely or in the event of campus closure.

Faux Finish and Trompe L'oeil:

- We aim to teach and execute these projects outside on a tarp with great social distancing.
- Take home options are also available for each.

Flat Construction:

- This project will work only if we can return to campus safely and possibly if we have good weather.
- Likely this project will happen outside in the parking lot and loading dock areas of the University Theatre.
- If the majority of students are comfortable coming to campus and the situation is deemed safe by the Department of Theatre when we reach the assignment, then the project will go forward with an alternative assignment for those who are not able to come to campus.
- If we have insufficient numbers and/or the situation is deemed not yet safe by THTR, this project will be cancelled for all and the grading schema adjusted to not include these points as noted below:

A	1300 – 1170 pts
:	
B	1169 – 1040 pts
:	
C	1039 – 910 pts
:	
D	909 – 780 pts
:	

**THTR 1423 (sec 001) SCRIPT ANALYSIS
Fall 2019**

T-TH 11:00-12:15 (SCEN 201)

Instructor: Professor Les Wade

Office Hours: T 9:15-10:45, 12:30-2:30; TH 9:15-10:45 (or by appointment)

Phone: 575-2293 (Leave a message)

Office Location: Kimpel Hall 721

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Department Office: 619 Kimpel Hall (Theatre office/my mailbox)

E-mail: law018@uark.edu

Materials: There is no general textbook for the class. Scripts in pdf form or online web-source will be posted on Blackboard.

Required attendance: Students must attend Theatre

Squared's production of *Native Gardens* (see below for dates and ticket information).

COURSE DESCRIPTION:

Investigation of the dramatic forms and structures of play texts - from the classical era to the present - with special emphasis on how actors, directors, and designers encounter and realize texts in the production process.

COURSE OBJECTIVES:

To encounter a range of texts as significant examples of Western dramatic literature and explore a variety of tools for the analysis of structure, imagery, action, character, issue/idea, language, sound and spectacle in both text and performance. Our goal is to see a text as an organic system of interrelated parts created by a playwright with specific purpose yet open to a variety of meanings through interaction with different readers and artists.

To encounter different kinds of texts and critical perspectives and to develop a common understanding of key words and concepts that can facilitate communication in the production process.

COURSE FORMAT:

This class will operate through lecture, group discussion, creative projects, and analytical writing. Theatre is an interactive art form that requires active participation from you, the student. You will be responsible for all lecture and assigned reading material. Active participation is expected—the more you participate, the more you will get out of the course.

COURSE CONTENT

- Aug. 27 -- introduction to the class
29 – dynamics of audience and performance
- Sept. 3 – theatrical elements
5 – fundamentals of dramatic structure
- 10 – *Our Town* [task 1 – current issue]
12 – *Oedipus Rex* [short test #1]
- 17 – the playwright; *Macbeth*
19 – *Hedda Gabler* [task 2 – plotting and surprise]
- 24 – *Endgame* [essay # 1 due]
26 – the actor; *The Cherry Orchard* [task 3 -- limerick]
- Oct. 1 – *Topdog/Underdog* [short test #2]
3 – *Cost of Living* [task 4 – love letter]
- 8 – *The Homecoming*
10 – *Tartuffe*

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15 – Midterm exam

17 – Respect performance

22 – fall break

24 – *The Exception and the Rule* [task 5 – protest poster]

29 – the director; *Machinal*

31 – *Los Vendidos* [task 6 – staging closing image]

Nov. 5 – *Native Gardens* [short test #3]

7 – *Top Girls*

12 – the designer; *The Clean House* [essay #2 due]

14 – *Doctor Faustus* [task 7 – costume style]

19 -- *Jerusalem*

21 – *The Goat* [short test #4]

26 – *Death of a Salesman* [task 8 – researching past productions]

28 – Thanksgiving

Dec. 3 – reports (production concepts)

5 – reports

10 – reports

12 -- reports

Final exam: Tuesday, Dec. 17th 10:15 – 12:15; final essays due.

DO NOT SCHEDULE YOUR DEPARTURE FROM CAMPUS BEFORE THIS DATE.

[Syllabus schedule may change due to unforeseen contingencies.]

Note: students should check the class Blackboard site for postings and for specific assignment instructions.

Tests and exams: These examinations will be based on material from lectures, assigned readings, and the plays we see as a group. These exams will utilize an objective question format (multiple choice and true/false) and an essay question format.

Essay: Student will write an essay and give an oral report on the production concept for a select play. (instructions forthcoming).

Participation: Students are expected to contribute in a vigorous manner in class discussion (with respect for divergent opinions).

GRADING:

Kick-off/introduce play = 5 pts.

Quizzes (on every play) = 30 pts.

Tasks (8 in course of semester) = 30 pts.

Tests (4 in course of semester) = 40 pts.

2 essays = 20 pts.

Oral report/essay = 25 pts.

Midterm exam = 25 pts.

Final exam = 25 pts.

Late assignments will receive a 1 point deduction.

A = 200-180

B = 179-160

C = 159-140

D = 139-120

F = 119-0

Note: Save all graded materials that are returned to you.

UNIVERSITY THEATRE SCHEDULE:

The course will provide free tickets to *Boeing Boeing* and *Tartuffe*. Instructions forthcoming on ticket reservations. (Do not wait until the last minute to get tickets!)

THEATRESQUARED SCHEDULE:

Native Gardens will run at Theatre Squared (477 W. Spring Street) from Oct. 2-Nov. 11. Admission for students is free; instructions forthcoming on ticket reservations. (Don not wait until the last minute to get tickets!)

ABSENCE POLICY:

No make-up assignments will be allowed without the approval of your instructor.

Education at the university level requires active involvement in the learning process. Therefore students have the responsibility to attend classes and to actively engage in all learning assignments or opportunities provided in their classes. There may be times, however, when illness, family crisis, or university-sponsored activities make full attendance or participation impossible. In these situations, students are responsible for making timely arrangements with the instructor to make up work missed. Such arrangements should be made in writing and prior to the absence when possible.

Examples of absences that should be considered excusable include those resulting from the following: 1) illness of the student, 2) serious illness or death of a member of the student's immediate family or other family crisis, 3) University-sponsored activities for which the student's attendance is required by virtue of scholarship or leadership/participation responsibilities, 4) religious observances (see Students' Religious Observances policy below), 5) jury duty or subpoena for court appearance, and 6) military duty. Students must provide appropriate documentation for any absence for which the student wishes to be excused.

If you miss a class, it is up to you to find out what you missed. You should get any classroom notes from another student. You will be held responsible for any information, announcements, or assignments that were made during your absence.

THTR (Majors) Student Attendance and Grade Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences (7 and greater in a MWF class and 5 and greater in a TTH class) NOTE: 2 unexcused absences are allowed before the count begins

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****If there is a need for me to cancel class, I will let you know during the class period prior to the one being cancelled. Otherwise, in the case of a last minute cancellation, I will let you know via email and/or a posted note on the door of the classroom.**

ACADEMIC DISHONESTY: Academic dishonesty, such as plagiarism, copying, cheating from another student's test, and/or cheat sheets will result in disciplinary action. Note that the university has instituted a new academic integrity policy (breaches can result in a permanent mark on your transcript). I will attempt to discuss matters of academic integrity for each assignment (for example, do not work with another student on the preparation of a performance critique).

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

CLASSROOM ETIQUETTE: No cell phones, beepers, and/or pagers may be used during class. If you are expecting an emergency call or page, please see me before class. Please do not gather your belongings and prepare to leave until I dismiss class, as this is disruptive to others as well as to myself. Be on time and be prepared to participate in all classroom discussions.

THEATRE ETIQUETTE:

When you are an audience member at the required productions, your good audience etiquette is an important component of the course. Any use of cell phones, including texting, is prohibited once the performance begins. Using a cell phone during a performance may result in the user being asked to leave the theatre without a refund or exchange. Please dress appropriately for the theatre (no shorts or tank tops). **Will Call/Late Seating:** Any tickets not picked up by 15 minutes prior to curtain time on the day of the performance may be released and resold at the discretion of box office management. Latecomers will be admitted at the discretion of the management, with regard to available seating and the integrity of the performance. Late seating may not be available for all productions or all performances. If the performance is sold out, late seating will not be available, even if tickets were purchased in advance. In the event of a sold out performance, management will begin a waiting list and give away any seats not occupied at curtain time

OFFICE VISITS: Please use office hours to your best advantage. Face-to-face communication can be helpful in enhancing the experience of the class and can help obviate problems students might be having.

I am happy to have a discussion with you about the grades you receive on your tests and projects. Please wait at least 24 hours between the time I hand the test/project back and the time we discuss it. This gives you time to re-read your own work and/or sections of the book, as well as to read any comments that I have written.

SUPPORT AND SPECIAL NEEDS/DISABILITY RELATED ACCOMMODATION: Please let me know if you require special assistance for note-taking and the administration of exams. You should contact student support services for advice and help on this front. I will need a letter from this office in order to implement any testing or assignment accommodations.

[Academic Policy Series 1520.10](#) requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

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FUTURE OPPORTUNITIES: Many of you may have interest in auditioning for shows or in helping with backstage work for departmental shows. For further information about Theatre classes and opportunities please check the department website: <http://theatre.uark.edu/> Give special attention to the callboard notices.

EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- **Follow the directions of the instructor or emergency personnel**
- **Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside**
- **If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building**
- **Stay in the center of the room, away from exterior walls, windows, and doors**

Violence / Active Shooter (CADD):

- CALL- 9-1-1
- **AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- **DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- **DEFEND-** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

FINAL NOTE:

Theatre is an artform that challenges social values and norms. Our class discussion will thus include topics that you may find provocative, including politics, religion, sexuality, violence, racism, income inequality, etc. Adult language and imagery are frequently used onstage, and you may encounter both in your experience of the course. If you are easily offended and believe you would not be comfortable engaging with such material, then it is suggested that take another class.

UNIVERSITY RESOURCES:

[Center for Learning and Student Success Class+](#)

Need help studying? Take advantage of the center's academic tutoring and frequent workshops that tackle common student skills like note taking, reading, study habits, test anxiety and time management. CLASS offers academic coaching, writing support, supplemental instruction, instructional workshops, and one on one tutoring. Call 479-575-2885, Email elc@uark.edu, 040B Gregson Hall.

[Writing Center](#)

Need help with your writing skills? Schedule a free online or in-person appointment. Call 479-575-6747 or email writcent@uark.edu. 315 Kimpel Hall.

[Center for Education Access](#)

Need a note taker or extra time for tests? CEA helps student with different abilities get the help they need. See if you qualify.

Call 479-575-3104 or email ada@uark.edu. 209 Arkansas Union.

Counseling and Psychological Services.

Need to talk to a counselor? Call 479-575-5276 to make an appointment. 24 hour emergency service available.

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Librarian

Need help with research? Librarians love to help with your research questions. [Text: 479-385-0803](tel:479-385-0803), [Call: 479-575-6645](tel:479-575-6645) or email refer@uark.edu

Acting 1 for Majors THTR 1883 - 001

University of Arkansas, Spring 2021

Acting 1 for Majors THTR 1883 - 001

TTH 9:30-10:45

Instructor: Ben Corbett-M.F.A., Assistant Professor of Voice and Acting

Designated Linklater Voice Teacher (2012)

Certified Colaianni Speech Instructor (2019)

Office: 623 (all appts held on Zoom)

Office email: bensmith@uark.edu

Course Description:

An introductory acting studio course for theatre majors, exploring the physical, vocal, and imaginative processes required for performance of dramatic texts, and building a vocabulary and technique for acting through exercises and scene-work that will build a foundation for theatre classes within the major. Pre- or Co-requisite: Theatre major or minor. Prerequisite: THTR 1223. (Typically offered: Spring)

Learning Objectives:

By the end of this course, undergraduates will be able to:

1. Define key acting terms such as objective, obstacle, action, and given circumstance.
2. Perform in front of an audience of their peers with confidence and courage.
3. Critique the work of their peers constructively.
4. Create and build a character.
5. Understand their place and role as an ensemble member.

Required Texts:

A Challenge for the Actor, Uta Hagen

Acting and Living in Discovery: A Workbook for the Actor, Carol Rosenfeld

Class Policies and Expectations:

- Every effort should be made to maintain and create a professional atmosphere during all class periods. We meet together in class to support one another in this profession.
- Please do not bring food to class. All drinks must be in a spill proof container.
- Class time is not to be used to complete coursework for other classes.
- Class time is not a time to socialize either in person or electronically. Socializing this way creates significant distractions for your colleagues as well as for you.
- All use of electronic communication devices should be minimized during classroom time they must be silence during all classroom meetings.
- Abide by the University of Arkansas regulations always. If you're not familiar with your rights and responsibilities as a student you should review university policies under academic regulations and the numerous codes of conduct to include it in the appendix of the student handbook. <http://handbook.uark.edu/index.php>
- Original work, completed by a student, may not presented by another student in any matter. Any attempts to present the work of others will result in immediate disciplinary action at the university level and may result in dismissal from the University.

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- Tardiness represents a cavalier attitude towards your education and by its disruptive nature, represents a lack of respect for your colleagues and faculty. Be here and be on time. If you happen to be late, please make an effort to apologize to your classmates – this is an expected courtesy.
- If Fayetteville public schools are closed due to inclement weather, class will be cancelled. If the University remains open during inclement weather, you're expected to attend class as usual. In other words, no absences will be excused if the university is officially open.

Assignments:

Written Response to a Department of Theatre Production: Each student will hand in 2 (two) 1 ½ to 2 page typed responses to a UA theatre production. Responses will address the vocal world of the play based upon the work we've done in class. The paper should be 1 ½ spaced. Font should be no bigger than 11pt. Failure to do this will result in a 0 for the paper.

I will provide questions to consider for the performance well ahead of the due date. If you are in the production being evaluated, I will offer questions that cover your rehearsal and performance experience.

The two productions you will respond to are: **Love's Labor's Lost 4/9-4/18 Men on Boats 4/16-4/25**
20pts each

Participation: Participation is extremely important if one is to embrace and explore acting work and growth.

One must be present in order to learn. Daily, you will be graded on a 3pt scale considering physical and vocal participation, presence in the room and support of individual and group work.

2 Fully focused and present in class, willing to take risks, constructive comments on individual and group work.

1 Present in class, hesitant to take risks, little to no comment on individual and group work.

0 Absent, destructive in class, nuclear behavior

DP pts possible 60

Uta Hagen Exercises

Students will perform three (3) of the Uta Hagen's exercises: Physical Destination, Fourth Side, and Changes of Self. Each exercise will require fully rehearsing and presenting an acting piece that addresses a core issue of Uta Hagen's teaching. Accompanying paperwork is required on the day of performance.

20pts

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Acting and Living in Discovery Journal

You will be required to periodically turn in pages from the Carol Rosenfeld book to serve as Journal entries. These pages will challenge you to think about your life and how it informs your creative process. These pages will also relate to the Uta Hagen readings and exercises.

Journal #1 - 20pts Journal #2 – 38pts Journal #3 – 28pts

Open Scene

Students will then apply the Uta Hagen work to a short scene devoid of obvious character and setting. Students will be challenged to apply knowledge of objective/obstacle/action to a scene in which these choices are not so obvious. Students will be responsible for accompanying paperwork. 6 questions will accompany the work.

50pts **Long Scene** Students will perform a long form scene that incorporates the ideals the class addresses. 6 questions paperwork will accompany this assignment. 50pts **Monologue** The Final Exam will be a monologue performed for the class. Actor must have a personal connection to the piece.

100pts

Late policy: Assignments are due on the due date. Late assignments will be docked grades in the following manner:

Up to 1 day (24 hours late) – 10% grade reduction

Up to 2 days (48 hours late) – 20% grade reduction

Up to 3 days (72 hours late) – 30% grade reduction

Up to 4 days (96 hours late) – automatic zero grade

GRADING SCALE:

A=100%-90.0%

B=89.9%-80.0%

C=79.9%-70.00%

D=69.9%-60.0%

F=less than 60%

Total Points Possible for the semester: **446 tps**

7. Attendance:

a. regular attendance is mandatory. As noted above, there are no excused absences except those officially sanctioned by the university policy (illness with official documentation, death in the immediate family, military service, jury duty, university sanctioned events with official documentation). If you're not in class, you will be marked as absent. Do not use participation in departmental productions as an excuse for your absences ("I have a show tonight, so I decided to skip all my classes" is not an excuse.)

Since this is a Tuesday/Thursday class, students are allowed two (2) excused absences. After these two (2) absences are used, additional absences are considered unexcused.

1 absence = 5% final grade reduction (above sanctioned absences)

2 absences = 10% final grade reduction (1 full grade)

3 absences = 20% final grade reduction (2 full grades)

4 absences = automatic failure of course

*2 lates will equal one absence

A late will count as an absence after the first 15 minutes of class.

8. Clothing/Attire

Students should come to rehearsals ready to move and fully participate in class, either as a performer or an audience member. Students should wear attire that they can move easily in. Clothing should not prohibit movement. Consider dressing like you would for a yoga class, to go to the gym, or do a dance class. Do not wear jeans of any fit, high heels, formal wear, suits/dresses, etc.

*this dress code can change if you are performing a Hagen exercise.

Religious Holy Days:

The policy of the University of Arkansas is as follows:

“The university does not observe religious holidays; however, Campus Council has passed the following resolution concerning individual observances of religious holidays and class attendance:

“When members of any religion seek to be excused from class for religious reasons, they are expected to provide their instructors with a schedule of religious holidays that they intend to observe, in writing, before the completion of the first week of classes.”

Academic Honesty Policy:

Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers.

Please review the university’s academic honesty policy below.

<http://provost.uark.edu/academicintegrity/245.php>

Discrimination, Harassment, and Sexual Violence:

Title IX is a federal law that prohibits any form of discrimination based on a person's gender. This specifically means that Title IX prohibits incidents such as: sexual assault or misconduct, sexual harassment, domestic violence or dating violence, stalking, or discrimination based on pregnancy, among others.

Title IX requires that a university, once placed on notice, must review and respond to the incidents. Read more about examples of Title IX concerns. For the complete text of the sexual harassment and sexual assault policy, please refer to the Sexual Assault and Sexual Harassment Policy. For the complete text of the University of Arkansas Board Policy, please refer to the Title IX Compliance Policy.

The Title IX Coordinator oversees the university's compliance with Title IX of the Education Amendments of 1972. The Title IX Coordinator works with university administration, departments, students, faculty, staff, campus police and other support services to ensure that university policies and programs foster a campus community free of illegal gender discrimination and sexual violence.

For incidents of abuse or neglect of minors, Arkansas law requires reporting of abuse or neglect to the Child Abuse Hotline (1-800-482-5964) established by the Department of Human Services. University employees and volunteers must also report such instances to the University of Arkansas Police Department at 479-575-2222.

<https://titleix.uark.edu>

Civility in the Classroom:

The U of A is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student-student and student-faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by engaging in repeated rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university. Please refer to the Code of Student Life documents available by following the link below.

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https://handbook.uark.edu/_resources/pdfs/code-of-student-life-18-19.pdf

LGBTQIA Support:

I identify as a member of the lesbian, gay, bisexual, transgender, queer, intersex, and asexual/ally (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can also assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the University of Arkansas. Please note that additional resources are available by following the link below.

<https://multicultural.uark.edu>

ADA and Center for Educational Access:

Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements as well as visit the link below.

<https://cea.uark.edu>

Emergency Preparedness:

The likelihood that a serious incident will occur is slim. However, we want to emphasize our emergency procedures for evacuation and shelter in place situations. Our preparedness will be critical IF an unexpected event occurs. Instructions for specific emergencies such as severe weather, active shooter or fire, can be found at emergency.uark.edu. Always follow the directions of the instructor or emergency personnel. If told to evacuate, do so immediately. If told to shelter in place, find a room in the center of the building with no windows on the lower level of the building. If advised to lockdown, lock and barricade the door. Turn off the lights and wait for the police to arrive.

Emergency Procedures:

Severe Weather (tornado Warning)

Follow the directions of the instructor or emergency personnel. Seek shelter in the basement or interior room or hallway on the lowest floor. If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building. Stay in the center of the room away from exterior walls, windows, and doors.

Violence/Active Shooter (CADD):

CALL 911

AVOID – IF POSSIBLE – Self-evacuate to a safe area outside the building.

DENY – Barricade the door with desk, chairs, bookcases, or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remember there until told by police it's safe.

DEFEND – Use chairs, desks, cell phones, or whatever is immediately available to distract and/or defend yourself and others from the attack.

Conflict Resolution:

The ability to be open and forthright is a necessity for an environment conducive to learning. When you have conflicts or concerns with me regarding your learning experiences with the course, Department of Theatre policy stipulates that you first address these issues with the faculty; in most cases, this is the most effective way toward achieving the resolution you seek. If you attempt to take your grievance to school administrators before meeting with the instructor, you will be redirected back to the instructor to resolve the grievance. Should the conflict remain unsettled after a good faith effort to work through the concerns, you will then be encouraged to pursue the next appropriate means of resolution through the Departmental administration. The link below will provide information regarding policy and procedure.

<https://catalog.uark.edu/undergraduatedcatalog/academicregulations/studentacademicappeals/>

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Academic Calendar

January

12 Introduction to Class and Warm-up

14 Improvisation/Ensemble Building games

19 Improvisation/Ensemble Building games

21 Improvisation/Ensemble Building games

26 Improvisation/Ensemble Building games

Rosenfeld: pgs. 138-147 due

28 Discussion: The Actor's Goals, The Actor's Techniques, The Self

pgs.29-59

Physical Destination

February

2 Physical Destination

4 Physical Destination

9 Viola Spolin Exercises-objective

11 Viola Spolin Exercises-objective

16 The Fourth Side Hagen-pgs.152-159 Fourth Side

18 Fourth Side

23 Break

25 Fourth Side

March 2 Viola Spolin - Obstacle

4 Viola Spolin - Obstacle

9 Changes of Self

Hagen:160-163 Rosenfeld-pgs.148-166

11 Changes of Self

16 Changes of Self

18 Open Scene

23 Open Scene 25 Break

30 Open Scene

April

1 Open Scene Due

6 Long Scene

8 Long Scene

13 Long Scene

15 Long Scene

20 Long Scene Love's Labor's Lost response due

22 Long Scene Due

Rosenfeld pgs. 167-178, 182, 185

27 Monologue work

29 Monologue work

Men on Boats response due

Final Exam

Monologue

Hagen character work due on day of final

May 4th Tuesday 8:00-10:00

Final Exam will be given on the day designated during Final Exam week.

***Instructor reserves right to change syllabus as course and events require**

***Students must be sitting up at either a desk or on their bed, and be ready to move or actively listen, to be successful in this class.**

THTR 2313 Fundamentals of Theatrical Design

MW 3:05 – 4:20

University of Arkansas

Spring 2021

Professor: Shawn Irish

Office: Kimpel 615

Office Phone: 575-6008

Email: sirish@uark.edu

Office Hours: MWF: 12:00 – 2:00 & TTh: 9:00 – 11:00

Other times by appointment.

Syllabus

Recommended Text: *The Art of Theatrical Design* by Kaoime E. Malloy

Various playscripts

Course Objective: The primary purpose of this course is to investigate the principles and elements of design and their application to the theatre. The objective of Fundamentals of Theatrical Design is to stimulate, develop, and improve an individual's creative thought process by exploring and discovering the artist within all of us. The course honors whole brain thinking largely through the exploration of verbal and nonverbal projects utilizing the abstract language of art: the principles and elements of composition and drawing and rendering.

Learning Outcomes: The student will:

1. Increase confidence and proficiency in realistic drawing.
2. Gain knowledge of the tools and techniques of watercolor painting.
3. Investigate the elements and principles of art and design.
4. Read and analyze plays to discover information important to the stage designer.
5. Use the elements of art to create interesting stage designs.
6. Understand the role of the theatrical designer in the theatre making process.

Course Format: The course will be taught as a lecture/discussion/hands-on project class. Each your written and creative work, critical analysis of your own work and the work of others, a sketchbook and presentations made in class.

Remote Statement: This course will use Zoom/Collaborate Ultra for synchronous (“real time”) class meetings. Meeting dates and times will be MW 3:05pm – 4:20pm. You may choose to use Zoom/Collaborate Ultra on your mobile device (phone or tablet), but a computer with a dedicated space for this class works best.

Things to Know About Using Zoom/Collaborate Ultra for Class Meetings:

- You must sign in to the Zoom/Collaborate Ultra session by 3 o’clock to be on time for class.
- The Zoom/Collaborate Ultra sessions are recorded.
- Improper classroom behavior is not tolerated within Zoom/Collaborate Ultra sessions and may result in a referral to the Office of Student Conduct.
- You can contact the Help Desk at help.uark.edu or 479-575-2905 if you have any technical issues accessing Zoom/Collaborate Ultra.

Internet connection: Access to a reliable Internet connection is required for this course. A problem with your Internet access may not be used as an excuse for late, missing, or incomplete coursework. If you experience problems with your Internet connection while working on this course, it is your

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responsibility to find an alternative Internet access point, such as a public library or Wi-Fi hotspot.

Projects: The core of this class is based on an understanding of design through both theoretical appreciation and practical experience. There are no written exams or tests. There are numerous projects, which measure understanding and appreciation of the design process. This approach encourages discovery through active involvement, feedback and through observation and discussion of similar work.

Electronic Communication: A large portion of the communications for this course is conducted via e-mail. Make it a practice to check and read your e-mail daily. Failure to read email communication for whatever reason will be reflected in your final evaluation.

Attendance: The student is expected to attend class, since a large part of the learning process occurs during class discussions and participation. This is an experiential course. Classroom activities are central to understanding and excelling with this course's subject matter. Class roll will be taken. Makeup work cannot be submitted with prior consent of the instructor. The student is allowed 2 absences in a course that meets 2 days a week. After the 2 excused absences, one letter grade will be deducted for each absence thereafter.

Punctuality: Being on time for class is not only courteous, it is essential. Class begins the minute the class schedule says it does. If you miss roll call, you are considered absent. It is your responsibility to inform the instructor that you did attend class, but arrived late. Come to class on time. Two tardies will count as an absence.

ADA and Center for Educational Access: Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements and visit this link to start the process:

<https://cea.uark.edu>

Grading: Grading in this course will be on a percentage system. The following are the assignments, percentages, and point value for each.

Color Swatch 25 points

Play Analysis 100 points

Digital Elements 50 points

Lighting Variations 50 points

Color Wheel 50 points

Personal Logo 50 points

Mood Boards 100 points

Dream in a Box 100 points

Perspective Drawing 100 points

Sketch Journal (12x15) 180 points

Final Project 200 points

Readings, quizzes & blogs (3 x25) 75 points

90 – 100% A

80 – 89% B

70 – 79% C

60 – 69% D

0 – 59% F

Projects will be presented in class for discussion and critique. Information gathered from fellow

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students is very valuable in the development of an artist.

LGBTQIA Support: I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can also assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the University of Arkansas. Please note that additional resources are available by following this link: <https://multicultural.uark.edu>

Academic Honesty Statement: "As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail."

"Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor."

Emergency Procedures: Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (ADD): CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

All calendar schedules are subject to change. Learning is an exploration of new ideas, concepts, and discovery. Should the class begin a journey into an area previously not scheduled, there will still be something to discover and experience. In theatre, improvisation can lead to new ideas and class discussions can do the same. Let us not stifle creative exchanges by catering to an uncompromising schedule. The schedule is the intent, not the law.

SKETCHBOOK FRIDAY - WEEKLY SKETCH JOURNAL

In addition to the in-class assignments, each student will keep a "Journal Sketchbook." One of the best ways to grow as artists is to continue to draw EVERY DAY. The idea behind the sketchbook is to create a habit of drawing. Remember, these sketches are not final renderings – they are sketches that you will use to hone your skills as an artist.

Sketches will be uploaded each Friday to Blackboard by 5:00pm.

Sketchbook Images:

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1. Heads with Faces – All should have hair or hats, etc. Experiment with profile, $\frac{3}{4}$ turn. Face tipped down, faced tipped up, etc.
2. Hands – Various poses.
3. Architectural Elements – Not necessarily complete buildings. A lamp, a door, an archway, fire hydrant, manhole cover, window, emblems, architectural motifs, etc. As complete as you are able. Shadows, highlights are the hallmarks of realistic drawing.
4. Organic objects - Flowers, Trees, rock formations, birds, animals, fish, etc.
5. Costume Figure Drawings. We will work in class to draw the figure sufficient to create a costume design rendering.
Many will be finished with watercolor.

Things to Remember:

You do not have to dedicate one page to one item. Combine multiple items on one page; think of composition and focus.

Remember to date each of your drawings. If you remember the length of time it took you to complete the drawing, include that as well.

On the drawings that include watercolor, include any formulas or techniques that you discover when mixing paint. IE: flesh tones, hair, eyes, etc.

Your weekly images will be graded on your ability to articulate your images in an accurate, interesting, fluid manner. Drawing is a skill that will only develop to its potential through repetition and concentration.

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Date Class Topic Assignments DUE THIS DAY!

WEEK 1

Monday Jan 11

Course Introduction/Syllabus

Course Portfolio

Creativity and Confidence

Discuss/Assign Sketch Journal

Pick up Class Kit

Watch PowerPoint portfolio video on BB

Wednesday Jan 13

What is Theatrical Design?

Assign: Swatch Chart

Have Read Ch 1-4 on Blackboard

Assignment: Blog Discussion due

Post Introduction Video!

Friday Jan 15

Sketchbook Friday **Swatch Chart. Video Assignment.**

WEEK 2

Monday Jan 18

Martin Luther King Holiday

Wednesday Jan 20

Core Principles for the Designer

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Analysis, Conceptualization, Process

Assign: Play Analysis

Have Read chapters 18-20 on Blackboard

Assignment: Choose Play, Watch Play

Analysis Video

Friday Jan 22

Sketchbook Friday **Sketches #1 due (3 drawings of hands)**

WEEK 3

Monday Jan 25

Costume Design Lecture Have read chapter 24

Assignment: Blog Discussion due

Wednesday Jan 27

Scene Design Lecture Have read chapter 25

Play Analysis Due

Friday Jan 29

Sketchbook Friday **Sketches #2 due (3 Architectural objects)**

WEEK 4

Monday 1

Lighting Design Lecture

Assign: Lighting Variations due 2/8

Have read chapter 26

Assignment: Blog Discussion due

Wednesday 3

View Elements of Design Video

Assign: Digital Elements due 2/10

Friday 5

Sketchbook Friday **Sketches #3 due (3 organic objects)**

WEEK 5

Monday 8

Line & Shape

Assign: Logo Project due 2/15

Lighting Variations due

Wednesday 10

Mass/Volume, Space & Texture

Value and Color

Digital Elements due

Friday 12

Sketchbook Friday **Sketches #4 due (3 faces)**

WEEK 6

Monday 15

Presentation of Logo Project Personal Logo Project Watch basic techniques video on BB

Wednesday

Feb 17

Watercolor Exercises

Basic Techniques

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Color Wheel due. Watch video on BB

Friday

Feb 19

Sketchbook Friday **Sketches #5 due (3 your choice)**

WEEK 7

Monday Feb 22

Student Holiday

Wednesday

Feb 24

Watercolor Exercises

Paint Demo

Friday

Feb 26

Sketchbook Friday **Sketches #6 due (3 organic objects)**

WEEK 8

Monday

Mar 1

View Principals of Design Video

Assign: Perspective Drawing

Have Read Chapter 11

Wednesday

Mar 3

Perspective Drawing in class

Assign: Perspective Drawing Project

Friday

Mar 5

Sketchbook Friday **Sketches #7 due (3 architectural elements)**

WEEK 9

Monday Mar 8

Perspective Drawing Day: Thumbnail

sketching

Wednesday

Mar 10

Presentation of Perspective Drawing **Perspective Drawing**

Friday

Mar 12

Sketchbook Friday **Sketches #8 due (3 perspective thumbnails, watercolor 2)**

WEEK 10

Monday Mar 15

Figure Drawing

Basic techniques

Wednesday Mar 17

Figure Drawing

More techniques

3 croquis of whole figure

Friday Mar 19

Sketchbook Friday **Sketches #9 due (upload your croquis)**

WEEK 11

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Monday Mar 22

Perspective drawing in a proscenium.

Model Method Perspective

Wednesday Mar 24

Sketching in class. What is White

Model? Assign: White Model.

Friday Mar 25 & 26

Sketchbook Friday

Student Holiday

Sketches #10 due (3 figures *with faces*)

WEEK 12

Monday Mar 29

Set and costume drawing

practice/methods

Wednesday Mar 31

Drawing. Cubes to Couches

Draw objects in perspective

Have read Chapter 23

Friday PR 2

Sketchbook Friday

Student Holiday

Sketches #11 due (3 organic objects)

WEEK 13

Monday PR 5

What is a Rendering?

Watercolor Renderings

Tips Exercises

Wednesday PR 7

Watercolor Practice

Friday PR 9

Sketchbook Friday **Sketches #12 due (3 set sketches)**

WEEK 14

Monday PR 12

Final Project Discussion

Assign Mood Board. Research methods.

Wednesday PR 14

Model Building Techniques. Card Stock

Furniture.

Friday PR 16

WEEK 15

Monday PR 19

Metaphor and Symbols

Mood Board/Research Due

Mood Board/Research Due

Wednesday PR 21

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One on one design help **Rough Costume Sketches. White Model**
Check in.

Friday PR 23

WEEK 16

Monday PR 26

Final Project Work. Online
painting/drawing practice.

Rough Costume and Scenic Sketches due

Wednesday PR 28

Final Project Work. Online
painting/drawing practice.

The Final Exam will be:

3:00 – 5:00 PM WEDNESDAY, May 5, 2021

Presentation of Final Projects.

Due to the nature of the Final Presentation, no other accommodations can be made for early presentation. Everyone must attend the Final. Please plan accordingly.

THTR 2683-001 Acting 2:

Stanislavsky Technique, Analysis & Moment to Moment

Time: Tuesday/Thursday 11-1215

Instructor: Steven Marzolf

Contact: smarzolf@uark.edu

Phone: 773-562-4437

Office Hours: Tuesday/Thursday 1-2 or by appointment

Course Description and Course Outcomes:

This course is intended to build on what you learned in Acting 1. Though the foundation for good acting is partner connection and playable objectives, an ability to analyze a script/scene and live each moment truthfully and impulsively is vital. This course will assist you in the developing your ability to analyze a scene and live from moment to moment truthfully and impulsively on stage.

The first few weeks will be spent reviewing, objectives and obstacles, given circumstances, and incorporating those techniques with open scenes. Then we will begin analyzing, selecting scenes, and workshopping scenes from the play *The Hourglass Project*, by Lee Blessing for your first acting presentation. Your second acting scene will be from *August: Osage County* by Tracy Letts. You will do all of your own analysis, beat work, objective/obstacle, etc. Your final acting scene will be your choice from either Neil LaBute's, *The Shape of Things* or Lauren Gunderson's, *Ms. Bennett: Christmas at Pemberley*, or John Cariani's *Almost, Maine*. I will provide all scripts.

Learning Objectives:

1. Review key acting terms such as objective, action, obstacle, given circumstances
2. Define values, beats, moment to moment, impulses and the fueling thought
3. Understand analyzing a script

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4. Perform scene work from two scripted plays and one monologue
5. Incorporate values, beats, impulses and the fueling thought into scripted scenes

Week 1:

- Jan 12: Introductions, acting concepts/-read *letters to a young artist* 3-54
Jan 14: Discuss/Quiz on *letters* reading, Open scene assigning/-read *letters* 57-84

Week 2:

- Jan 19: Discuss/Quiz on *letters* reading, Open scene show/-read *letters* 87-108
Jan 21: Discuss/Quiz on *letters* reading, Open scene show/-read *letters* 111-30

Week 3:

- Jan 26: Discuss/Quiz on *letters* reading, Open scene show/-read *letters* 133-152
Jan 28: Discuss/Quiz on *letters* reading, Open scene show/-read *letters* 155-173
read *Hourglass Project*/choose scenes

Week 4:

- Feb 2: Discuss/Quiz on *letters* reading, *Hourglass Project* work/quiz-read *letters* 173-End
Feb 4: Discuss/Quiz on *letters* reading, *Hourglass Project* workshop

Week 5:

- Feb 9: *The Hourglass Project* scene workshop
Feb 11: *The Hourglass Project* scene workshop

Week 6:

- Feb 16: *The Hourglass Project* scene workshop
Feb 18: *The Hourglass Project* scene workshop

Week 7:

- Feb 25: *The Hourglass Project* scene workshop

Week 8:

- Mar 2: *The Hourglass Project* scene workshop/ read *August: Osage County*/AOC take home quiz/AOC scene assignments
Mar 4: *The Hourglass Project* scene/*Osage County* class workday

Week 9:

- March 9: *Osage County* scene workshop
March 11: *Osage County* scene workshop

Week 10:

- March 16: *Osage County* scene workshop
March 18: *Osage County* scene workshop

Week 11:

- March 23: *Osage County* scene workshop-read *The Shape of Things*/*Ms. Bennett*/*Almost, Maine*

Week 12:

- March 30: *Osage County* scene workshop
April 1: *Osage County* scene workshop

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Week 13:

April 6: Osage County scene workshop-Shape/Ms. Bennett/AM scene assignments/work day

April 8: Shape/Ms. Bennett/AM workshop scene

Week 14:

April 13: *Shape/Ms. Bennett/AM workshop scene*

April 15: *Shape/Ms. Bennett/AM workshop scene*

Week 15:

April 20: *Shape/Ms. Bennett/AM workshop scene*

April 22: *Shape/Ms. Bennett/AM workshop scene*

Week 16:

April 27: *Shape/Ms. Bennett/AM workshop scene*

April 29: *Shape/Ms. Bennett/AM workshop scene*

Week 17:

Final: TBA: *Shape/Ms. Bennett/AM workshop scene*

*I'm willing to meet a little more outside of class on your scenes and monologues. Let's discuss this more as the semester goes on.

This schedule is a blue-print for the work and therefore subject to change, as the work so requires.

Spring productions:

Love's Labour's Lost, April 9-18, In Person/Live Stream

Men On Boats, April 16-25, In Person/Live Stream

Written Assignment: 2-page paper dealing with acting choices and production execution of the main stage productions: *Love's Labour's Lost*, *Men On Boats*. Papers will be typed, use proper grammar and have an intro, body and conclusion.

Short answer quiz on acting terms

Other quizzes will be on assigned readings and handouts.

NO LATE ASSIGNMENTS WILL BE ACCEPTED. NO EXCEPTIONS.

Attendance: in order to understand concepts and grow as an artist, you must attend class. You get two days (equals one week of classes) unexcused absences for free. Third unexcused absence, your grade drops ½ letter grade. Six or more absences, drop the class. No exceptions.

Participation: Participation is extremely important if one is to embrace and explore acting work and growth. One must be present in order to learn. Daily, you will be graded on a 3pt scale considering physical and vocal participation, presence in the room and support of individual and group work.

- 3 Fully focused and present in class, willing to take risks, constructive comments on individual and group work.
- 2 Present in class, hesitant to take risks, little to no comment on individual and group work.

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- 1 Distracted, detrimental comments, refusal to participate, ignoring class
- 1 Absent, destructive in class, nuclear behavior

Late: Please do your best to get onto Zoom five mins before class. I understand issues with connectivity, but if you're having an issue please email me ahead of time. I'm understanding of the situation we are in via remote learning, just communicate with me if you're having issues.

Warm-ups: I want you to do daily warm-ups. As an actor it's essential that you're warmed up physically and vocally. As actors you are mental, emotional and physical gymnasts. Gymnasts need to warm up their instruments and so do you. I expect you to come to class awake, prepared and warmed up, both physical and vocal.

Scene work: You're expected to present your scene work on the day you're assigned. In addition to work shopping the scene, you will turn in an analysis and character study when you present. This is what I will use to grade you and take notes on your presentation. I will return these to you with your grades. Also, you're expected to be present when work shopping/performing scenes. If you miss a day, without proper notice, you will receive a zero for the assignment. This is a huge pet peeve of mine. Do not leave your scene partner high and dry!

Recording of classes: Per University guidelines, I will be recording classes. This is in case there are any internet connection problems, so a class member will be able to see the lecture. This does not mean you are able to skip class. You're expected to do everything you can to make it to class, but I understand the situation we are in and will work with students on a case by case basis.

Grading: Attendance-0-3pts each day
Papers-20pts per paper
Short answer/quiz on terms-20pts
Short open scenes (analysis turned in on performance day)-25pts
The *Hourglass Project* (analysis with final showing)-50pts
August: Osage County (analysis with final showing)-50pts
Intimate Apparel/Ms. Bennett (analysis with final showing)-50pts
***In addition, grades will be lowered, per discretion of instructor, if student gives a lack of effort in class.

A= Excellent work and progress (90 & Above)
B= Some problems, but student is addressing them constructively (80-89)
C= Problems not being addressed, though assignments were completed (70-79)
D= Unacceptable (60-69)
F= Assignments were not done (59 & Below)

Required reading materials for class:

Anna Deavere Smith, *letters to a young artist*
Lee Blessing, *The Hourglass Project*
Tracy Letts, *August: Osage County*
Lauren Gunderson, *Ms. Bennett: Christmas at Pemberley*
Lynn Nottage, *Intimate Apparel*

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Recommended reading:

Uta Hagen, *A Challenge for the Actor*

Konstantin Stanislavski, *An Actor Prepares*

*Even though we will not be meeting in person, I wanted to give you info and guidelines for Intimacy Language. This is still applicable given our online format:

Intimacy Language

FUNDAMENTALS

This course includes appropriate physical contact between theatre artists, a fundamental aspect of our discipline. Such touch may occur during warm ups, acting exercises, improvisational exercises, costume fittings, and/or scene work between students and/or teachers while learning. In addition, at times the course may require you to engage in strenuous physical activities and exercises, necessitating your full commitment. You will not be able to meet the requirements of the course if you are unwilling to engage with and progress in these physical exercises. Accommodations can and will be made for physical limitations with documentation. This course will also likely contain the performing, sharing or discussion of content that may be uncomfortable for some individuals, and may, without warning, trigger emotional responses - this is the nature of live theatre - and every attempt will be made to deal with this in a respectful and careful manner but will not be avoided or shied away from. The full spectrum of life experience is the material from which theatre is made. By remaining enrolled in this class past the add/drop period, you acknowledge that you've read and understand this statement and are willing to participate in the normal and appropriate physical contact occurring within the boundaries of the theatrical discipline.

A GUIDE TO STAGED INTIMACY

“The rehearsal must be safe, so the performance may be dangerous”

– Declan Donnellan

Similar to Stage Combat, Stage Intimacy places actors in moments of intense human interaction. The potential for injury in Stage Combat is often more literal, but injuries (of many kinds) can still occur in Staged Intimacy. With this guide, we hope to support you in crafting these moments within your rehearsals with less risk of harm.

OVERALL PRINCIPLES

Actors: Engage in open, supportive, non-judgmental, respectful and professional conversation with your collaborators about how to safely stage intimacy, without losing the fire of creativity.

Directors: As you may also experience discomfort or uneasiness as you approach physically intimate scenes, be involved in as many steps of this process as are applicable.

Stage Managers: Should an actor or director need to speak in confidence about difficulties that may arise, offer to provide private consult or act as an intermediary.

PROFESSIONAL REHEARSAL PROTOCOL

It is suggested that for all unsupervised rehearsals participants follow the rehearsal protocol clearly explained in the book “Rehearsing in the Zone” by Maria Cominis.

“Never Play Unsafe: Never should either of you ever feel unsafe as the actor. NEVER. If you do, then find the easiest, politest way to call off the rehearsal and leave. If you are rehearsing late, make sure others are around. Never have a prop that looks like a real weapon. Never bring a real gun, knife, real drugs, or real booze. EVER. This may sound obvious but sometimes actors think ‘method’ means experiencing the ‘real’ thing. A real-looking weapon could put someone in harm’s way; so choose your props cautiously. We are creating truth on stage through imaginary circumstances. If your scene requires nudity and intimacy, make sure you have discussed this with your partner and teacher before rehearsal.” – Rehearsing in the Zone: Chapter 5: Rules & Guidelines

Also, Read: Rehearsing in the Zone, Chapter 9: Professional Protocol

Additionally:

1. Verbally identify points of intimacy (or potential points of intimacy) in the script before beginning to physically rehearse.
2. Clearly state any personal boundaries you may have regarding physical touch or action ahead of time.
3. Rehearse the scene with boundaries in place. The goal is to take care of your fellow collaborators.
4. After rehearsal check in with one another: Did anything arise that was uncomfortable? Were the set boundaries successful?
5. Give space for people to express any potential discomfort, as this is often much more challenging than everyone simply saying, "Sure, that was all fine."
6. If guidelines aren't being honored speak to your director, stage manager, or professor.
7. Discuss and determine if incorporating an Intimacy Call along-side Fight Call before every show would be useful.
8. Some dramatic scenes are emotionally powerful and can be hard to shake. “Wind down” after rehearsal or performance to help release and neutralize sexual energy that can arise in the work. Craft it like you would a good warm-up with vocal and physical work as you find useful.

Practice: “Warming Up, and Cooling Down...”

9. Check in with your partner again after cooling down to make sure they feel comfortable and confident with how the process went

University Resources

Center for Learning and Student Success Class+

Need help studying? Take advantage of the center’s academic tutoring and frequent workshops that tackle common student skills like note taking, reading, study habits, test anxiety and time management. CLASS offers academic coaching, writing support, supplemental instruction, instructional workshops, and one on one tutoring. Call 479-575-2885, Email elc@uark.edu, 040B Gregson Hall.

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Writing Center

Need help with your writing skills? Schedule a free online or in-person appointment. Call 479-575-6747 or email writcent@uark.edu. 315 Kimpel Hall.

Center for Education Access

Need a note taker or extra time for tests? CEA helps student with different abilities get the help they need. See if you qualify.

Call 479-575-3104 or email ada@uark.edu. 209 Arkansas Union.

Counseling and Psychological Services.

Need to talk to a counselor? Call 479-575-5276 to make an appointment. 24 hour emergency service available.

Librarian

Need help with research? Librarians love to help with your research questions. Text: 479-385-0803, Call: 479-575-6645 or email refer@uark.edu

Disability Related Accommodation Statement

University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Academic Integrity

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

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Emergency Procedures

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Severe Weather (Tornado Warning):

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- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside

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- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD):CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

STUDENT TICKET POLICIES FOR DEPT OF THEATRE

Complimentary Ticket Policy for Cast and Crew

Each person directly involved with a production is eligible for 2 comp tickets to that production. Your stage manager will provide you with a code specific to your production to reserve your comp tickets online. In addition, assuming all cast and crew are current University of Arkansas students, you are also entitled to 2 tickets at the UA Student price. That means 2 comp tickets and 2 tickets that are either free or \$5 each, depending on the day of the performance.

Any tickets purchased past these will be charged at the regular price. If you have a large group coming or some other special consideration that might result in a need for extra comps or reduced pricing, you **MUST** contact Ash Micheel directly at acohea@uark.edu. Directors, stage managers, and Box Office staff are not authorized to give out any extra comps or reduced ticket prices beyond what is described above.

Ticket Policy for Majors/Minors/MFAs

All Theatre Majors and Drama Education majors can see each show at no charge. This single ticket is **NOT** transferable to someone else if you are involved with or otherwise unable to see a show. Tickets for majors may be reserved online using the appropriate code. If you do not know this code, please contact Ash Micheel, or Barbara Springer. Please note that this privilege may be revoked if you are found to be giving your tickets to other or otherwise abusing the system.

Ticket Policy for Non-Majors

Tickets for all students are \$5 each for weekend performance (Friday, Saturday, Sunday). \$5 student tickets may be purchased online at <http://theatre.uark.edu> or at the box office before the performance. This includes Uark students, students at other area colleges, and children under the age of 18.

Uark students also get **FREE** tickets for Wednesday and Thursday performances. Please note that students must reserve **FREE** tickets by emailing theatre@uark.edu. Emails should include name, student ID number, performance date, and whether they want one or two tickets. Uark students who are not in a qualifying theatre class **CANNOT** purchase free tickets through the website or over the phone.

Box Office Hours

The Box Office is open 90 minutes prior to each performance (6:00 p.m. to 7:30 p.m. for evening performances and 12:30pm to 2:00 p.m. for matinees). You may also purchase tickets by visiting the <http://theatre.uark.edu> or calling (479) 575-4752 and leaving the following information: name, phone number, and best time to reach you.

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Please note that all seating is now general admission. If you or someone in your party requires ADA seating or other special arrangements, please call the box office prior to the day of the performance and let them know to ensure the best possible accommodations.

Class Codes as for Spring 2021-TBD

Student Attendance and Grade Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences (7 and greater in a MWF class and 5 and greater in a TTH class)

THTR3001 PRODUCTION PRACTICUM

FNAR 124 - University Theatre

Section 211: Mon, Wed 12:55 PM – 2:50 PM

Section 213: Tue, The 9:30 AM – 11:25 PM

Section 212: Mon, Wed 3:05 PM – 5:00 PM

Section 214: Tue, Thu 2:00 PM – 3:50 PM

Coordinator:

Weston Wilkerson
FNAR 228A
WRWilker@uark.edu
u
(479) 575-3645
Office Hours:
Mon, Wed 8:00 -9:00
Tue, Thur 8:30 -
10:00

Lab Instructors/Supervisors:

Forrest Jessing
FNAR 228
fjessing@uark.edu
u (479) 575-3946
Tyler Micheel
FNAR 221
TMicheel@uark.e
du
(479) 575-4378

Production Instructor:

Karl Hermanson
FNAR 228B
klherman@uark.edu
u (479) 575-4235
Joseph Millett
Kimpel Hall 701
JMillett@uark.edu
(479) 575-7210

Course Description: THTR 3001: Production Practicum

Credit for participation in technical assignments related to mainstage or faculty-directed productions: one (1) credit hour per production. Assignments shall be determined by the faculty. Credit will be awarded only after completion of assignments and only with faculty approval. May be repeated for up to 2 hours of degree credit.

Course Objectives:

- Apply the skills and techniques from the classroom in a real world environment
- Develop management skills by groups of students in production situations
- Learn the responsibilities, duties, and etiquette of working on a running crew and in a shop

Grading Policies:

Option I: *A crew assignment*

A run crew position on a Department of Theatre production

- A single unexcused absence that is not communicated in advance will yield a zero for this portion of the lab. Therefore, **if you miss and do not call in advance, you will fail.**

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- Each unexcused absence that is properly communicated in advance will result in a reduction of two letter grades for the lab.
- Each unexcused tardy instance will result in a reduction of a ½ letter grade for the lab.
- The student is expected to attend all show calls as outlined by the Stage Manager of their specific production.

Option II: *Shop in lieu of crew assignment because of scheduling and/or available positions totaling Sixty Hours.*

Production work totaling Seventy hours in the production labs across the semester

- Each unexcused absence after the first one will result in a reduction of a letter grade for the lab
- Each unexcused tardy instance will result in a reduction of a ½ letter grade for the lab
- The student is expected to attend all labs as outlined by the class time of their specific section and Forty additional hours during the term as arranged with the instructors.

The responsibility is on the student to communicate any extraneous circumstances to me directly in writing to explain absences or tardies.

Participation will be determined at the discretion of the instructor with feedback from the Lab and Production Instructors. In general, participation will be judged by ones application of skills from other courses, ability to function independently and w/in a group depending upon the situation, and one's general attitude. Examples of positive participation include applying knowledge from class to projects in the lab, diligently following instruction and asking questions for clarification, and astute observation that advances projects. Examples of negative participation include, but are not limited to, using your cell phone at inappropriate times, not actively participating in group assignments and tasks, and being disrespectful of peers, instructors, or equipment and facilities, etc.

Cell Phone Policy

Cell phone usage is not permitted in the lab without permission.

Unauthorized usage will result in a half a letter grade reduction per incident for each incident after the first one.

Attendance Expectation:

Attendance, punctuality, and participation are critical to the success of each student in the class. You are expected to be on time, attentive, and prepared at the beginning of each lab period without exception.

All absences are considered unexcused until they are discussed with the instructor. Excused absences are granted at the discretion of the instructor.

Academic Honesty:

I am committed to the principles of academic honesty and I expect each student in my class to maintain a high level of academic integrity. My commitment to you, the student, is to provide a learning environment that promotes academic honesty in and out of the classroom.

Each University of Arkansas student is required to be familiar with and abide by the University's Academic Integrity Policy that may be found at <http://provost.uark.edu>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Accommodations for Students with Disabilities:

If you need an accommodation due to a disability, please make arrangements to discuss this with me during the first two weeks of the class or as soon as possible upon diagnosis when later in the semester. Students must be registered with the Center for Educational Access (<http://www.uark.edu/ua/csd>; (479) 575-3646; 104 Arkansas Union; ada@uark.edu) and personally deliver an official Accommodation Letter from the Center for Educational Access for accommodations.

Inclement Weather & Emergency Procedure Policy:

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Please refer to the University of Arkansas Inclement Weather Policy, <http://emergency.uark.edu>, for questions associated with delayed opening, early dismissal, or closure of the University.

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at <http://emergency.uark.edu>.

Severe Weather – Tornado Warning:

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- Stay in the center of the room, away from exterior walls, windows, and doors.

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- Call 9-1-1
- AVOID – If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY – Barricade the door with desks, chairs, bookcases, or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by the police it's safe.
- DEFEND – Use chairs, desks, cell phones, or whatever is immediately available to distract and/or defend yourself and others from attack.

Theatre Major Student Attendance and Grade Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences

THTR 3733 LIGHTING DESIGN

T Th 2:00pm – 3:15pm

University of Arkansas

Instructor: Shawn Irish

Office: Kimpel Hall 615

Office Phone : 479-575-6008

Office Hours : MWF: 1:00 – 3:00 & TTh: 9:00 – 11:00

Email: sirish@uark.edu

SYLLABUS

Course Description: Lighting Design is the study of the practical application and technology of stage lighting including history, electricity, instrumentation, dimming systems, consoles and control systems and related paperwork. The course also presents the art of lighting and story telling with light. This course has three components: lecture/demonstration/projects.

Learning Outcomes:

1. To increase proficiency in the use of stage lighting technology.
2. To tell a story with light, and support/collaborate with other members of the design team.
3. To acquire an understanding of the tools related to stage lighting.
4. To develop the practical skills of the lighting designer and electrician including hanging, focusing, and associated documentation.

Required Text:

Designing with Light, 6th ed., by J. Michael Gillette & Michael McNamara

Suggested Texts:

Scene Design and Stage Lighting, 8th ed. by Parker, Wolf and Block.
A Practical Guide to Stage Lighting, 2nd ed., by Steven Louis Shelley
Theatrical Design and Production, 6th ed. by J. Michael Gillette
A Method of Stage Lighting, 4th ed., by Stanley McCandless

Remote Statement: This course will use Zoom/Collaborate Ultra for synchronous (“real time”) class meetings. Meeting dates and times will be T Th 2:00 – 3:15. You may choose to use Zoom/Collaborate Ultra on your mobile device (phone or tablet), but a computer with a dedicated space for this class works best.

Things to Know About Using Zoom/Collaborate Ultra for Class Meetings:

- You must sign in to the Zoom/Collaborate Ultra session by 2 o’clock to be on time for class.
- The Zoom/Collaborate Ultra sessions are recorded.
- Improper classroom behavior is not tolerated within Zoom/Collaborate Ultra sessions and may result in a referral to the Office of Student Conduct.
- You can contact the Help Desk at help.uark.edu or 479-575-2905 if you have any technical issues accessing Zoom/Collaborate Ultra.

Internet connection: Access to a reliable Internet connection is required for this course. A problem with your Internet access may not be used as an excuse for late, missing, or incomplete coursework. If you experience problems with your Internet connection while working on this course, it is your responsibility to find an alternative Internet access point, such as a public library or Wi-Fi hotspot.

Materials: Gel swatches, Gel book, colored clothing, lighting template, ETC EOS Family Offline software (free download), LXFree software

Exams & Projects: There will be a Mid-Term Test and a Final Project Presentation in Lighting Design in addition to 3 proficiency exams and 2 major projects. There will also be quizzes given at the discretion of the instructor over the readings from the text and lectures. These quizzes cannot be made up. The exams will cover any material in the book, class presentations, and other class discussion. Unless prior arrangements are made there will be no makeup exams. Contact me if you have extenuating circumstances.

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ADA and Center for Educational Access: Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements and visit this link: <https://cea.uark.edu>

Grading: Grading in this course will be on a percentage system. The following are the assignments, percentages, and point value for each.

How to See Project	50 pts
Electricity Quiz	50 pts
Scene Analysis	50 pts
Color Project	100 pts
Console Programming	100 pts
Cueing Project	100 pts
Hamilton/Billington project	100pts
Play Analysis	100pts
Light Plot and Paperwork	100 pts
Light a Painting	100 pts
Light a Poem	100 pts
Reading Quiz	50 pts
Final Project	100 pts
Class participation	100 pts

90 – 100%	A
80 – 89%	B
70 – 79%	C
60 – 69%	D
0 – 59%	F

Supplementary Class Meetings, Guest Lectures: There may be supplementary class meeting times for class projects, field trips, etc. that are not listed on the University Course Schedule. These times will be announced as soon as I am able to arrange them, and students are expected to notify me immediately if they will be unable to attend any of these class meetings otherwise, attendance at these sessions is expected and participation in the activities will be a factor in the student's grade.

Class Participation and Attendance Policy: *Treat this class as a job.* This class is very hands-on and fast paced and requires that you be on time, attentive, and prepared. Class participation also includes being an active part of our discussions. This is an experiential course. Classroom activities are central to understanding and excelling with this course's subject matter. Class roll will be taken. Makeup work cannot be submitted with prior consent of the instructor. If you must be absent or late call **prior** to class. Each student will be responsible for the material presented in class; it will not be repeated. The student is allowed 3 absences before their final grade is affected. More than 5 absences is considered grounds for failure. Extenuating circumstances may apply and the justification may be made to the professor, but the professor is under no obligation to change the grade.

Emergency Procedures: Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

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DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

All calendar schedules are subject to change. Learning is an exploration of new ideas, concepts, and discovery. Should the class begin a journey into an area previously not scheduled, there will still be something to discover and experience. In theatre, improvisation can lead to new ideas and class discussions can do the same. Let us not stifle creative exchanges by catering to an uncompromising schedule. The schedule is the intent, not law.

Professional Preparation Statement : Your successful completion of this course is not a reflection or indication of your professional potential in the entertainment industry.

Electronic Communication: A large portion of the communications for this course is conducted via e-mail and Blackboard. Make it a practice to check and read your e-mail daily. Failure to read email communication for whatever reason will be reflected in your final evaluation.

Punctuality: Being on time for class is not only courteous, it is essential. Class begins the minute the class schedule says it does. If you miss roll call, you are considered absent. It is your responsibility to inform the instructor that you did attend class, but arrived late. Come to class on time. Two tardies will count as an absence. Each absence will deduct 10 points from your final grade.

Academic Honesty Statement: "As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail."

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Discrimination, Harassment, and Sexual Violence: Title IX is a federal law that prohibits any form of discrimination based on a person's gender. This specifically means that Title IX prohibits incidents such as: sexual assault or misconduct, sexual harassment, domestic violence or dating violence, stalking, or discrimination based on pregnancy, among others.

Title IX requires that a university, once placed on notice, must review and respond to the incidents. Read more about examples of Title IX concerns. For the complete text of the sexual harassment and sexual assault policy, please refer to the Sexual Assault and Sexual Harassment Policy. For the complete text of the University of Arkansas Board Policy, please refer to the Title IX Compliance Policy.

The Title IX Coordinator oversees the university's compliance with Title IX of the Education Amendments of 1972. The Title IX Coordinator works with university administration, departments, students, faculty, staff, campus police and other support services to ensure that university policies and programs foster a campus community free of illegal gender discrimination and sexual violence.

For incidents of abuse or neglect of minors, Arkansas law requires reporting of abuse or neglect to the Child Abuse Hotline (1-800-482-5964) established by the Department of Human Services. University employees and volunteers must also report such instances to the University of Arkansas Police Department at 479-575-2222. <https://titleix.uark.edu>

LGBTQIA Support: I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can also assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the University of Arkansas. Please note that additional resources are available by following the link: <https://multicultural.uark.edu>

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DAILY SCHEDULE

Date	Class Topic	Assignments DUE IN CLASS THIS DAY!
WEEK 1 Tuesday Aug 25	Course Introduction/Goals Assign: How to See (video assignment)	Read chapter 1 Watch Working in the Theatre video
Thursday Aug 27	Functions of Stage Lighting, Controllable Qualities of Light	
Friday Aug 28		Reading 1 Quiz

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WEEK 2 Tuesday Sept 1	Electricity – Safety, Definitions	
Thursday Sept 3	Lighting Actors, Angles, Distribution	Assignment: How to See due
Friday Sept 4		Electricity Quiz
WEEK 3 Tuesday Sept 8	Instruments. Lenses. Refraction, Reflection.	Have read chapter 4
Thursday Sept 10	Instruments. Color temperature.	
Friday Sept 11		Reading 2 Quiz
WEEK 4 Tuesday Sept 15	Guest Lighting Designer: Emily Clarkson	
Thursday Sept 17	DMX. Channels/Addresses/Dimmers	Watch console videos
Friday Sept 18 9:00a	Guest Lighting Designer: Kevin Adams	Guest Artist Lecture with Grad Design Studio
WEEK 5 Tuesday Sept 22	Communication: Dimming, Control, Consoles, programming	Have Read chapter 6
Thursday Sept 24	Guest Lighting Designer: Ken Billington, Mitchell Fenton, Jackson Miller, Jacquelyn Cox	
Friday Sept 25		
WEEK 6 Tuesday Sept 29	Color. Color Theory. Projects Assign: Light a Painting	Have Read chapter 8
Thursday Oct 1	Color Projects. Matt Kizer visualizer.	Watch Patch and Working with Channels videos
Friday Oct 2		
WEEK 7 Tuesday Oct 6	Control: The Lighting Console. Introduction	Watch Intro video
Thursday Oct 8	Lighting Console. Patch. Working with Channels. Asynchronous class.	Watch Cues video.
Friday Oct 9	Post Patch Assignment to Blackboard by end of day.	Programming/Patch Assignment due. Blackboard.

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WEEK 8 Tuesday Oct 13	Lighting Console. Cues. Working with Special Fixtures.	Watch Special fixtures, advanced programming videos.
Thursday Oct 15	Lighting Console. Advanced programming.	Billington On Headset Project
Friday Oct 16		
WEEK 9 Tuesday Oct 20	Light A Painting Project. Show your work.	Light A Painting Project
Thursday Oct 22	The Design Process Assign: Scene Analysis	Have read chapter 11
Friday Oct 23		Scene Analysis Due
WEEK 10 Tuesday Oct 27	The Light Plot Download & install LXFree.	Have Read chapter 15
Thursday Oct 29	The Light Plot. LXFree Tutorial.	Watch LX Free tutorial video
Friday Oct 30		
WEEK 11 Tuesday Nov 3	Light Plot work in class	
Thursday Nov 5	Paperwork Hookups, Cue Sheet, Magic Sheet	
Friday Nov 6		
WEEK 12 Tuesday Nov 10	Storytelling. A scene to light. Assign: Scene Analysis	Light Plot Due GCBB if available
Thursday Nov 12	Light scenes in class.	GCBB if available
Friday Nov 13		Scene Analysis Due
WEEK 13 Tuesday Nov 17	ETC EOS Augment3D Getting Started Studio 404 Light Plot	
Thursday Nov 19	ETC EOS Augment3D Assign: Final Project details	
Friday Nov 20		Cue 2 minutes of song from Cueing Exercise. Upload Augment3d file.

WEEK 14

THANKSGIVING BREAK

NOV 23 – NOV 27

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WEEK 15 Tuesday Dec 1	Visualization. Capture Sweden	
Thursday Dec 3	Visualization. Capture Sweden	Upload Capture Photos to BB
WEEK 16 Tuesday Dec 8	EOS Augment3d in 404	
Thursday Dec 10	Final Project Prep <i>Light A Song</i>	

**Final Presentations will be Thursday December 17, 2020
from 12:45pm - 2:45pm. Light a Song.**

THTR 3213 – Costume Design Syllabus – Spring 2021

Course Information

Course Title: Costume Design Studio
Course Number: THTR 3213
Location: Zoom Room
Meeting day/time: Tues/Thurs 9:30 am -10:45 am

Instructor Information

Name: Professor Helene Siebrits
E-mail: siebrits@uark.edu
Office Location:
Office Hours: By appointment
Cell (text only): 740.447.8204
Please contact me via Text or FB message me if you emailed me with immediate concerns and/or questions

Course Description

Study the art and practice of costume design for theatrical productions. Emphasis will be placed on the elements and principles of design as it relates to character development. Additional emphasis will be placed on script analysis, research methods, fabric selection, collaboration, and rendering techniques.

Course Objective

- Familiarity with various ideas and principals of design for the theater
- Grasp the roles of the designers and their contribution within the artistic realm of the production
- Acquire a basic understanding of how design functions within the context of a production

Course Goals

- Understand the creative process in theatre
- Understand the structure of design and production
- Understand the elements of design
- Basic understanding of the principles of design response, as well as how it relates to the design of costumes and character
- Script analysis and character development
- Understand basic color theory, and drawing techniques

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- Develop historical and societal research techniques
- Develop costume research techniques
- Practical design communication and presentation skills

Course Outcomes

- Familiarity and understanding of the artistic structure in theatre
- Understand costume design elements
- Understand character analyses
- Understand and develop the importance of costume research
- Understand the importance of collaboration among artists

Required Text

A Bourgeois Gentleman by Moliere (a handout is available on Blackboard)

Costume Design by Barbara and Cletus Anderson (a handout is available on Blackboard)

Optional Text

Survey of Historic Costume by Tatora and Marcketti (6th edition) OR by Tatora and Eubanks (5th and 4th edition)

Course Format

Expect a minimum of 2-4 hours of self-directed work per week

In-class peer-critique of all presentations

The Importance of Costume Design

A Costume Designer must have patience, which includes also a love of history, curiosity about people in their self-adornment, an undying love of theatre, an ability to sacrifice individual ego for the good of the cooperative whole, a thorough knowledge of sewing, cutting, and textiles, and the ability to illustrate an idea from one's own mind, so that it is easily recognizable in the mind of the director, producer, playwright, actor. In other words, the Costume Designer must be part historian, anthropologist, artist, engineer, draftsman, psychologist, economics, and still retain a sense of perspective and humor

(Beverly Jane Thomas – *FUNDAMENTALS AND DESIGN*)

COURSE OUTLINE

ALL uploads are to UARK OneDrive

Date	Class Topic	Reading/viewing due BY THIS DATE	Assignments/Uploads due ON THIS DATE
Week 1 Tuesday Jan 12	<u>Meet and Greet</u> Introduction to course and content		
Thursday Jan 14	<u>Lecture & Discussion</u> Introduction to the disciplines and collaboration within theatre <u>Introduce</u> Ass. #1 – Design Response		
Week 2 Tuesday	<u>Lecture & Discussion</u>	Costume Design, Chapters 1 & 3	

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Jan 19	Introduction to Costume Design, Character Analysis, the Elements of Design, and the Design process		
Thursday Jan 21	<u>Lecture & Discussion</u> Costume Design, Character Analysis, the Elements of Design, and the Design process continued	Costume Design, Chapters 1 & 3	
Week 3 Tuesday Jan 26	<u>Lecture & Discussion</u> Costume Design, Character Analysis, the Elements of Design, and the Design process continued		
Thursday Jan 28	<u>Film viewing: Varekai</u>		
Week 4 Tuesday Feb 2	<u>Introduce</u> Ass. #2 - <i>Varekai</i> design <u>Discussion</u> <i>Verakai</i>	<i>Verakai</i> by Cirque du Soleil	
Thursday Feb 4	<u>In-class viewing</u> <i>Verakai</i> documentary		Ass. #1a - Design Response Check-in
Week 5 Tuesday Feb 9	<u>Presentations</u> Varekai design (10 minutes max)		Ass. #2 - Varekai designs
Thursday Feb 11	<u>Presentations</u> Varekai design (10 minutes max) <u>Introduce</u> Ass. #3 – Representational character projects for <i>A Bourgeois Gentleman</i>		Ass. #2 - Varekai designs
Week 6 Tuesday Feb 16	<u>Introduce</u> Ass. #4 - Character analyses <u>Discussion</u> <i>A Bourgeois Gentleman</i>	<i>A Bourgeois Gentleman</i> by Moliere	
Thursday Feb 18	<u>Introduce</u> Ass. #5 - Tearsheet Project <i>A Bourgeois Gentleman</i> continued		Ass. #3 - <i>A Bourgeois Gentleman</i> representational character project upload
Week 7 Tuesday Feb 23	NO CLASS – SPRING BREAK		
Thursday Feb 25	<u>PowerPoint Presentation</u> Line, Focus and Silhouette		Ass. #4 - <i>A Bourgeois Gentleman</i> Character analyses uploaded
Week 8 Tuesday March 2	<u>Introduction to drawing</u> The Human Figure	A - Drawing clips	

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Thursday March 4	<u>Demonstration</u> Drawing clothing on to a stenciled body	B - Drawing clips	Ass. #5 - Tearsheet Project
Week 9 Tuesday March 9	<u>Demonstration</u> Drawing exercises in class	C - Drawing clips	Clothing on to stenciled bodies uploaded
Thursday March 11	Drawing a pencil still life from a given visual and incorporate pencil shading	D - Drawing clips	Pencil exercises
Week 10 Tuesday March 16	<u>Discussion:</u> Color, movement, fabric and lighting	E - Drawing clips	Ass. #6 - Still Life exercise
Thursday March 18	<u>Demonstration</u> Watercolor exercises	F - Watercolor clips	
Week 11 Tuesday March 23	<u>Demonstration</u> Watercolor chart	G - Watercolor clips	Watercolor exercises Ass. #1b - Design Response Check-in
Thursday March 25	NO CLASS – SPRING BREAK		
Week 12 Tuesday March 30	<u>PowerPoint Lecture:</u> Period research, Period silhouette, undergarments and its importance – view 17 th C images <u>Introduce</u> Ass. #7- Historical Research projects	Survey of Historic Costume, Chapter 9 – 17 th Century	Watercolor chart
Thursday March April 1	Reproduce textiles in color	H – Textile painting clips	
Week 13 Tuesday April 6	<u>Group Presentations</u> Historical period research		Ass. #7 - Period Research
Thursday April 8	<u>Group Presentations</u> Historical Period research		Ass. #7 - Period Research
Week 14 Tuesday April 13	<u>Discussion</u> Fabric and Swatches In-class workday		Reproduced textile
Thursday April 15	In-class workday		
Week 15 Tuesday April 20	In-class workday		
Thursday April 22	In-class workday		
Week 16 Tuesday	In-class workday		Ass. #1c - Design Response Check-in

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April 27			
Thursday April 30	DEAD DAY		
Week 15 Tuesday May 4	FINALS WEEK <i>A Bourgeois Gentleman</i> Presentations		
Thursday May 6			

Semester grades will be computed on the following basis:

Assignment	Description	/Points	Due date
Ass. #1a	Design Response Journal	50	Feb. 4
Ass. #2	<i>Varekai</i> Designs	150	Feb. 9 & 11
Ass. #3	Character Analyses	150	Feb. 18
Ass. #4	Representational Character Project	100	Feb. 25
Ass. #5	Tear-sheet Project	200	March 4
Ass. #6	Still life exercise	100	March 16
Ass. #1b	Design Response Journal	50	March 23
Ass. #7	Historical Research Projects	150	April 6 & 8
Ass. #1c	Design Response Journal	50	April 27
Participation	See below for clarification	600	Ongoing
FINAL	<i>A Bourgeois Gentleman</i> Designs, Renderings & Swatches	400	May 4
		/2000	TOTAL

Participation includes:

You are allowed two late submissions due to workload – but NO more. You will have an additional three days to submit your work unless prior arrangements have been made with instructor.

After two late submissions, other late work will not be graded, unless arrangements have been made with your instructor.

ALL in-class work (ALL exercises) - final work to be uploaded to One Drive at requested date, /250

ALL assignments to be submitted by due date, /150

Attendance, /50

Participation in class (includes demo viewing *before* class), /100

Positive peer critique and feedback, /50

Attendance and Conduct:

Participation includes ALL in-class work and attendance

Attendance and punctuality are essential to both the success of the individual and the success of the class as a whole. Your attendance is expected. You are responsible to learn and catch up on information covered when you miss a class.

We will strictly adhere to the department policy on attendance. Two absences are allowed without penalty, but work will have to be submitted on time. Grade reduction occurs at the third absence. More than six absences will be considered grounds for failure.

Most important of all, if you hand your work in late, or do not show up for critique, you miss the opportunity for peer in-class critique.

If you miss a presentation (your own, or someone else’s presentation), **you will automatically drop one grade** (please contact me in advance if you anticipate not being able to attend a class).

Please put your cell phones on vibrate (if you anticipate an emergency call, please speak to me before class starts).

HAVE A CREATIVE, CURIOUS AND FUN SEMESTER!!
IT IS 2021!!!!!! 😊 😊

GRADING POLICY

Grade/Mark	Given For	Grade Points
A	Outstanding achievement	4
B	Good achievement	3
C	Average achievement	2
D	Poor but passing work	1
F	Failure, unsatisfactory work	0
XF	Failure, academic dishonesty	0
I	Incomplete course requirements	N/A
AU	Audit, officially registered	N/A
CR	Credit without grade points	N/A
R	Registered, no credit	N/A
S	Satisfactory work in courses w/o credit	N/A
W	Withdrawal	N/A
P	Passing with C- or better	N/A
PD	Passing with a D	N/A
NC	No Credit	N/A

A = work of superior quality, very well-developed intellectually and emotionally. The work is complete, punctual, competent, provocative, impeccably executed and crafted through consistent, rigorous progress. The presentation, both visual and verbal, should exhibit conceptual ability, interest and enthusiasm beyond the goals of the assignment. The work exhibits a willingness to accept and respond to criticism and an ability to engage in critical dialogue with faculty members and peers.

B = work of good quality, well-developed intellectually and emotionally. The work is well executed, punctual and crafted through a continuous effort. The work meets the essential goals of the problem, is presented in a competent manner and reflects serious interest in scenic design on the part of the student. The work exhibits a willingness to accept and respond to criticism and an ability to engage in critical dialogue with faculty members and peers.

C = work of acceptable quality representing an average effort on the part of the student. The work, completed in a timely manner, reflects moderate a static judgment, intellectual development, and engagement on the part of the student. The work exhibits a willingness to accept and respond to criticism and an ability to engage in critical dialogue with faculty members and peers.

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D = work that is lacking aesthetic or intellectual merit, reflecting a lack of consistent effort, lethargy or an inability to meet all but the basic requirements of the project in a timely manner. The work may also reflect the lack of effort or ability to engage in a critical dialogue with faculty or peers.

F = work that is seriously lacking aesthetic and intellectual merit, reflecting a lack of effort, and/or failing to meet the requirements of the project in a timely manner. Work exhibits and unwillingness to except and respond to criticism.

I = a mark of “I” (incomplete) is given only when a student, who is otherwise completing acceptable work, is unable to complete a course because of conditions **beyond personal control**. An incomplete grade may require external verification. An “I” must be negotiated with the instructor before the last day of class.

PLEASE SEE FOLLOWING PAGES FOR IMPORTANT RESOURCES AND INFORMATION

Student Office of Accessibility:

<https://oeoc.uark.edu/accommodations/oldlandingpage.php>

Religious Holy Days:

The policy of the University of Arkansas is as follows:

“The university does not observe religious holidays; however, Campus Council has passed the following resolution concerning individual observances of religious holidays and class attendance:

“When members of any religion seek to be excused from class for religious reasons, they are expected to provide their instructors with a schedule of religious holidays that they intend to observe, in writing, before the completion of the first week of classes.”

Academic Honesty Policy:

Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensues grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers.

Please review the university’s academic honesty policy below. <http://provost.uark.edu/academicintegrity/245.php>

Discrimination, Harassment, and Sexual Violence:

Title IX is a federal law that prohibits any form of discrimination based on a person's gender. This specifically means that Title IX prohibits incidents such as: sexual assault or misconduct, sexual harassment, domestic violence or dating violence, stalking, or discrimination based on pregnancy, among others.

Title IX requires that a university, once placed on notice, must review and respond to the incidents. Read more about examples of Title IX concerns. For the complete text of the sexual harassment and sexual assault policy, please refer to the Sexual Assault and Sexual Harassment Policy. For the complete text of the University of Arkansas Board Policy, please refer to the Title IX Compliance Policy.

The Title IX Coordinator oversees the university's compliance with Title IX of the Education Amendments of 1972. The Title IX Coordinator works with university administration, departments, students, faculty, staff, campus police and other support services to ensure that university policies and programs foster a campus community free of illegal gender discrimination and sexual violence.

For incidents of abuse or neglect of minors, Arkansas law requires reporting of abuse or neglect to the Child Abuse Hotline (1-800-482-5964) established by the Department of Human Services. University employees and volunteers must also report such instances to the University of Arkansas Police Department at 479-575-2222. <https://titleix.uark.edu>

Civility in the Classroom:

The U of A is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student-student and student-faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by engaging in repeated rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university. Please refer to the Code of Student Life documents available by following the link below.

https://handbook.uark.edu/_resources/pdfs/code-of-student-life-18-19.pdf

LGBTQIA Support:

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can also assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the University of Arkansas. Please note that additional resources are available by following the link below.

<https://multicultural.uark.edu>

ADA and Center for Educational Access:

Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements as well as visit the link below.

<https://cea.uark.edu>

Emergency Preparedness:

The likelihood that a serious incident will occur is slim. However, we want to emphasize our emergency procedures for evacuation and shelter in place situations. Our preparedness will be critical IF an unexpected event occurs. Instructions for specific emergencies such as severe weather, active shooter or fire, can be found at emergency.uark.edu. Always follow the directions of the instructor or emergency personnel. If told to evacuate, do so immediately. If told to shelter in place, find a room in the center of the building with no windows on the lower level of the building. If advised to lockdown, lock and barricade the door. Turn off the lights and wait for the police to arrive.

Emergency Procedures:

Severe Weather (tornado Warning)

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Follow the directions of the instructor or emergency personnel. Seek shelter in the basement or interior room or hallway on the lowest floor. If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building. Stay in the center of the room away from exterior walls, windows, and doors.

Violence/Active Shooter (CADD):

CALL 911

AVOID – IF POSSIBLE – Self-evacuate to a safe area outside the building.

DENY – Barricade the door with desk, chairs, bookcases, or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remember there until told by police it's safe.

DEFEND – Use chairs, desks, cell phones, or whatever is immediately available to distract and/or defend yourself and others from the attack.

Conflict Resolution:

The ability to be open and forthright is a necessity for an environment conducive to learning. When you have conflicts or concerns with us regarding your learning experiences with the course, Department of Theatre policy stipulates that you first address these issues with the faculty; in most cases, this is the most effective way toward achieving the resolution you seek. If you attempt to take your grievance to school administrators before meeting with the instructor, you will be redirected back to the instructor to resolve the grievance. Should the conflict remain unsettled after a good faith effort to work through the concerns, you will then be encouraged to pursue the next appropriate means of resolution through the Departmental administration. The link below will provide information regarding policy and procedure.

<https://catalog.uark.edu/undergraduatecatalog/academicregulations/studentacademicappeals/>

THTR 3433 - Voice and Speech for the Actor

Spring Semester 2021

Mon/Wed/Fri- 10:45-11:35

Instructor: Mavourneen Dwyer

Phone: 571-4794 (Home)

Office Location: This semester meetings will be held through zoom.

E-mail:madwyer@uark.edu

Teaching Assistant: Ana Miramontes

E-mail:Akmiramo@uark.edu

IF YOU ARE TRYING TO REACH US, PLEASE ATTACH BOTH OF US IN THE EMAIL.

Final Class of this Course: Wednesday, April 28th.

Text

Rodenburg, Patsy. *The Right To Speak : Working with the Voice .*

New York: Routledge, 1992

Exercises and text handouts will be provided by the instructor in class and on blackboard.

Required attendance: Students must attend two of the following productions *“Love’s Labour’s Lost”*, *“Men on Boats”*(*UARK Productions, free*) or *“School Girls”*(*TheatreSquared Production, can get student tickets for special price*). Adjustments to the dates may be made in cases where safety of student performers is needed.

You will see the time for these performances and places when you register to see them. Do not wait till the last moment to reserve your tickets. Only a certain amount of tickets will be offered for each performance. **If you wait till the last minute you may not get one, which will be your responsibility and will result in a zero.**

UARK Performances are free. You will find the specific dates and times when you get your tickets.

- Love’s Labor’s Lost directed by Paul Barnes from 4/9/21 to 4/18/21

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- Men on Boats directed by Morgan Hicks from 4/16/21 to 4/25/21

HOW TO GET TICKETS FOR THIS ZOOM PERFORMANCES, STEP BY STEP:

- Visit uarkartstickets.com
- Click Category “Theatre”
- Click “Get Info” on the show on the date you plan to attend
- Click “Register For This Event Here”
- You will be directed to a Zoom Webinar Registration Form
- Fill out the Required Information AND the Class Name/Class Section. (Please use your uark email)
- Click “Register”

Once you are approved, you’ll receive an email with the show link as well as a reminder an hour before the performance begins.

If you plan to see “**School Girls**” from TheatreSquared you will have to get the tickets and access information from them. This Performance is not free as the UARK productions. It is up to you to select which two plays you want to see.

Purpose

In this course, students will begin to learn how to undo restrictive speech and voice patterns and replace them with habits that will better serve their needs in the future as actors, broadcasters and communicators.

The students’ observation with regard to their own body use and its effect on their vocal production and performance skills will be called into focus. This same habit of self-awareness, along with the individual’s patterns of concentration, imagination and characterization will serve as a basis for an investigation of the speaker’s world, his/her tools, resources, and options.

Goals

The successful student in this course will have achieved the following:

1. He/she will have taken the first step along the road to clear vocal production devoid of unnecessary tension and sustained by a strong breath support system.
2. The student will have been encouraged to align physical awareness with vocal technique in communication.
3. The student will have experienced the advantages of maintaining his/her vocal range, breath support, flexibility of tone and articulation in an active and ready state, to achieve effective communication.

ATTENDANCE REQUIREMENTS:

Attendance in class is critical to your success in this course. Three absences during the semester may be excused. Each subsequent absence may result in a full letter grade reduction in your overall class average, unless you can supply a written excuse. Thus, seven absences will result in a failing grade in the class.

Extenuating circumstances and documentation may be presented to the instructor for consideration.

CLASSROOM ATTIRE:

There is no specific classroom attire.

COURSE REQUIREMENTS:

1. The final grade will take into consideration the student’s willingness to participate enthusiastically in class discussions and exercises. (10% of final grade).
2. Regularity of attendance and punctuality will also be taken into account. (10% of final grade)
3. A mid-term written test covering Chapters 1 through 6 in Rodenburg’s “The Right to Speak” will be given March 19th (25% of final grade)).
4. As part of the final project , the student will also talk the class through a 5 minute Voice & Speech warm-up that includes exercises we have been using in class and addresses the specific voice production issues of that student (15%).

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5. Each student will have selected and memorized a poem not longer than 4-5 stanzas to be delivered as part of h/her Final Project. (40%)

Breakdown of Voicework throughout the term (Subject to Change):

January 11th – March 12th :

The Right To Speak: Permission to be Assertive.

Working on breath support and articulation.

January 23rd :

Working with Rodenburg's text on Chapters 1 to 6.

The Roots of Voice & Speech habits, the Growth of habits, Settling into habits and Releasing those habits.

February 22 to 23 Student Holiday

March 25 to 26 Student Holiday

March 19th :

Mid-term test on Rodenburg's first six chapters.

Friday- March 6th :

Submit choice for Final Poem presentation by email.

April 2nd Student Holiday

March 29th -April 9th :

Continuing with work on breath support

Resonance: awareness of balancing and focusing.

Beginning with work on Chapter 7, Rodenburg's "An Owner's Manual of the Voice".

April 12th —April 16th :

Continuing work on Rodenburg's Chapter 8 and 9.

Voice work out, speech and phonetics.

Consideration of an Individual's Vocal Production.

April 19th - April 23rd :

Review exercises for releasing unnecessary tension, building vocal support, awareness of resonance and articulation.

April 26th & 28th : Individual Voice warm-ups and Presentation of Final Poem (Week before finals- Last week of classes).

THTR3653 Directing I Syllabus *

FALL 2018 - Tuesdays, Thursdays, 9:30-10:45am

Kimpel Hall 404, University of Arkansas

Instructor: Morgan Hicks

Office: Kimpel 620

Office Hours: M/W/F, 10:30-11:50

Cell (text in an emergency): 479-409-7587

Course Description:

Introduction to basic principles and techniques of play directing with an emphasis on modern realism.

Co-requisites:

Theatre Majors with at least Junior standing.

Prerequisites:

THTR1223 (Intro to Theatrical Arts)

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THTR 1313 (Stage Technology I)

THTR1323 (Stage Technology II)

THTR 2683 (Acting 2)

Required Reading: .

Excerpts from these texts will be made available through Blackboard and included in coursework for the class:

Play Directing: Analysis, Communication, and Style. Frances Hodge.

Backwards and Forwards. David Ball.

From Page to Stage. Rosemary Ingham.

Thinking Like a Director. Michael Bloom.

Directing Plays Directing People. Mary Robinson

Tips: Ideas for Directors. Jon Jory

William Ball. A Sense of Direction.

David Alberts. Rehearsal Management for Directors.

Staging Sex. Chelsea Pace

COURSE GOALS

This course is an introduction to the basic tenets of directing for the stage. Attention will be paid to developing skills required of any stage director, including visual composition, script analysis, working with actors and designers, casting, blocking, and rehearsal techniques. This course will not only look at the product of your directing but, more importantly, the directorial process. To do so, this course will include a variety of learning activities from class discussions and readings to in-class exercises, presentations, and performance projects.

LEARNING OUTCOMES:

- To demonstrate a working, foundational knowledge of major tenets, principles, procedures, and challenges of theatrical directing. (in class discussions of reading assignments)
- To employ effective staging methods to create compelling, moving stage pictures (in class exercises, rehearsals, final scene presentation)
- To demonstrate competency of multiple aspects of play direction including casting, blocking and script selection. (final scene preparation and presentation)
- To cultivate effective methods of collaborating and communicating with actors and designers (rehearsals, mock production meeting)
- To demonstrate critical thinking and observation skills as necessary for stage directing (critiques, in class discussions)
- To communicate ideas and hone communication skills through both written and oral work (analysis, critiques and in class discussions)

CLASSROOM ETIQUETTE

No cell phones may be used or present during class AT ALL. If you are expecting an emergency call or have a special situation, please see me before class. Other electronic devices (i.e. lap top computers, iPads, etc.) may be used for NOTE-TAKING purposes ONLY. Web surfing (i.e. Facebooking, Tweeting, IMing, etc.) during class is not permitted. Please do not gather your belongings or prepare to leave until class is officially dismissed.

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Please make every effort to be on time and be prepared to participate in all classroom discussions. Lack of participation will be reflected in your grade.

COMMUNICATION PLAN

In this class our official mode of communication is through uark.edu email. Students are responsible for checking their UARK accounts regularly. All communication between student and instructor and between student and student should be respectful and professional.

CONTINUITY PLAN

In the event of an extended campus closure, the continuity plan for this course includes the following:

- We will utilize our Blackboard course as the portal for the delivery of course materials and UARK email for communications. Please check both of these areas immediately for guidance and directions from me;
- We will utilize Zoom to connect as a class during our regularly scheduled class days/times;
- Any remaining tests/assessments will be given via Blackboard.
- I will utilize Zoom to connect with students during my regularly scheduled office hours and by appointment.

CLASS STRUCTURE: SYNCHRONOUS & REMOTE DELIVERY

The class is a series of lectures, discussions, assignments, and hands-on participatory exercises that explore the various elements of theatre. You will be responsible for all lecture and assigned reading material. There will be a number of individual and group projects throughout the semester. The course will culminate in the presentation of a student directed 10 minute play. The student will work with peers who are not in the class and not receiving credit to create the presentation. The presentation is meant to demonstrate a mastery of the elements of play direction and the leadership skills of the student.

In order to meet the learning outcomes identified for this course, I intend to use a combination of Synchronous and Asynchronous instruction. You will find below a clear schedule of when we will utilize each of these delivery methods. For “Zoom” meetings, you should be prepared to meet Tuesday/Thursday from 11:00am-12:15pm. Please take the time to familiarize yourself with Zoom before our first Zoom session. You can utilize Zoom on your mobile device (phone or tablet) or personal computer.

Things to Know About Using Zoom for Class Meetings:

- *You must sign in to the Zoom/Collaborate Ultra session by 11:00am to be on time for class.*
- *The Zoom sessions will be recorded.*
- *Improper classroom behavior is not tolerated within Zoom sessions and may result in a referral to the Office of Student Conduct.*
- *You can contact the Help Desk at help.uark.edu or 479-575-2905 if you have any technical issues accessing Zoom.*
- *If you miss your synchronous Zoom meeting, you will be responsible for the material covered in that class period. You will be able to find a recording of the session in our Blackboard Course. You will be required to complete a written reflection essay to confirm that you have watched the video.*
- *If the synchronous technology malfunctions during a class, or a course session fails to record for later viewing, you will be sent a reading and writing assignment to complete.*
- *The expectation, unless otherwise discussed, is for all students to have their cameras on for the duration of the synchronous meeting.*
- *Access to a reliable Internet connection is required for this course. A problem with your Internet access may not be used as an excuse for late, missing, or incomplete coursework. If you experience problems*

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with your Internet connection while working on this course, it is your responsibility to find an alternative Internet access point, such as a public library or Wi-Fi hotspot.

COURSE REQUIREMENTS

- Attend (4) theatrical productions:
 - Write four critiques
- Complete and turn in all assignments on time.
- Participate actively in class exercises and discussions.
- Complete production meeting assignment
- Participate in and complete written requirements for the final project.

GRADE COMPONENTS

- 40% Critique Papers
- 25% In Class Exercises and Discussions
- 15% Final Scene Promptbook and Analysis
- 10% Production Meeting Presentation
- 10% Final Scene Presentation

FINAL GRADE ASSESSMENT

- A = 100-90 (and consistently excellent effort and achievement in all aspects of the course);
- B = 89- 80 (and consistently above average effort and achievement in all aspects of the course);
- C = 79-70 (average work in the course);
- D = 69-60 (below average work in the course);
- F = 59-0 (unacceptable work in the course).

CLASS ATTENDANCE POLICY

Due to the cumulative nature of this course, attendance at every session is mandatory.

You are expected to have completed all assigned readings and to come to class with your readings, your notes from the readings, and questions and insights to share. Active participation in the course is essential and expected.

On your third absence, your letter grade for the course will drop 5%. It will continue to drop 5% for each subsequent absence. **FIVE absences will result in the failure of the course.**

If more than three absences are incurred due to an emergency situation or illness, the instructor will review options for making up the work, but it will be the student's responsibility to provide documentation of the reason for the absences prior to the review. The student should make the instructor aware of the reason for the prolonged or recurrent absences as soon as possible in order to allow for the planning of make up work, when possible.

No make-up assignments will be allowed without the approval of your instructor.

Three tardies will count as an absence. Lack of active participation in class will count as an absence.

DEPARTMENTAL ATTENDANCE POLICY

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second

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Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences (7 and greater unexcused in a MWF class and 5 and greater in a TTH class)

INCLEMENT WEATHER POLICY

In the event of inclement weather, please check the university website for info. If buses are running, class will be held. If there is a need for me to cancel class, I will let you know during the class period prior to the one being cancelled. Otherwise, in the case of a last minute emergency cancellation, I will let you know via email and/or a posted note on the door of the classroom.

LATE WORK POLICY

Late work will not be accepted without penalty. A 10 percent reduction in grade per day will be apportioned except in extraordinary circumstances (death in the family, serious illness, etc.). If you have an excused absence as defined above, you may turn in late work immediately upon returning to class.

EXTRA CREDIT

Additional critiques for non-required plays that occurred THIS semester can be turned in for extra credit. Each critique is worth up to 10 points. Up to 3 critiques can be turned in for extra credit points.

ACADEMIC INTEGRITY POLICY

Failure to abide by the policies of academic honesty set forth by the University of Arkansas will result in a ZERO on the assignment in question. Students who break these rules will be turned in immediately to the College's Academic Integrity Monitor and face additional consequences as determined by the Academic Integrity Board. Students are required to read and familiarize themselves with the University's Academic Integrity Policy: <http://provost.uark.edu/245.php>

ACCOMODATIONS

The Americans with Disabilities Act (ADA) is a federal antidiscrimination 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. Moreover, the University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

DISCRIMINATION AND SEXUAL HARASSMENT

Anyone experiencing discrimination and/or sexual harassment while at the university may report it to a complaint officer appointed by the Chancellor. The complaint officer will discuss any situation or event that the complainant considers discriminatory or constitutive of sexual harassment. Reports may be made by the person

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experiencing the harassment or by a third party, such as a witness to the harassment or someone who is told of the harassment. For more information and to report allegations of discrimination and/or sexual harassment, contact the Office of Equal Opportunity and Compliance, 346 N. West Avenue (West Avenue Annex), 479-575-4019 (voice) or 479-575-3646 (tdd).

EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

Follow the directions of the instructor or emergency personnel Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building Stay in the center of the room, away from exterior walls, windows, and doors Violence

Active Shooter (CADD):

CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Day	Date	Subject	Reading Assignment	DUE
T	1/12	Review Syllabus, Course Expectations What does a director do?		
TH	1/14	Review Vocabulary, Stage Directions, Traditional vs. Modern Approach	HAVE READ & BE READY TO DISCUSS A Sense of Direction, pp. 3-22	
T	1/19	Director's Concepts	HAVE READ & BE READY TO DISCUSS Director's Concepts	
TH	1/21	How to Select Material		
T	1/26	Script Selection/Reading Day		
TH	1/28	Play Proposal Day		HAVE READ SCRIPTS – Play Proposals Due
T	2/2	Discuss "School Girls"		School Girls Critique Due
TH	2/4	Director's Analysis – Dramaturgy/Given Circumstances	HAVE READ & BE READY TO DISCUSS Directing for the Stage, Pg 53-67	

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T	2/9	Director's Analysis – Interpreting the Action	HAVE READ & BE READY TO DISCUSS Think Like a Director, Pg 30-45	
TH	2/11	Director's Analysis – Character Analysis Seven Column Analysis	HAVE READ & BE READY TO DISCUSS A Sense of Direction, Pp 70-92	
T	2/16	Director's Analysis – Planning Auditions & Drafting your Expectations	HAVE READ & BE READY TO DISCUSS Holding Auditions Rehearsal Management for Directors, pp. 52-55	
TH	2/18	5-7pm AUDITIONS – MUST ATTEND		Analysis Due
T	2/23	SPRING BREAK DAY		
TH	2/25	Creating a rehearsal schedule	HAVE READ & BE READY TO DISCUSS Rehearsal Management for Directors, pp. 57-81	
T	3/2	Discuss Ground plans Composition & Picturization	HAVE READ & BE READY TO DISCUSS Hodge Chapter 9-13	Rehearsal Schedule Due
TH	3/4	Production Meetings		Production Meeting Presentations Due
T	3/9	Production Meetings		
TH	3/11	Discuss Why Directors Can't Direct	HAVE READ & BE READY TO DISCUSS Why Directors Can't Direct	
T	3/16	Discuss Online Show		Online Show Critique Due
TH	3/18	Working with Actors Rehearsal Exercises	HAVE READ & BE READY TO DISCUSS A Sense of Direction, Pp 44-69	
T	3/23	Intimacy Direction	HAVE READ & BE READY TO DISCUSS Staging Sex, Pg 1-13	
TH	3/25	SPRING BREAK DAY		
T	3/30	Discuss Staged Readings		
TH	4/1	In Class Rehearsal		
T	4/6	In Class Rehearsal		
TH	4/8	In Class Rehearsal		

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T	4/13	Discuss Love's Labour's Lost		LLL Critique Due
TH	4/15	In Class Tech Rehearsal		PROMPT BOOKS DUE
T	4/20	10 Minute Play Fest	7PM-10PM	
TH	4/22	10 Minute Play Fest	7PM-10PM	
T	4/27	Individual Evaluations		
TH	4/29	Final Discussion		Extra Credit Due

THTR 3683 * Stage Management

Monday, Wednesday, Friday 12:55-1:45 PM

Spring 2021/3 Credits

GOALS OF THE COURSE: To introduce and provide practical experience in basic elements of stage management. Class time will be a forum for discussion and inquiry into the practices essential to professional stage management. Your final project assignment will provide the opportunity to put classroom discussion into action and will serve as the basis for assessment in the course and self-reflection on your progress in stage management specifically as well as the theatre in general.

AREAS OF STUDY:

- The philosophies and practices of Stage Management
- The twin roles of Leadership and Management of a theatrical event
- The techniques and methodology of supporting the process of the work
- The Role of the Stage Manager in Commercial and Not-For-Profit Theatre
- The new paradigm for theatre in a post-pandemic, more egalitarian society

Texts:

Excerpt from **ACTORS' EQUITY RULE 51 (rehearsal hours)**

Excerpt from *Servant Leadership* by Robert Greenleaf

Excerpt from *Feedback that Works* by Sloan Weitzel

UARK Stage Management Handbook

Love's Labours' Lost by William Shakespeare

Men on Boats by Jacklyn Backhaus

The Long Christmas Dinner by Thornton Wilder

Video of *The Long Christmas Dinner*

All texts are available on Blackboard

Tools:

You may need access to a printer, and some of your assignments may require you to scan/copy paperwork.

Please reach out to me if assignments will need to be adjusted for you.

BASIC PREMISE OF THE COURSE: THTR 3683 starts with the premise that stage management is both a craft and an art. Through an understanding of every element of theatrical production, the student will come to grasp the complexity and inter-connectedness of every department, and they will work to master the organizational skills required to guide a theatrical production from conception to final performance.

LEARNING OBJECTIVES:

- To understand the roles and contributions of stage managers in the production process

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- To appreciate theatre practices and conventions in all aspects of theatre creation
- To provide students with hands-on experience in the artistic, technical, and administrative aspects of theatre
- To develop the skills and concepts that will enable students to evaluate and organize a theatrical event (and the artistic choices that influence the event)
- To recognize how theatre practitioners think, and how they work
- To encourage active participation in theatrical production at the University of Arkansas

EXPECTATIONS AND REQUIREMENTS:

1. **CLASS PARTICIPATION/PROJECTS/READINGS.** This class is constructed as a seminar. It is not a lecture course. Your mental as well as online presence, thorough knowledge of the reading and leadership in discussions, will be factors your success.
2. **THE PROMPT BOOK:** Each student will be required to submit a prompt book for *The Long Christmas Dinner*. The book will incorporate ***all the paperwork you develop in the class*** and should cover all departments. The book must contain filled-out blocking sheets, with lighting and sound cues, and ***two full weeks' worth*** of schedules, reports, etc. A successful book will be broad in scope but contain depth in each area.
3. **PAPERWORK SAMPLES** for each area of discussion.
4. **ATTENDANCE IN CLASS**, which is mandatory (*see below*)

Class #	Day	Date	Topic	Assignment for Class (DUE ON DAY LISTED!)
1	Monday	1/11	Course Introduction	Syllabus Review
2	Wednesday	1/13	Leadership	Read <i>Servant Leadership</i>
3	Friday	1/15	Profiles in Leadership	90 second Leadership presentations
MARTIN LUTHER KING DAY				
4	Wednesday	1/20	Management	Read <i>Feedback that Works</i>
5	Friday	1/22	Producing Theatre for Profit	
6	Monday	1/25	Producing Theatre Not-for-Profit	Report on a Broadway show
7	Wednesday	1/27	What Is Stage Management?	Report on a LORT Theatre company
8	Friday	1/29	Stage Management at UARK	Read the UARK Stage Management Handbook
9	Monday	2/1	Purposefully Reading a Play	
10	Wednesday	2/3	Discussion of <i>Long Christmas...</i>	Read <i>The Long Christmas Dinner</i>
11	Friday	2/5	Creating a Production Book	French Scene Breakdowns due
12	Monday	2/8	Blocking Script/Sheets	
13	Wednesday	2/10	ASM's	Blocking sheets due
14	Friday	2/12	The SM Kit and Its Uses	
15	Monday	2/15	Props	SM Kit Budget Due
16	Wednesday	2/17	Taping out a Floor	Prop list due. Please print a ground plan and bring that, along with a pencil and (if you have one) a scale ruler
17	Friday	2/19	Creating a Calendar	Ground Plan assignment due
SPRING BREAK PART ONE				
18	Wednesday	2/24	Unions	Production Calendar assignment due
19	Friday	2/26	Equity Math	Read AEA Rule 51
20	Monday	3/1	Serving the Actors	AEA rehearsal schedule due
21	Wednesday	3/3	Gathering the Company	Actor Packets due

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22	Friday	3/5	What to Do Day One	Emergency Information & Contact Sheets due
23	Monday	3/8	Rehearsal Procedures	Daily Call Sheets due
24	Wednesday	3/10	Intimacy and Violence	
25	Friday	3/12	Taking Blocking	Watch video and begin taking blocking
26	Monday	3/15	Costumes	
27	Wednesday	3/17	Writing Rehearsal Reports	Entrance/Exit Charts due
28	Friday	3/19	Meetings	Rehearsal Report Sample due
29	Monday	3/22	Moving into The Theatre	
30	Wednesday	3/24	Crew Training/Conflict Resolution	
SPRING BREAK PART DEUX				
31	Monday	3/29	Prepping for Tech Rehearsals	
32	Wednesday	3/31	Running Technical Rehearsals	
Class #	Day	Date	Topic	Assignment for Class (DUE ON DAY LISTED!)
SPRING BREAK PART THREE				
33	Monday	4/5	Calling Scripts	Bring Your Production Book
34	Wednesday	4/7	Calling a Show	Have Your Call Sheets Ready
35	Friday	4/9	Running a Show	
36	Monday	4/12	Closing a Show/Touring	
37	Wednesday	4/14	Graduate Schools	Report on a Touring Theatre Production
38	Friday	4/16	Internships	Report on a Theatre Graduate School
39	Monday	4/19	Discussion of <i>Love's Labours'...</i>	<i>Love's Labours' Lost Paper Due</i>
40	Wednesday	4/21	Resumes	Report on a Stage Management Internship
41	Friday	4/23	Finding Jobs/Your Future	
42	Monday	4/26	Discussion of <i>Men on Boats</i>	<i>Men on Boats Paper Due</i>
43	Wednesday	4/28	Production Books Due	Production Books Due
THERE IS NO FINAL EXAM FOR THIS COURSE				

CLASS ATTENDANCE: Attendance at every class is required; Because we are meeting on Blackboard Collaborate Ultra, the platform will automatically register your presence in the class. If your schedule of other classes challenges you to be in class on time, please reach out to me so we can find a path forward.

CLASS DEMEANOR: Respect for opinions different from your own is a foundational tenet of this class; disrespect for other students is not acceptable. A word we will be using a lot in this class is **EMPATHY**. Empathy for others does not imply agreement. It implies understanding, which is the goal of all theatre and all education.

ASSIGNMENTS: Descriptions of all assignments can be found on Blackboard. Reach out to me if an assignment is unclear. Assignments are due at the beginning of the class on the assigned day. All written assignments must be submitted through Blackboard. *If you have trouble with Blackboard, it is your responsibility to solve it: 479-575-6804.*

POINT VALUES:

- Profile in leadership=** 10 points
- Broadway show report=** 5 points
- Not-for-profit theatre report=** 5 points
- Love's Labours' Lost* report=** 20 points

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French scene breakdown=	10 points
Blocking sheet=	5 points
Prop list=	5 points
Ground plan with measurements=	5 points
Calendar Assignment=	5 points
AEA rehearsal calendar=	5 points
Actor packet=	10 points
Daily call sheet=	5 points
Emergency information sheet=	5 points
Contact sheet=	5 points
<i>Men on Boats</i> report=	20 points
Rehearsal Report=	5 points
Entrance/exit chart=	5 points
Touring show report=	5 points
SM MFA program report=	5 points
SM internship report=	10 points
Production book=	50 points
TOTAL POSSIBLE POINTS	200 points

SPECIAL NOTE: Theatre is an art form that challenges social values and norms—sometimes indirectly and sometimes head-on. Thus, our class discussions will include topics that you may find provocative: politics, religion, sexuality, violence, racism, income inequality, and so on. Adult language and imagery are frequently used onstage, and you may encounter both in your experience of the course. If you are easily offended by frank and open discussions of these topics as they relate to theatre, and if you believe that you would not be comfortable engaging such material, you might consider changing to another class.

ACADEMIC DISHONESTY: Academic dishonesty, such as plagiarism, copying, cheating from another student’s work, the use of term paper web sites (such as Koofers), and/or cheat sheets will result in disciplinary action. The University has an academic integrity policy, the breach of which can result in a permanent mark on your transcript. You should make yourselves familiar with the university’s policy by visiting <http://ethics.uark.edu/4353.php>

SUPPORT AND SPECIAL NEEDS: Please let your professor know if you require special assistance for note-taking or the administration of any tests. You should contact student support services for advice and assistance on this front (<http://sss.uark.edu/>)

EMERGENCY PROCEDURES: *Many types of emergencies can occur on campus. Instructions for specific emergencies such as severe weather, active shooter or fire can be found at <http://emergency.uark.edu>*

Severe weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement, interior room, or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, far away from exterior walls, windows, and doors

Violence/Active Shooter:

- Apply CADD
 - CALL: **911**

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- AVOID: if possible, self-evacuate to a safe area outside the building. Follow the directions of a police officer
- DENY: Barricade the door with desks, chairs, bookcases, or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police that it is safe to move
- DEFEND: Use chairs, desks, cell phones or whatever is immediately available to distract an assailant, or defend yourself and others from attack

LAND ACKNOWLEDGEMENT STATEMENT: The Indigenous history of the land the University of Arkansas campus sits on goes back to time immemorial, and across that expanse of time, many successive groups have lived here and created sacred legacies in this area. Fulbright College acknowledges Indigenous peoples were forced to leave their ancestral lands, including the Osage, Caddo and Quapaw Nations with ties to Northwest Arkansas. We further recognize that a portion of the Trail of Tears runs through our campus, and that the Cherokee, Choctaw, Muscogee (Creek), Chickasaw and Seminole Nations passed through what is now Arkansas during this forced removal. We acknowledge all Indigenous teachers, researchers and all other residents in our community and region today. We proudly offer Indigenous Studies in our college and seek continuity and connection to the past as we look to the future with increased collaboration with Indigenous governments and entities.

FINALLY: By posting this syllabus on Blackboard, you the student accept the content, schedule, assignments, and tests as an agreement to participate and complete the work described herein. **FAILURE TO READ AND FOLLOW THE SYLLABUS WILL NOT BE CONSIDERED AS AN EXCUSE FOR FAILING TO COMPLETE AN ASSIGNMENT ON TIME.**

THTR3903 - Theatrical makeup

Spring 2020

T/TH 3:00-4:15

“Clothing and makeup and hair and all of that so much indicates the kind of person you are inside and the person you are presenting on the outside. Sometimes they are in conflict, and sometimes they are the same. That psychology of the exterior informing the interior is just so interesting.” – Tatiana Masiany, Actress

Instructor: Tanner N. McAlpin

Office Location:

Office Hours: Monday, Wednesday 11:00-12:30

Phone: 409-489-3513 (Cell)

E-mail:

Description of The Course

This course discovers the creation of the makeup mask through sculpting with paint. Through lecture, discussion, demonstration, and lab work, the students will be introduced to the basic principles of the art and craft of theatrical makeup. This will include but is not limited to facial anatomy, color mixing, modeling with highlight and shadow, altering the features of the face, corrective makeup, the aging process, three-dimensional techniques, and facial hair. The students will learn basic research skills by

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compiling a picture file. The purpose of the file is to teach the student how to observe and to serve as a source of inspiration when developing makeup designs.

Learning Objectives

- To develop the techniques and craft of successfully applying theatrical makeup to the face.
- To create and execute a variety of makeup designs which will enable the student to develop and project characters on stage.
- To be able to communicate ideas by in-depth written analysis, visual renderings, and verbal class presentations.
- To apply creative problem solving techniques and principles in makeup design and execution.

Course Information

All handouts and assignments will be available on Blackboard.

Contact

Information that must be conveyed outside of the classroom will be sent via email to your school account. If you do not use this email address, you should have the UARK mail automatically forwarded to your active account.

Appointments

Office hours are noted above, but the instructor is available in his office or in the costume shop on a regular basis. You are encouraged to drop in anytime you need help or have questions that have not been addressed in class. You can also schedule an individual appointment.

Facial Hair Due to the nature of the course you will not be able to successfully complete the assignments if you have facial hair – beards, moustaches, goatees, soul patches. Please speak to the instructor for further clarification.

Materials and Supplies

There is no required textbook for the course, instead I am asking you to purchase several items that are required for the various projects. I will email you a link to an amazon wish list where you can view each item.

- Full Ben Nye Kit (theatrical)
- Ben Nye Color Wheel
- Crepe Hair
- Prismacolor 24 ct. Pastel Set
- Stainless Steele Wire Mesh Sheets
- Skin Tones Paper
- Practice Makeup Head
- Towel and Wash Cloth
- Facial Soap or Makeup Remover
- Facial Moisturizer
- Lab Coat or Over Shirt
- Makeup Wipes or Baby Wipes
- Black 3 ring Binders With Page Protectors

Attendance

- Due to the nature of this course, attendance at every session is mandatory. You cannot be successful in the class if you are not present. The door will be shut and locked from the outside after the class time has started. Treat class as a job!
- Education at the university level requires active involvement in the learning process. Therefore, students have the responsibility to attend classes and to actively engage in all learning assignments or opportunities provided in their classes.
- If you miss a class, it is up to you to find out what you missed. You should get any classroom notes from another student. You will be held responsible for any information, announcements, or assignments that were made during your absence. Each student is responsible for the material presented in class; it will not be repeated. Please do not email me requesting a run-down of what you missed.
- Class roll will be taken daily. Attendance and punctuality in this class is essential to both the success of each individual student and the success of the class as a group. However, should you have to miss a class due to illness, death in the family, participation in a legal proceeding, required to complete military duties or participate in a University–authorized activity you must email the instructor prior to the absence or before the next class meeting.
- The departmental policy on attendance will be strictly adhered to: **Three** absences are allowed without penalty. Grade reduction occurs at the fourth absence. **More than six** absences will be considered grounds for failure. Extenuating circumstances may be presented to the instructor for consideration. However, the instructor is not obligated to amend or alter this policy.

Class Weather Policy

Scheduled classes will be held unless the University cancels all classes due to inclement weather. Please see University websites for more information.

Classroom Etiquette

- Cell phones may be used to take pictures of your work. If you are expecting an emergency call or have a special situation, please meet with the instructor before class. Other electronic devices (i.e. lap top computers, iPads, etc.) may be used for note taking purposes only. Surfing the web during class is not permitted.
- Please clean your workspace at the end of the class period. Failure to do so will be reflected in your grade.

Accommodations

All students requesting accommodations in accordance with the Federal Rehabilitation Act of 1973 and Americans with Disabilities Act of 1990 must present the appropriate documentation to the instructor and reasonable accommodations will be made accordingly.

Academic Impropriety

University policy will be strictly adhered to and absolutely no academic impropriety will be tolerated. The class will abide by the Academic Integrity policy put forth by the University of Arkansas.

Selling Class Notes

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Some commercial vendors may reach out to you and try to convince you to sell the notes you take in this class. Selling my notes to any commercial service will be considered a violation of my intellectual property rights and/or copyright law, as well as a violation of the University's academic integrity policy. Your continued enrollment in this class signifies your understanding of, and your intent to abide by, this policy.

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD)

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Discrimination, Harassment, and Sexual Violence:

- Title IX is a federal law that prohibits any form of discrimination based on a person's gender. This specifically means that Title IX prohibits incidents such as: sexual assault or misconduct, sexual harassment, domestic violence or dating violence, stalking, or discrimination based on pregnancy, among others.
- Title IX requires that a university, once placed on notice, must review and respond to the incidents. Read more about examples of Title IX concerns. For the complete text of the sexual harassment and sexual assault policy, please refer to the Sexual Assault and Sexual Harassment Policy. For the complete text of the University of Arkansas Board Policy, please refer to the Title IX Compliance Policy.
- The Title IX Coordinator oversees the university's compliance with Title IX of the Education Amendments of 1972. The Title IX Coordinator works with university administration, departments, students, faculty, staff, campus police and other support services to ensure that university policies and programs foster a campus community free of illegal gender discrimination and sexual violence.

Civility in the Classroom:

This is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student-student and

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student-faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by engaging in repeated rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university. Please refer to the Code of Student

LGBTQIA Support:

- As an ally and member of the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, I am available to listen and support you in an affirming manner. I can also assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the East Stroudsburg University .

ADA and Center for Educational Access:

- Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements as well as visit the link below.

Projects and Assignments

- As a theatre practitioner, you must present your work on “opening night” or in this case on the date of the class presentation. Learning how to manage your time and working efficiently is an important part of any assignment.
- Projects are to be presented to the class for critic regardless of degree of completion. Remember it is better to earn some credit for incomplete work rather than no credit for late work.
- Students are expected to be present in class on presentation day unless extreme illness or other event prevents you from attending you must contact the instructor before the presentation day and provide documentation of your absence. Make-up presentations will be arranged with the instructor.

Schedule

- The class calendar schedule is subject to change. Learning is an exploration of new ideas, concepts and discovery. Should the class begin a journey into an area previously not scheduled, there will be something to discover and experience. Revisions to the schedule will be posted on Blackboard.

Grading

Grading is based on the completeness of the assignments and projects, the quality and presentation of your work.

A= 90%-100%

B= 80%-89.99%

C= 70%-79.99%

D= 60%-69.99%

F= 0%-59.99%

(Tentative and subject to change with notice.)

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Projects/ Quizzes/ Assignments

12 Makeup Design Projects1200
Assignment and Quizzes50
Makeup Picture File100
Portfolio
.....100
Total	
Points.....1450

- You are required and expected to take process photos as you work on items you complete in or out of class for your final portfolio. Take photos of Everything!!! (No, seriously!)

THTR 4663 Sound Design and Engineering

M/W/F: 10:45-11:35

Classroom: Kimpel Hall 119

Instructor: Tyler Micheel

Office: FNAR 221

Office Hours: MWF 9:30-10:30

Email: tmicheel@uark.edu

Course Supplies:

Required:

- *Sound and Music for the Theatre: The Art and Technique of Design*- Kaye, Lebrecht
- Adobe Audition CC (Student pricing available)
- Headphones
- 8Gb or larger Flash Drive
- 8Gb SD Card

Recommended (Not Required):

- *Mixing a Musical* -Slaton (outdated, but a few helpful things)
- *Sound Systems: Design and Optimization*- McCarthy (“Green Bible” lots of science)
- *The Sound of Theatre*- Collison (History of Sound Design in Theatre)
- Handheld Recorder (Recommended for Performers and Designers)

Course Description

Students will learn common practice of sound designing for theatre. This will include finding material, utilizing editing and playback software, and producing a mixed song.

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Learning Outcomes

Students enrolled in this course will...

- Learn the common terminology used in theater for sound applications.
- Be able to eloquently discuss aspects of sound design and technology in theatre and how it directly impacts the production.

Attendance

Students are responsible for being to class on time, you must be vigilant in your duties of showing up and taking control of your learning. Due to my obligations with the electrics shop, teaching, designing, etc. I have limited time to catch you up on projects, so if you miss a class it is your responsibility to catch up. I try my best to help, but cannot promise I have time. Contacting me via email ASAP is the best way to receive minimum damage from absences or tardiness.

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences (7 and greater in a MWF class and 5 and greater in a TTH class)

Academic Integrity

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Disability Related Accommodation Statement

University of Arkansas [Academic Policy Series 1520.10](#) requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD): CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

University Grading Standards

-A Achievement that is outstanding relative to the level necessary to meet course requirements.

-B Achievement that is significantly above the level to meet course requirements.

-C Achievement that meets the Course requirements in every aspect

-D Achievement that is worthy of credit even though it fails to meet fully the course requirements

-F Represents failure or no credit and signifies the work was either (1) complete to satisfaction of the instructor or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

-I (incomplete) Assigned at the discretion of the instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires written agreement between instructor and student.

Credits and Workload Expectations

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a four-credit course that meets four hours a week should expect to spend an additional eight hours a week on coursework outside the classroom.

Course Assignments

- To be turned in at beginning of class
- Late work does not receive a passing grade. At best any late assignment will get 50% of its total grade. I consider any work turned in after I have asked for it to be late.
- I'm much more cooperative if I'm contacted about late work ahead of due date. I know life happens and you're all adults with your own problems.

Calendar

Wk	Date	Topic	Material Due	Assignment
1				
	Monday 1/13	Syllabus/Sound Des.		
	Wednesday 1/15	Adobe Audition		Mixing Project
	Friday 1/17	Adobe Audition		Listening Project
2				
	MLK			
	Wednesday 1/22	Workday		
	Friday 1/24	Mixing Project pres.		Lebrecht: 1-2
3				
	Monday 1/27	Sound Design	Listening Project Reading Quiz	Lebrecht:3-4
	Wednesday 1/29	Research Sources	Reading Quiz	Lebrecht: 8
	Friday 1/31	Building the Show	Reading Quiz	Lebrecht: 9-10
4				
	Monday 2/3	Rehearsal/Production	Reading Quiz	
	Wednesday 2/5	Script analysis		Read: <i>She Kills Monsters</i>
	Friday 2/7	"Choices"		
5				
	Monday 2/10	Discuss <i>Monsters</i>		<i>Monsters</i> Concept
	Wednesday 2/12	System Design		
	Friday 2/14	System Design/Cue Sheets	<i>Monsters</i> Concept	<i>Monsters Cue Sheet</i> <i>In the Book Paper</i>
6				
	Monday 2/17	Let's build a system!	<i>Monsters</i> Cue Sheet	<i>Monsters</i> Rough
	Wednesday 2/19	Microphones		
	Friday 2/21	Audio Input (Qlab)		
7				

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	Monday 2/24	Present (1on1) rough files/workday	<i>In the Book Paper</i> <i>Monsters Rough</i>	<i>Monsters</i> Final Sounds
	Wednesday 2/26	Digital Console		
	Friday 2/28	Digital Console	<i>Monsters</i> Final	
8				
	Monday 3/2	<i>Monsters</i> take away		Read <i>Pillowman</i> <i>Heathers</i> Paper
	Wednesday 3/4	Theatre Tour-Global Campus Black box Theatre (2E Center St)		
	Friday 3/6	<i>Women in Contemporary Music</i> - Meet at Global Campus (2E Center)		
9				
	Monday 3/9	<i>Women in Contemporary Music</i> - Meet at Global Campus (2E Center)		
	Tuesday 3/10	<i>Women in Contemporary Music Performance (Evening)</i>		
	Wednesday 3/11	Discuss <i>Pillowman</i>		<i>Pillowman</i> Concept
	Friday 3/13	Recording Audio		
10				
	Monday 3/16	Abstract Sound Des.		
	Wednesday 3/18	Foley Effects		
	Friday 3/20	Practical Sound	<i>Pillowman</i> Concept	<i>Pillowman</i> Cues
11				
	Monday 3/23	SPRING BREAK		
	Wednesday 3/25	SPRING BREAK		
	Friday 3/27	SPRING BREAK		
12				
	Monday 3/30	Check In	<i>Pillowman</i> Cues	<i>Pillowman</i> Rough
	Wednesday 4/1	USITT No Class		
	Friday 4/3	USITT No Class		
13				
	Monday 4/6	Sound in a theatre: “Certain kind of Trashy” UT		
	Wednesday 4/8	Tuning a room		
	Friday 4/10	Mix a Musical		Mixing a Musical
14				
	Monday 4/13	Mixing a Musical: UT		
	Wednesday 4/15	Mixing a Musical: UT		
	Friday 4/17	Mixing a Musical: UT		
15				
	Monday 4/20	<i>Pillowman</i> : Check In	<i>Arktypes</i> Paper <i>Pillowman</i> Rough	<i>Pillowman</i> Final
	Wednesday 4/22	Present Musical: UT	Mixing a Musical	
	Friday 4/24	Workday: UT	Q-Lab Load In	
16				

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	Monday 4/27	Workday: UT	Q-Lab Load In	
	Wednesday 4/29	Workday: UT	EOD: Q-Lab Final	
17				
	Finals Week	Present <i>Pillowman</i>	Completed Design	

THTR 4233 - HISTORY OF THE THEATRE I

FALL2020

From 500BC to 1850AD

T/TH 2:00-3:15pm

Instructor: Morgan Hicks

Office: Kimpel Hall 620

Phone: 479-409-7587

Office Hours: T/Th: 9-11am & 3:30-6pm

Email: mhicks@uark.edu

Required Text

All reading material will be provided through Blackboard

Supplemental Readings

Aristotle's Poetics

Medea

Lysistrata

The Comedy of Asses

Everyman

Dulcitius

Hamlet

Tartuffe

The Rover

Faust

Black Eyed Susan

History of the Theatre (THTR 4233) is an upper-level survey of dramatic literature, theatre practices and cultural contexts for dramatic presentation from classical Greece through the 1800s. The course is conducted in seminar fashion-- with discussion of readings, individual and group presentations. Lectures of background information and elaboration will be provided by the instructor.

Course Objectives

The purpose of this course is to study the development of theatrical production in its cultural context from ancient times through the Restoration. The student will develop a basic understanding of the dramatic experience and become familiar with the known elements of theatrical practice in a wide variety of cultures throughout the ages. The primary emphasis will be on historical evidence including representative plays, theatre architecture, the stage, scenery, costume, acting, directing, and modes of

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production, and exploring aspects of theatrical performance, by considering how theatre reflects politics, society, economics, philosophy and ideology.

Learning Outcomes

My expectation is that you will gain a mastery of the following:

1. Develop and understanding of the development of theatre and its history through the context of play reading and primary texts. [Play Cards and in-class discussions of readings]
2. Effectively apply analytical and critical skills in understanding and evaluating play scripts, theatrical performances, and theatre criticism [Play Cards and in-class discussions of readings]
3. Without notes or reference materials, write short essays in your own words with sufficient detail and interpretation [final exam]
4. Research and write a term paper grounded in appropriate secondary sources. Preliminary assignments will enable you to master essential elements of the research paper:
 - a. Identify your research focus and provide the titles of the sources you expect to use;
 - b. Read and analyze the secondary sources;
 - c. Preliminary Draft: Drawing from your primary and secondary sources and using the analytical skills you have developed, write a preliminary version of your research paper;
 - d. Engage in essential revision of your research paper

Communication Plan

In this class our official mode of communication is through uark.edu email. Students are responsible for checking their UARK accounts regularly. All communication between student and instructor and between student and student should be respectful and professional.

Student Evaluation

Students will be evaluated on the basis of four elements:

Play Cards	600
Term Paper	500
In-Class Assignments/Quizzes	400
Final Exam	500

- A = 1800-2000 points
- B = 1600-1799 points
- C = 1400-1599 points
- D = 1200-1399 points
- F = 1199 and below

Class Attendance Policy

You will be expected to attend all classes, and to be prepared to discuss all assigned reading. You will be allotted 3 unexcused absences before your absences begin to negatively affect your grade. On the FOURTH unexcused absence and for all subsequent absences, 100 points will be deducted from your overall grade. **FIVE unexcused absences will result in an automatic failing grade in the course.**

Theatre Department Attendance Policy

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration in violation of the policy, they will not be allowed to participate in any production in a non-class capacity until cleared by the administration. Crew

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and build assignments for THTR classes will still be fulfilled. Examples of non-class capacities are directors, assistant directors, actors, etc.

THTR majors with more than 2 weeks of unexcused absences (7 and greater unexcused in a MWF class and 5 and greater in a TTH class) will not pass the class and the class must be taken again.

Extra Credit

Extra credit opportunities are available for up to 10% of your final grade.

- Complete additional play cards for other plays written during any era through 1799. (40 points each)
- Complete additional Term Paper (200 points)

Classroom Policy

Cell phones, pagers, and text messaging devices of any kind may not be used during class. After one warning, you will be asked to leave the classroom and marked absent. Headphones, ear buds, and ear pieces may not be worn in class.

Special Assistance

Students who are utilizing the Center for Americans with Disabilities and have special needs should make the instructor aware of such within the first week of class. Special testing arrangements must be made in advance of any examination with a recommendation from the ADA office.

Academic Honesty

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Inclement Weather Policy

Unless the university is closed, I will make every effort to conduct this class.

If the University is closed, you will be alerted via RAZALERT.

If the university is NOT closed, but it seems like dangerous conditions, I may decide to cancel classes anyway.

If you are not sure whether class will be canceled, please check your e-mail for a message from me. If you must miss class due to bad weather conditions in your area when the class does meet, you will be responsible for making up the work, but you will not be penalized if you contact me via email before the class.

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning)

- Follow the directions of the instructor or emergency personnel.
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.
- Stay in the center of the room, away from exterior walls, windows, and doors.

Violence / Active Shooter

- CALL - 9-1-1
- AVOID - If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY - Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.
- DEFEND - Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from

Synchronous/Hybrid Delivery

In order to meet the learning outcomes identified for this course, I intend to use a combination of Remote Synchronous and Asynchronous instruction. You will find below a clear schedule of when we will utilize each of the three delivery methods. For “Zoom” meetings, you should be prepared to meet Tuesday/Thursday from 2-3:15pm. Please take the time to familiarize yourself with Zoom before our first Zoom session. You can utilize Zoom on your mobile device (phone or tablet) or personal computer.

Things to Know About Using Zoom for Class Meetings:

- *You must sign in to the Zoom/Collaborate Ultra session by 2:00pm to be on time for class.*
- *The Zoom sessions will be recorded.*
- *Improper classroom behavior is not tolerated within Zoom sessions and may result in a referral to the Office of Student Conduct.*
- *You can contact the Help Desk at help.uark.edu or 479-575-2905 if you have any technical issues accessing Zoom.*
- *If you miss your synchronous Zoom meeting, you will be responsible for the material covered in that class period. You will be able to find a recording of the session in our Blackboard Course. You will be required to complete a written reflection essay to confirm that you have watched the video.*
- *If the synchronous technology malfunctions during a class, or a course session fails to record for later viewing, you will be sent a reading and writing assignment to complete.*
- *The expectation, unless otherwise discussed, is for all students to have their cameras on for the duration of the synchronous meeting.*
- *Access to a reliable Internet connection is required for this course. A problem with your Internet access may not be used as an excuse for late, missing, or incomplete coursework. If you experience problems with your Internet connection while working on this course, it is your responsibility to find an alternative Internet access point, such as a public library or Wi-Fi hotspot.*

Continuity Plan

In the event of an extended campus closure, the continuity plan for this course includes the following:

- We will utilize our Blackboard course as the portal for the delivery of course materials and UARK email for communications. Please check both of these areas immediately for guidance and directions from me;
- We will utilize Zoom to connect as a class during our regularly scheduled class days/times;
- Any remaining tests/assessments will be given via Blackboard.
- I will utilize Zoom to connect with students during my regularly scheduled office hours and by appointment.

RESEARCH PAPER GUIDELINES

The research paper that you will write in this course will fulfill the Fulbright Writing Requirement for Graduation.

As a condition for graduation Fulbright College requires that all students must present a research/analytical paper. The purpose of the upper-level writing requirement is to ensure that prior to graduation each student shall

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have demonstrated competency in research and writing by composing, under faculty supervision, a product that evidences qualities of basic scholarship, writing ability, and analysis.

a) writing a single topic paper of 10 paper in connection with a junior or senior level class;

b) Suitable papers will include:

- an appropriate structure with a title page containing the project topic and student’s name;
- body of the paper with multiple subheadings;
- a reference section containing at least 10 academic sources (e.g., scholarly articles, books, and other appropriate sources);
- a uniform in-text citation style to support assertions made in the paper;
- and analysis of a topic appropriate to the discipline; by analysis is meant a thorough examination of a narrowly defined issue or topic.

	Class Date	Class Discussion	ASSIGNMENT
T	8/25	Review of Syllabus Introduction/ Course Expectations Discuss the origins of theatre - what is theatre...why do we study history...What kind of history are we making today?	
TH	8/27	Ritual and Sanskrit Drama (India)	
T	9/1	Ancient theatre of Greece, Tragedy & Aristotle’s Poetics	
TH	9/3	Read Medea and complete the Playcard	
T	9/8	Discuss Medea/Comedy & Satyr Plays	Medea Play Card Due
TH	9/10	Read Lysistrata and complete Playcard	
T	9/15	Discuss Lysistrata// Roman Theatre -Attitudes and Innovations	Lysistrata Play Card Due
TH	9/17	Read Comedy of Asses and complete Playcard	
T	9/22	Discuss Comedy of Asses, Theatre of Antiquity Review	Comedy of Asses Play Card Due
TH	9/24	Noh Theatre	
T	9/29	Discuss Morality Plays, Hroswitha, Dulcitius	
TH	10/1	Read/Watch Everyman and complete Playcard	
T	10/6	Discuss Everyman//The Italian Renaissance	Everyman PlayCard Due
TH	10/8	Commedia Del’Arte	
T	10/13	Discuss Commedia Del’Arte – In class exercise	Commedia In-Class Assignment
TH	10/15	Spanish Golden Age	
T	10/20	Discuss Elizabethan Theatre	
TH	10/22	Read/Watch Hamlet and complete Playcard	
T	10/27	Discuss Hamlet	Hamlet Play Card Due

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TH	10/29	Watch Last Will And Testament	
T	11/3	Discuss Term Papers	
TH	11/5	Bunraku Theatre	
T	11/10	Discuss Restoration Theatre & Aphra Behn	
TH	11/12	RESEARCH PAPER DAY	
T	11/17	Early Victorian Era - Sentimental/Melodrama	
TH	11/19	RESEARCH PAPER DAY REVISION DAY	QWC – RESEARCH PAPER VISIT + FIRST DRAFT DUE
T	11/24	THANKSGIVING BREAK	
TH	11/26	THANKSGIVING BREAK	
T	12/1	Discuss Romanticism vs. Neoclassicism	
TH	12/3	Kabuki Theatre	
T	12/8	Review for Final Exam	
TH	12/10	RESEARCH PAPER PRESENTATION PANEL	FINAL DRAFT RESEARCH PAPER DUE
TBD		FINAL EXAM	

HISTORY OF THE THEATRE II

THTR 4333

Spring 2020

T/TH 2:00-3:15pm

Instructor: Morgan Hicks

Office: Kimpel Hall 620

Office Hours: T/Th 12:30-1:45pm (or by appointment)

Phone: 479-409-7587

Email: mhicks@uark.edu

Required Text

There will be no required textbook for this course.

Required readings will be made available via Blackboard.

A Dolls House – Henrik Ibsen

Woyceck – Georg Buchner

Uncle Vanya– Anton Chekhov

The Intruder – Maeterlinck

Playboy of the Western World – John Synge

Machinal – Sophie Treadwell

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Waiting for Lefty – Clifford Odets

Waiting for Godot– Samuel Beckett

Mother Courage and Her Children – Bertolt Brecht

Glass Menagerie – Tennessee Williams

Raisin in the Sun – Lorraine Hansberry

Course Description

History of the Theatre (THTR 4333) is an upper-level survey of dramatic literature, theatre practices and cultural contexts for dramatic presentation from the 1800s through current era. The course is conducted in seminar fashion-- with discussion of readings and lectures of background information and elaboration will provided by the instructor.

Course Objectives

The purpose of this course is to study the development of theatrical production in its cultural context from the 1800s through current era. The student will develop a basic understanding of the dramatic experience and become familiar with the known elements of theatrical practice in a wide variety of cultures throughout the ages. The primary emphasis will be on historical evidence including representative plays, theatre architecture, the stage, scenery, costume, acting, directing, and modes of production, and exploring aspects of theatrical performance, by considering how theatre reflects politics, society, economics, philosophy and ideology.

General Education Learning Indicators for Learning Outcome 1.2:

Upon reaching this goal, students will be able to communicate with a variety of audiences not only in writing but also by speaking and using a range of electronic and digital modes. To successfully achieve this outcome, students will complete these five indicators:

- Engage primarily in learning how to generate written, spoken, or multi-media presentations, receiving explicit instruction in how to analyze audiences and rhetorical situations, how to follow the example of model presentations, and how to revise.
- Complete at least 12 pages of prose collected in at least three assignments or at least three oral or multi-media presentations that last a total of at least 20 minutes or some combination of written, oral, or multi-media presentations that constitute a commensurate amount of student work.
- Integrate effective content to be presented in a written, oral, or multi-media presentation that is appropriate to a specific context, audience, and purpose.
- Incorporate specific feedback into written, oral, or multi-media presentations, revising and editing them for clarity, force, and correctness.
- Incorporate and cite sources gathered from primary (observational) or secondary (bibliographic) research in written, oral, or multi-media presentations.

Learning Objectives

For this course, students are required to relate artistic ideas and works with societal, cultural and historical context to deepen their understanding. They will demonstrate their competency through weekly essay-based homework assignments, a multi-phased collaborative group research project and multi-media and oral presentations and a final exam. Students in this course will:

1. Develop and understanding of the development of theatre and its history through the context of play reading and primary texts. [weekly essay-based homework assignments and in-class discussions of readings]

2. Effectively apply analytical and critical skills in understanding and evaluating play scripts, theatrical performances, and theatre criticism [Critical Review Paper]
3. Research and write a Précis grounded in appropriate secondary sources. [Précis Paper]
Preliminary assignments will enable you to master essential elements of the Précis paper:
 - a. Read and analyze the secondary sources;
 - b. Preliminary Draft: Drawing from your sources and using the analytical skills you have developed, write a preliminary version of your Précis paper;
 - c. Engage in essential revision of your Précis paper
4. Show, through multi-media and oral presentation, an understanding of a scholarly articles and demonstrate an ability to convey that understanding to an audience of their peers. [Multi-phased collaborative group research project]
5. Without notes or reference materials, write short essays in your own words with sufficient detail and interpretation [final exam]

Student Evaluation

Students will be evaluated on the basis of four elements:

Play Cards	460	
Précis	80	
Précis Presentation	80	
Final Exam	100	
Attendance/Participation Points		280

A = 1000-900 points
B = 899-800 points
C = 799-700 points
D = 699-600 points
F = 599 and below

CLASS ATTENDANCE POLICY

Due to the cumulative nature of this course, attendance at every session is mandatory. For each absence, regardless of the reason for the absence, 10 participation points will be deducted from your cumulative points. You are expected to have completed all assigned readings and to come to class with your readings, your notes from the readings, and questions and insights to share. Active participation in the course is essential and expected. Repeated tardiness could also result in loss of participation points. SEVEN ABSENCES WILL RESULT IN AN AUTOMATIC FAIL FOR THE COURSE

IMPORTANT DEPARTMENTAL ATTENDANCE POLICY

THTR majors will be held responsible for the departmental attendance and grade policy. If a student is reported to the administration as a violator of the policy, they will not be allowed to participate in Mainstage or Second Stage productions in a non-class role until cleared by the administration. Crew and build assignments for THTR classes will still be fulfilled. Examples of non-class roles are directors, assistant directors, actors, etc.

- Students receiving a grade of D or F
- Students with more than 2 weeks of unexcused absences (7 and greater unexcused in a MWF class and 5 and greater in a TTH class)

Extra Credit

If you would like to augment your points to improve your grade, you are welcome to

- Turn in a critical Review Paper for a performance that you attend at the WAC, TheatreSquared, Artists Laboratory Theatre, Arkansastaged or somewhere other than Fayetteville. Write a full critique using the provided format.

This CANNOT be a critique that you have written for any other class. (20 points)

Extra credit points can only account for 10% of your total grade.

Research Papers/Production Critical Review Papers/Play Cards

- **Play Cards/Essay Questions**

You will read 10 plays and complete an accompanying play card which will serve as the basis for our discussion of these texts in class (outline provided) Minimum 600 words each.

- **Contemporary Theatre Précis**

You will create a precis for an journal article. (outline provided).

- **Contemporary Theatre Précis Multi-Media Presentation**

You will present your Précis to class, opening up the central argument of the article for a discussion that you will host.

Academic Honesty

This class will abide by the Academic Integrity policy put forth by the University of Arkansas. Make yourself familiar with the policy by reading the document. I have included the Academic Integrity policy in the Syllabus folder on Blackboard. You can also read it on the provost website which is provost.uark.edu. The penalty rubric for academic dishonesty will apply for this course.

Special Assistance

Students who are utilizing the Center for Americans with Disabilities and have special needs should make the instructor aware of such within the first week of class. Special testing arrangements must be made in advance of any examination with a recommendation from the ADA office

Inclement Weather Policy

Unless the university is closed, I will make every effort to conduct this class.

You can find out if the university is closed in one of the following ways:

- Call 575-7000 for announcements about university closings.
- Online, check the UARK homepage (<http://www.uark.edu>), and your e-mail for announcements from the Provost.
- Listen to KUAF Radio, 91.3 FM and other radio or local TV stations.

If the university is NOT closed, but it seems like dangerous conditions, I may decide to cancel classes anyway. If you are not sure whether class will be canceled, please check your e-mail for a message from me.

If you must miss class due to bad weather conditions in your area when the class does meet, you will be responsible for making up the work, but you will not be penalized if you contact me via email before the class. If you are scheduled to present on this day, you must make arrangements to reschedule your presentation slot.

Emergency Procedures:

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD):

- CALL- 9-1-1
- AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.
- DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

**Theatre History II: Spring 2020
Class Schedule**

	Class Date	Class Discussion	ASSIGNMENT
T	January 12	Review of Syllabus Introduction/ Course Expectations The Duke of Saxe-Meinigen & The Rise of the Director/ The Well-Made Play & Naturalism	
T H	January 14	Read/Watch "A Doll's House"	
T	January 19	Discuss "A Doll's House" Psychological Realism	"A Doll's House" Playcard Due
T H	January 21	<i>Watch "A Playboy of the Western World"</i>	

T	January 26	Discuss Irish Theatre & John Synge, Discuss “ <i>A Playboy of the Western World</i> ”	“Playboy of the Western World” Playcard Due
T H	January 28	Read “Machinal”	
T	February 2	Sophie Treadwell – Discuss “Machinal” Avant Garde: Expressionism/Symbolism, Read <i>Intruder</i> Read <i>Woyzeck</i>	“Machinal” PlayCard Due
T H	February 4	Watch Federal Theatre Project Documentary	
T	February 9	Federal Theatre Project Living Newspaper- In Class Exercise	“Living Newspaper” In Class Assignment
T H	February 11	Read “Waiting for Lefty” Watch The Group Theatre Documentary	
T	February 16	Discuss “Waiting for Lefty” Discuss The Group Theatre, Meisner, Adler, Clurman etc.	“Waiting For Lefty” Playcard Due
T H	February 18	Watch The Birth of Musical Theatre Documentary	
T	February 23	SPRING BREAK DAY	
T H	February 25	VIDEO – Theatre of War Read “Mother Courage and Her Children”	
T	March 2	Discuss “Mother Courage and Her Children”	“Mother Courage and Her Children” Playcard Due
T H	March 4	Read/Watch Waiting for Godot	
T	March 9	Discuss “Waiting for Godot” and Theatre of the Absurd Watch Video: Beckett Short Plays	“Waiting for Godot” Playcard Due
T H	March 11	Read/Watch “The Glass Menagerie	
T	March 16	Discuss “Glass Menagerie” American Realism – The American Dream	“Glass Menagerie” Playcard Due
T H	March 18	Read/Watch “A Raisin in the Sun	
T	March 23	Discuss “A Raisin in the Sun”	“A Raisin in the Sun” Playcard Due
T H	March 25	SPRING BREAK DAY	
T	March 30	African American Theatre	
T H	April 1	Read/Watch “Fefu and her Friends”	
T	April 6	<i>Discuss “Fefu and Her Friends”, Latinx and Feminist Theatre</i>	“Fefu and Her Friends” playcard Due

T H	April 8	Watch Contemporary Theatre Video	
T	April 13	Discuss Contemporary Forms/Precis Project	
T H	April 15	Précis Preparation Day	
T	April 20	Précis Presentations (GROUP 1)	Précis Due
T H	April 22	Précis Presentations (GROUP 2)	Précis Due
T	April 27	Précis Presentations (GROUP 3)	Précis Due
T H	April 29	Final Exam Review	Extra Credit Playcards Due
T	MAY 5	FINAL EXAM DAY	

THTR 4653 - Scene Design

TTH 9:30-10:45 am

University of Arkansas

Department of Theatre

Michael J. Riha

Fall 2019

Contact Info:

Michael J. Riha

mriha@uark.edu

Kimpel Hall 622 – 479-575-3612

Office Hours: MWF 8:00 am – 10:00 am & T TH 11:00 am – 12:30 pm, BY APPOINTMENT is best.

Contact Barbara Springer @ spring@uark.edu to set an appointment.

Course Objectives:

Scenic Design I will explore the role a set designer plays during the creation of a live stage production.

The

course will be based on the process of a series of production meetings where the production is realized from

concept to implementation. The class will be structured as a series of presentation days (production meetings)

with lecture/demonstration days between where specific skills and techniques will be demonstrated and/or

discussed.

Learning Objectives:

§ To develop a working, foundational knowledge of major tenets, principles, procedures, and challenges of theatrical designing.

§ To increase awareness of the role that visual composition in live performance.

§ To employ effective staging methods to create compelling, moving stage pictures.

§ To gain practical experience in aspects of scenic design including play analysis, research, sketching, model making, and drafting.

§ To cultivate effective methods of collaborating and communicating with directors and playwrights.

§ To encourage critical thinking and observation skills as necessary for scenic designing.

§ To communicate ideas and hone communication skills through both written, oral, and artistic/technical work.

Required Text:

Designer Drafting and Visualizing for the Entertainment World, Patricia Woodbridge & Harold Tine. Focal Press, 2013

Class Policies and Expectations:

- Every effort should be made to maintain and create a professional atmosphere during all class periods. We meet together in class to support one another in this profession. There is competition, but it should be healthy, supportive, and respectful.
- Please do not bring food to class. All drinks must be in a spill proof container.
- Class time is not to be used to complete coursework for other classes.
- Class time is not a time to socialize either in person or electronically. Socializing this way create significant distractions for your colleagues as well as for you.
- Obtain all necessary materials and equipment before class begins.
- On scheduled work days, absolutely no music maybe played in the classroom without the use of headphones. To properly conduct class, no such device should be used during class times. Please be considerate and do not talk loudly in class to allow others the ability to work. This is particularly important during periods of individual instruction.
- All use of electronic communication devices should be minimized during classroom time they must be silence during all classroom meetings.
- Abide by the University of Arkansas regulations always. If you're not familiar with your rights and responsibilities as a student you should review university policies under academic regulations and the numerous codes of conduct to include it in the appendix of the student handbook.
<http://handbook.uark.edu/index.php>
- Original work, completed by a student, may not presented by another student in any matter. Any attempts to present the work of others will result in immediate disciplinary action at the university level and may result in dismissal from the University.
- Tardiness represents a cavalier attitude towards your education and by its disruptive nature, represents a lack of respect for your colleagues and faculty. Be here and be on time. If you happen to be late, please make an effort to apologize to your classmates – this is an expected courtesy.
- Design research is not to be conducted during class unless authorized by your professors. All assigned work should be completed prior to the beginning of class and ready to present as required.
- During all presentations of your classmate's projects it is intended as a learning experience for all not just the student whose project is under review. Attendance and attentiveness throughout the entire period of presentation is required.
- If Fayetteville public schools are closed due to inclement weather, class will be cancelled. If the University remains open during inclement weather, you're expected to attend class as usual. In other words, no absences will be excused if the university is officially open.

Evaluation and Grading:

- Attendance to all class periods **is mandatory**. Illness, documented family emergency, documented military duty, or a death in one's family, are the **only** excused absence is from studio. No exceptions.

Work missed during an excused absence may be completed later with prior approval of the faculty. You're expected to be in class during class hours even during absence of your professors.

- Students will be graded on the quality of the projects, their ability to conceptualize, realize, and present ideas in their work, and on the effectiveness of their process. Effort and seriousness will also factor into the grading process. Hard work as expected and, in and of itself does not result in a passing grade. Partial credit will not be given in the case of incomplete projects. No work will be accepted after the end of the semester unless it has been predetermined with the faculty member.

- Scene design studio recognizes that design is both the **process and product** (see below for clarification

of both). I, along with guest instructors, will help you to develop critical thinking process as a vehicle for addressing the complicated issues that are related to the scenic design process. Central to this process is the development of an objective critical eye. This will be achieved through a sequence of design reviews, interpretations, and elaborations of the design ideas germane to each step in the scenic design process. The review process will be conducted primarily through your research, drawings, drafting, and model presentations. Therefore, each student must recognize and embrace the importance of each step of the scenic design process as our primary means of communication as designers and seize the opportunity to master technique and methodology of free hand, mechanical, and digital drawing techniques.

- You should work to your highest personal standards always. Throughout the semester, students can expect regular feedback from their professor regarding their work and the essential factor in determining the quality of that feedback is the **completeness of your work**. This feedback may occur during individual reviews, informal class presentations, or through formal presentations to the entire class. During these opportunities, your degree of participation, attention, and willingness to initiate dialogue will contribute significantly to your overall classroom experience.

- Readings from the textbook will be assigned. **These are not optional**. It is your responsibility to complete the reading on time, formulate questions and comments regarding assignments and project work, and positively contribute to the discussion process.

PROCESS:

Process is made up from equal parts diligence, persistence, engagement with the individual components of

the project, rigor, thoroughness, initiative, self-motivation, receptiveness to criticism, attendance, participation, and a timely completion of assignments. Did you make appropriate progress toward meeting the

course is objectives? Self-motivation is perhaps the first and most significant trait a successful scenic designer

must have. You **should not** expect to achieve much in terms of personal growth if you are content with simply

completing assigned tasks quickly or painlessly and without a concerted effort. Any creative activity demands

hard work and dedication. If you do not make steady and continuous progress in your work, you will achieve

nothing better than an average grade even with a good product. A semester is 15+ week long. You cannot

expect to be successful if you try to put 15+ weeks of work into 2-6 weeks at the end. If you work hard, take

some chances and put your heart, head, and soul into your work, you will be rewarded – both artistically as

well as grade wise. If you choose to slide through at half speed, your work and your grades will suffer – however beautiful the work may appear.

PRODUCT:

Ultimately, set designers **MUST** produce and present tangible products (research, sketches, models, drafting)

to directors in order for them to properly be able to evaluate and respond to the work in a contributive manner. With that in mind, scenic design evaluation is highly subjective. However, it is not arbitrary.

All

assignments will be evaluated according to their responsiveness to a broad range of issues from aesthetic to

pragmatic, from concept to detail. Does your set design demonstrate a convincing understanding of the text,

the play's primary theme(s), the physical requirements? Does it carefully consider the director's ability to use

the space, the actor's ability to perform successfully and safely, and your awareness of the given circumstances of the theater architecture? And finally, is it presented completely and with clarity and artistic

sensitivity? Both content of design and presentation will be considered in your final evaluation and grade.

Grading Criteria:

The students understanding and mastery of material undertaken in his class will be evaluated through assignments, research, presentations, and in class participation. Letter grades will be issued three times during

the semester.

1. Although we may have guest critics in the class on occasion, the instructor of record (Michael Riha) will

evaluate all students work and provide all final grades.

2. Grading Schedule

§ 3-4 week After completion of play analysis, research

§ 7-8 week Post preliminary design development

§ 12 week Pre-final presentation of completed design package

3. Evaluation Criteria

a. Student work and progress will be evaluated using the following criteria:

i. 1/3 Integrity of Pursuit & Process

ii. 1/3 Grasp and Understanding

iii. 1/3 Resolution and Final Product

4. Final Grade composition and emphasis breakdown as follows:

i. 20% Participation, Discussion and Professionalism (attendance, tardiness, and timeliness)

ii. 80% Presentation Days for all assignments

5. Passing Grade:

A = work of superior quality, very well-developed intellectually and emotionally. The work is complete, punctual, competent, provocative, impeccably executed and crafted through consistent, rigorous progress. The presentation, both visual and verbal, should exhibit conceptual ability, interest and enthusiasm beyond the goals of the assignment. The work exhibits a willingness to accept and respond to criticism and an ability to engage in critical dialogue with faculty members and peers.

B = work of good quality, well-developed intellectually and emotionally. The work is well executed, punctual and crafted through a continuous effort. The work meets the essential goals of the problem, is presented in a competent manner and reflects serious interest in scenic design on the part of the student. The work exhibits a willingness to accept and respond to

criticism and an ability to engage in critical dialogue with faculty members and peers.

C = work of acceptable quality representing an average effort on the part of the student. The work, completed in a timely manner, reflects moderate a static judgment, intellectual development, and engagement on the part of the student. The work exhibits a willingness to accept and respond to criticism and an ability to engage in critical dialogue with faculty members and peers.

D = work that is lacking aesthetic or intellectual merit, reflecting a lack of consistent effort, lethargy or an inability to meet all but the basic requirements of the project in a timely manner. The work may also reflect the lack of effort or ability to engage in a critical dialogue with faculty or peers.

F = work that is seriously lacking aesthetic and intellectual merit, reflecting a lack of effort, and/or failing to meet the requirements of the project in a timely manner. Work exhibits and unwillingness to except and respond to criticism.

I = a mark of “I” (incomplete) is given only when a student, who is otherwise completing acceptable work, is unable to complete a course because of conditions **beyond personal control**. An incomplete grade may require external verification. An “I” must be negotiated with the instructor before the last day of class.

Things to Think About:

One of the most important qualities any artist can have is self-awareness. If you are honest with yourself, you will understand how are you are performing and ultimately, how you have performed throughout the **entire** class. You know how much time you are investing in your work and how disciplined you are in the process. Procrastination accomplishes nothing and will ultimately make your final product less than it could have been. You may think that you can pull it out in the end, and that it really won’t take too much time to get caught up. We all know this is not possible.

At the end of the semester you may wonder why your design has not received the positive comments you were expecting; why your peers or the faculty members said little or nothing about your project; or why you **earned** the grade you did. If your design created significant discussion and debate, and maybe if even a few in the class (including the instructor!) hate it, you have probably accomplished more than if your work evoked only silence. I know, as you know, what you have accomplished, or what you have not accomplished. Grading scenic design projects is subjective; however, it is not arbitrary. It is not black-and-white. Certain intangibles are often rewarded. Great tangibles are almost always.

6. Participation:

a. Active participation in the classroom discussion, including contributing topically meaningful questions and stimulating insights during class and during design reviews is mandatory. It is also important – especially for graduate students in a combined class – not to monopolize discussions and give ALL classmates the opportunity to participate. As graduate students developing your teaching skills, consider it a pedagogical responsibility (along with me) to help make undergraduates comfortable and find ways to inspire participation in all of your classmates. All questions are welcome.

b. Keeping up to date with all email correspondence related to the class **is mandatory**. You are expected to check your email on a daily basis.

7. Attendance:

a. regular attendance is mandatory. As noted above, there are no excused absences except those officially sanctioned by the university policy (illness with official documentation, death in the immediate family, military service, jury duty, university sanctioned events with official documentation). If you’re not in class, you will be marked as absent. Do not use participation in

departmental productions as an excuse for your absences.

2 absences = 5% grade reduction (above sanctioned absences)

3 absences = 10% grade reduction (1 full grade)

4 absences = 20% grade reduction (2 full grades)

5 absences = automatic failure of course

Religious Holy Days:

The policy of the University of Arkansas is as follows:

“The university does not observe religious holidays; however, Campus Council has passed the following

resolution concerning individual observances of religious holidays and class attendance:

“When members of any religion seek to be excused from class for religious reasons, they are expected to provide their instructors with a schedule of religious holidays that they intend to observe, in writing, before the completion of the first week of classes.”

Academic Honesty Policy:

Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal

choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for

the highest level of academic achievement, which then must be measured. Academic achievement includes

scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify

the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity

ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and

staff build their educational and professional careers.

Please review the university’s academic honesty policy below.

<http://provost.uark.edu/academicintegrity/245.php>

Discrimination, Harassment, and Sexual Violence:

Title IX is a federal law that prohibits any form of discrimination based on a person's gender. This specifically

means that Title IX prohibits incidents such as: sexual assault or misconduct, sexual harassment, domestic

violence or dating violence, stalking, or discrimination based on pregnancy, among others.

Title IX requires that a university, once placed on notice, must review and respond to the incidents.

Read more

about examples of Title IX concerns. For the complete text of the sexual harassment and sexual assault policy,

please refer to the Sexual Assault and Sexual Harassment Policy. For the complete text of the University of

Arkansas Board Policy, please refer to the Title IX Compliance Policy.

The Title IX Coordinator oversees the university's compliance with Title IX of the Education Amendments of

1972. The Title IX Coordinator works with university administration, departments, students, faculty, staff, campus police and other support services to ensure that university policies and programs foster a campus community free of illegal gender discrimination and sexual violence. For incidents of abuse or neglect of minors, Arkansas law requires reporting of abuse or neglect to the Child Abuse Hotline (1-800-482-5964) established by the Department of Human Services. University employees and volunteers must also report such instances to the University of Arkansas Police Department at 479-575-2222.
<https://titleix.uark.edu>

Civility in the Classroom:

The U of A is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student-student and student-faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by engaging in repeated rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university. Please refer to the Code of Student Life documents available by following the link below.
https://handbook.uark.edu/_resources/pdfs/code-of-student-life-18-19.pdf

LGBTQIA Support:

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can also assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the University of Arkansas. Please note that additional resources are available by following the link below.
<https://multicultural.uark.edu>

ADA and Center for Educational Access:

Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements as well as visit the link below.
<https://cea.uark.edu>

Emergency Preparedness:

The likelihood that a serious incident will occur is slim. However, we want to emphasize our emergency procedures for evacuation and shelter in place situations. Our preparedness will be critical IF an unexpected event occurs. Instructions for specific emergencies such as severe weather, active shooter or fire, can be

found at emergency.uark.edu. Always follow the directions of the instructor or emergency personnel. If told to evacuate, do so immediately. If told to shelter in place, find a room in the center of the building with no windows on the lower level of the building. If advised to lockdown, lock and barricade the door. Turn off the lights and wait for the police to arrive.

Emergency Procedures:

Severe Weather (tornado Warning)

Follow the directions of the instructor or emergency personnel. Seek shelter in the basement or interior room

or hallway on the lowest floor. If you are in a multi-story building, and you cannot get to the lowest floor, pick

a hallway in the center of the building. Stay in the center of the room away from exterior walls, windows, and doors.

Violence/Active Shooter (CADD):

CALL 911

AVOID – IF POSSIBLE – Self-evacuate to a safe area outside the building.

DENY – Barricade the door with desk, chairs, bookcases, or any items. Move to a place inside the room where

you are not visible. Turn off the lights and remain quiet. Remember there until told by police it's safe.

DEFEND – Use chairs, desks, cell phones, or whatever is immediately available to distract and/or defend

yourself and others from the attack.

Conflict Resolution:

The ability to be open and forthright is a necessity for an environment conducive to learning. When you have

conflicts or concerns with us regarding your learning experiences with the course, Department of Theatre

policy stipulates that you first address these issues with the faculty; in most cases, this is the most effective

way toward achieving the resolution you seek. If you attempt to take your grievance to school administrators

before meeting with the instructor, you will be redirected back to the instructor to resolve the grievance.

Should the conflict remain unsettled after a good faith effort to work through the concerns, you will then be

encouraged to pursue the next appropriate means of resolution through the Departmental administration.

The link below will provide information regarding policy and procedure.

<https://catalog.uark.edu/undergradcatalog/academicregulations/studentacademicappeals/>

FALL 2017

Tuesday/Thursday 11:00-12:15

Kimpel 204B

Amy Herzberg Jason Burrow

Office: 624 Kimpel Hall Office: Kimpel 406A

Cell: 479-799-1159 Cell: 917-655-2187

herzberg@uark.edu jburrow@uark.edu

Mailbox in the Drama Office – 619 Kimpel

Amy's Office Hours: Tuesdays/Thursdays 12:25-1:50 (except for 9/14, 10/19, 11/16, 12/5) OR by appointment any other time that is good for you—please call my cell or email to schedule and we will meet ASAP!

Learning Objectives:

My expectation is that through the training in this class you will be able to:

1. analyze musical scores and texts
2. apply analysis work directly to performance choices
3. effectively rehearse musical theatre pieces based on the connection between score and text
4. increase your musicianship
5. identify habits that directly affect the successful performance of musical theatre pieces
6. engage with musical theatre performance techniques, leading to more successful musical theatre performances

Week 1 8/22-8/24

Opening exercises. Philosophy of approach. Musical Theatre Basics: Choosing songs, Music Prep, Music Theatre Vocab, Warm-ups, What is my voice type/range.

Week 2 8/29–8/31

DUE: 8/29 DUET CHOICES

DUE: 8/31 THURSDAY—30 SECOND SONG PERFORMANCES—MEMORIZED, BRING MUSIC FOR ACCOMPANIST

Finish Musical Theatre basics. Music Analysis.

Present 30 second songs.

Week 3 9/5-9/7

DUE: 9/5 DUET MUST BE MEMORIZED - BRING A COPY OF YOUR SONG/MUSIC TO CLASS

Finish 30 second songs.

Music Theatre Exercises: Scene-work through song

Week 4 9/12-9/14

DUE: TEXT AND MUSIC ANALYSIS DUE WHEN YOU PERFORM YOUR DUET. BRING MUSIC PREPARED FOR ACCOMPANIST.

Duet presentations (be ready to do song as spoken scene, sung, and sung).

Week 5 9/19-9/21

Duet presentations

Week 6 9/26-9/28

DUE: 9/26 DUET CHOICES

Duet presentations

Week 7 10/3-10/5

Duet presentations

Week 8 10/10-10/12

DUE: 10/10 2nd DUET MUST BE MEMORIZED

2nd duet exercises

HAPPY FALL BREAK!

Week 9 10/19

In-class duet rehearsal and/or performances

Week 10 10/24-10/26

DUE: TEXT AND MUSIC ANALYSIS DUE WHEN YOU PERFORM YOUR DUET. BRING MUSIC PREPARED FOR ACCOMPANIST.

2nd duet performances

Week 11 10/31-11/2

DUE: 10/31 SOLO CHOICES

2nd duet performances

Week 12 11/7-11/9

2nd duet performances. Solo exercises.

Week 13 11/14-11/16

DUE: TEXT AND MUSIC ANALYSIS DUE WHEN YOU PERFORM YOUR SOLO

Solo performances

Week 14 11/21

Solo performances

HAPPY THANKSGIVING BREAK!

Week 15 11/28-11/30

Solo performances

Week 16 12/5-12/7

solo performances

GRADING:

Students will be graded on participation, personal growth, effort to implement in-class exercises and comments, text and score analysis, preparation for and quality of performance work, and attendance.

25% 1st duet performance and analysis

25% 2nd duet performance and analysis

25% solo performance and analysis

25% Class participation, including 30 second song presentations

ATTENDANCE:

As this is a performance class, learning is experientially-based. Your attendance is mandatory. For every unexcused absence OVER two unexcused absences, your grade will drop one letter grade. Three tardies equal one absence.

Education at the university level requires active involvement in the learning process. Therefore students have the responsibility to attend classes and to actively engage in all learning assignments or opportunities provided in their classes. There may be times, however, when illness, family crisis, or university sponsored

activities make full attendance or participation impossible. In these situations, students are responsible for making timely arrangements with the instructor to make up work missed. Such arrangements should be made in writing and prior to the absence when possible.

Examples of absences that should be considered excusable include those resulting from the following: 1) illness of the student, 2) serious illness or death of a member of the student's immediate family or other family crisis, 3) University-sponsored activities for which the student's attendance is required by virtue of scholarship or leadership/participation responsibilities, 4) religious observances (see Students' Religious Observances policy below), 5) jury duty or subpoena for court appearance, and 6) military duty. Students must provide appropriate documentation for any absence for which the student wishes to be excused.

If you miss a class, it is up to you to find out what you missed. You should get any classroom notes from another student. You will be held responsible for any information, announcements, or assignments that were made during your absence.

Source: <https://provost.uark.edu/faculty-handbook/2-academic-responsibilities/03.php>

You are expected to bring your script and text analysis when you perform your two duets and final solo. Pieces should be fully memorized and rehearsed. Active participation in the course is essential and expected.

REQUIRED READING:

You are required to read the libretto (book/text) for the two duets and final solos you will perform in class.

RECOMMENDED TEXTS:

A Soprano on Her Head by Eloise Ristad

On Singing Onstage by David Craig

On Performing Onstage by David Craig

This syllabus may well change after I have an idea of everyone's skill levels and how quickly (or slowly) the work goes. PLEASE feel free to contact me any time with any questions or thoughts. If you would like to set up a meeting, please email or call my cell-phone and we will set up a meeting time ASAP! 479-799-1159 I look forward to working with you!!!

University Resources

[Center for Learning and Student Success Class+](#)

Need help studying? Take advantage of the center's academic tutoring and frequent workshops that tackle common student skills like note taking, reading, study habits, test anxiety and time management. CLASS offers academic coaching, writing support, supplemental instruction, instructional workshops, and one on one tutoring.

Call 479-575-2885, Email elc@uark.edu, 040B Gregson Hall.

Writing Center

Need help with your writing skills? Schedule a free online or in person appointment. Call 479-575-6747 or email writcent@uark.edu. 315 Kimpel Hall.

Center for Education Access

Need a note taker or extra time for tests? CEA helps student with different abilities get the help they need. See if you qualify. Call 479-575-3104 or email ada@uark.edu. 209 Arkansas Union.

Counseling and Psychological Services.

Need to talk to a counselor? Call 479-575-5276 to make an appointment. 24 hour emergency service available.

Librarian

Need help with research? Librarians love to help with your research questions. Text: 479-385-0803, Call: 479-575-6645 or email refer@uark.edu

ACADEMIC INTEGRITY:

Academic Integrity

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Source: <http://honesty.uark.edu/faculty/>

Disability Related Accommodation Statement

University of Arkansas Academic Policy Series

1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Source: <http://cea.uark.edu/faculty/syllabus-statement.php>

EMERGENCY PROCEDURES:

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD): CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet.

Remain there until told by police it is safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Source: <http://teaching.uark.edu/syllabus/emergencyprocedures.pdf>

RazALERT: The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus.

To learn more and to sign up: <http://emergency.uark.edu/emergency-notification-system/index.php>

INCLEMENT WEATHER:

In the case of inclement weather, we will follow the university guidelines for cancelling class. If campus is closed, the university will alert you through RazALERT. Please be sure you are signed up for those notifications. Should class be cancelled for any reason while the campus remains open, I will email the class as soon as possible.

MUSICAL THEATRE PERFORMANCE - TEXT ANALYSIS

1. WHO AM I?

Given Circumstances: name, age, family, occupation, socio-economic, political, religious, etc. factors that affect your character

Values: What do I (your character—please work in first person) love, hate, feel jealous of, feel afraid of, etc. and why.

2. WHERE AM I?

Given Circumstances: Country, state, city/town, rural/urban, house/apartment, room, what is outside the space you are in, and what is my relationship (loves/hates, etc.) to this space.

3. WHEN AM I?

Given Circumstances: Year, season, month, day of the week, time of day, and what is my relationship (loves/hates etc.) to the whens?

4. WHAT HAPPENED BEFORE THIS SONG THAT PROPELS ME INTO MY

OBJECTIVE?

What event was the catalyst to my needing the objective in this song? What happened and where was I immediately before the beginning of the song? What is my relationship to that event?

5. WHO IS MY PARTNER IN THIS SONG? Given Circumstances about partner and your relationship (loves/hates, etc.) to your partner.

6. WHAT DO I WANT (objective)?

What do I want? Only one objective per song. What is the best possible thing that could happen at the end of this song?

7. WHAT IS AT STAKE? What do you stand to gain if you get your objective? What do you stand to lose if you don't get your objective?

8. HOW DO I GO ABOUT GETTING WHAT I WANT (actions)? - What types of actions do you play to get what you want? (What different emotions do you try to make your partner feel?)

9. WHAT SENSORY, IMAGINATIVE, AND EMOTIONAL MEMORY WORK SERVES TO CONNECT ME TO THIS PIECE.

What am I seeing, tasting, smelling, hearing, tactilely feeling in this piece?

What do I remember seeing, tasting, smelling, hearing, tactilely feeling in this piece?

What do I imagine seeing, tasting, smelling, hearing, tactilely feeling in this piece?

How do you connect to your character's need (personalization—substitution or “as if”)

10. WHY IS THIS SONG IN THE PLAY?

What should the performance of this song accomplish?

MUSICAL THEATRE PERFORMANCE

MUSIC ANALYSIS Please do this analysis on a copy of your music.

1. What is the pattern breakdown of the music—i.e. AABA. The section breaks indicate major transitions, and most likely action changes. What needs to happen to make each transition live fully. (Remember, you have only one objective for the song, but several actions to try to change the way your partner feels. Each major transition should align with an action change.)

2. Listen to the melody. What offers does it make to you? Does it suggest a certain feeling or image. Are there any significant changes in feel as the melody progresses? Remember to look at the offers the music makes to you before putting your own ideas onto the music.

3. Look at the pitch placement of the melody. Where does it fall in your voice? When you speak at these same pitches, what offers are made to you...are there any feelings, memories, or images that you experience? What patterns do you discover in the melody? What is the highest note in the song? What is the lowest? What words correspond to these notes?

4. Look specifically at the timing/rhythm of the melody. What feelings, images, memories, etc. does it suggest to you?

5. Look specifically at the held notes in the melody. What words correspond to these notes? Find words or images that help you create life for each moment of the held notes.

6. Listen to the accompaniment. What offers does it make to you? Does it suggest a certain feeling or image. Are there any significant changes in feel as the accompaniment progresses? How is the accompaniment different within the same pattern sections—i.e. if your piece has an AABA

progression, the accompaniment may be different for each of the “A” sections, while the melody remains the same. What is the timing/rhythm of the accompaniment? Remember to look at the offers the music makes to you before putting your own ideas onto the music.

7. Look specifically at the intro, airtime, and ride-out within the song. What offers does the music make to you in those places?

8. What is the relationship between the melody and accompaniment? Are they very similar or quite different? Why?

SONG REHEARSAL EXERCISES

1. Set up your space with any furniture on-stage..

Your goal—to create a space that connects you to the world of the character.

2. Do moment before dropping in work. Imagine your way through what just happened that makes you need what you need.

Your goal – to awaken your inner life—to feel connected and provoke your heart to have the same need/objective as your character.

3. Look at your partner. What is your partner feeling? What is the best way to change what your partner is feeling so that you can have what you need?

Your goal –to form a connection with your partner and get focus off of yourself.

4. Rehearse the song as a spoken scene, but not with any sense of the music. (Moment before, objectives, actions, obstacles.) Remember to change your action every time you have a section break. (Always begin by provoking the character’s need in your heart.)

Your goal – to affect and change your partner so that you can alleviate your need and achieve your objective.

5. Speak the text as a scene with your partner, adding a sense of the musical timing in order to illuminate specific choices. Include time for the intro, rhythm, held notes, airtimes, and ride-out music. (Always begin by provoking the character’s need in your heart.)

Your goal—to incorporate the rhythm and timing in the song so that it feels like an organic part of your song. Adjust any of your actions that no longer seem to fit, given the specifics of the timing.

6. Repeat exercise 5, adding spoken subtext during airtime and held notes. (Always begin by provoking the character’s need in your heart.)

Your goal—to make held notes and airtime active and alive.

7. Repeat exercise 6, adding in a sense of pitch in addition to the sense of musical timing. (Always begin by provoking the character’s need in your heart.)

Your goal—to incorporate pitches in the song so that it feels like an organic part of your monologue. Adjust any of your actions that no longer seem to fit, given the specifics of those pitches..

8. Incorporating all the work of the previous exercises, start easing the song toward singing. Ideally, all held sound happens because of the exact need you have and action you are playing. (Always begin by provoking the character’s need in your heart.)

Your goal—releasing into actions, not focusing on your voice which takes you away from your real work—which is to live the song truthfully under imaginary circumstances.

9. Additional exercises: parallel monologue, paraphrased monologue, pushing the wall.

SONG SELECTION FOR AUDITIONS

DON'T choose a song that...

is out of your vocal range, age range, or type...unless

is designed to show off your dancing

is a big production number

is in the play to serve as exposition
is readily associated with a "character", a signature song
is readily associated with a "performer"
relies on the orchestration/arrangement (contemporary)
says you can do something you can't
when taken out of context says nothing –
when taken out of context loses importance
is from the show you are auditioning for unless requested
is dependent on spectacle of any kind
is too cheerful
is overly depressed, pathetic, or whiney
is too boastful
is too self-deprecating
is written for the opposite gender
is a one joke song
is seen too much
is written by a friend or family member - unless
reveals your inability to sing it
DO choose a song that...
works well as a monologue
is in your vocal range, age range, and type
is a role you would be cast in....unless
inspires you
shows you off as an actor and singer
In your musical theatre audition notebook you should have....
two ballads
two up tempos
a patter song
a standard
contemporary Broadway
a Sondheim
a country song
a rock song
a piece with easy accompaniment
a sixteen bar song
a thirty-two bar song
a thirty second song
a one minute song

How To Prep Music for Auditions

The Music:

- Make sure the title and composer of the song is written on the music. It gives us a clue to the style if we don't know the song.
- Music should be double sided unless it's just two pages. Doubled sided from a copier or single sided and taped together both work. No staples, please.
- I don't prefer sheet protectors but some do. I find they create a glare and are hard to read. They also take up space in your binder.
- Make sure the correct words are in the music. If you combine verses, white-out the wrong words and write in the new ones. If I see words that are different from what I'm hearing I will think that I have missed a cut or repeat and start wildly flipping pages with my right hand while making up an incoherent bass with the leH. Nobody wants that.

- If it is a Broadway standard that could be performed with swung or straight 8's, notate at the beginning of the music. (i.e. Someone To Watch Over Me)
 - Make sure all notes are legible, especially bass notes.
 - Make cuts seamless. If I can read it I can play it, and I can read through Xs. Make a separate copy of your music for a cut version. You may have 3 different copies of your music in your binder. (i.e. a 16 bar cut, a 32 bar cut, and the full song)
 - Make sure music is in the correct key and is not just chord symbols.
 - Have your coach/accompanist play through it reading exactly what is on the page so you know what that will sound like. We often embellish but what's written on the page needs to be enough.
 - Put your music in a binder. The organizational system doesn't matter as long as there is one and you can find songs quickly. If you are doing two selections that day, have them beside each other so there's no flipping and searching.
 - Have an approximate tempo marking at the top left of the music.
 - If there are dramatic tempo or key changes in the song, highlight them.
- Talking to accompanist:
- This should take 10-20 seconds total. If it takes more, your music is not marked properly.
 - Know how to give the tempo. Speak/sing first line of song or if the opening is free and it gets into a tempo, give the part of the song that is in tempo. If it starts with long notes, give tempo of a measure that has moving notes.
 - Please don't snap your fingers.
 - Please don't sing the accompaniment.
 - Please don't tell me the tempo marking and then count beats.
 - Please don't point out every musical marking. If the music is marked clearly, I will play them. Make sure they are marked in the piano line as well as the vocal line.
- Random but hopefully useful:
- Accompaniment /ə'kɒmp(ə)nɪmənt/
 - Accompanist /ə'kɒmpənəst/
 - If you are using an intro, know how to find your note from that intro every time.
 - Please don't touch me.
 - Please don't ask if I know the song.
 - If the accompanist messes up, please don't glare at them during the song, after the song, or on your way out of the room. If you are going to get a call-back you will get it whether the pianist messed up or not. The people behind the table know who is at fault. I can speak from experience that when I'm behind a table, I'm not even listening to the pianist, I'm listening to you.
 - Practice songs at various tempi. This will prepare you for any small tempo variation. Adopt what I like to call the "Perfect Tempo Syndrome." This means that in the moment unless the tempo is grossly too fast or too slow, tell yourself that it is the perfect tempo. This will put your mind at ease and allow you to perform your song as you have practiced. If it is grossly too fast or too slow, stop and politely ask for it to be slightly slower or faster. This should take 3 seconds total. Don't go back over to the piano or ask if you can start over...they might say no. Just do it.
 - Be aware that if you are altering a rhythm (i.e. backphrasing) and it's not marked, in my effort to follow you, I will probably wait on you and play it with you. You can tell me to keep on playing through a section and that you will be using backphrasing and freer rhythms.
 - Be accompanist proof. Be ready for anything and don't let anything throw you.

There are many sources available for purchasing music online, often with immediate downloads. Jason and I may also be able to help you find music.

DRAMA 4833 SCENE PAINTING I

Spring 2013 SYLLABUS

8:30 – 10:20 a.m. Monday, Wednesday, Friday

Reaching Me:

I will be setting up my office hours on Tuesday and Thursday mornings for the most part. BUT, if you find it necessary to contact me at any other time, stop by the Kimpel 617 to arrange a time or I can also be reached at the following phone numbers.

Michael Riha

Office: 617 Kimpel Hall

575-3612

Cell:

466-6573

Course Objectives:

Scene Painting I is an intensive study into the introductory skills, techniques, and vocabulary regarding architectural nomenclature used by the scenic artist to create a variety of textures and surfaces. Projects will challenge the beginning scenic artist in areas of paint mixing and blending as well as a variety of fundamental scenic painting techniques.

ATTENDANCE POLICY:

A dedicated, professional attitude and commitment is necessary in order to succeed in this class. The out of class work load is not what I consider to be excessive, but time management will play a key role in fulfilling the necessary requirements. **ATTENDANCE IS MANDATORY.** If you do have to miss class, please let me know before the fact rather than after.

Because this is a studio class, your presence is necessary and valued. When you miss, you not only cheat yourself, but you also cheat the others out of your opinions, insights, and artistic interpretation. You will learn as much from each other's comments as you will from my critiques.

More than two (4) excused **or** unexcused absences will affect your grade. On your 5th absence, your grade will be reduced by one full letter grade. After your 6th absence, you will receive an automatic F. Also, incompletes will not be given in this course except in extreme cases, (i.e.. your untimely demise as an example.)

Exceptions:

IF you are planning on attending ACTF, USITT, MWTA, SETC, or any other **ACADEMICALLY RELATED** (in Drama) function, please let me know the dates you will be missing no later than 2 weeks prior to your absences so arrangements can be made to complete the necessary work **PRIOR** to your absences rather than after. **REMEMBER:** Even if you attend one or more of these events, you **MUST** complete all projects to pass the course and each project **MUST** receive a critique from the entire class.

University Resources

Center for Learning and Student Success Class+

Need help studying? Take advantage of the center's academic tutoring and frequent workshops that tackle common student skills like note taking, reading, study habits, test anxiety and time management. CLASS offers academic coaching, writing

support, supplemental instruction, instructional workshops, and one on one tutoring.

Call 479-575-2885, Email elc@uark.edu, 040B Gregson Hall.

Writing Center

Need help with your writing skills? Schedule a free online or inperson appointment. Call 479-575-6747 or

email writcent@uark.edu. 315 Kimpel Hall.

Center for Education Access

Need a note taker or extra time for tests? CEA helps student with different abilities get the help they need. See if you qualify.

Call 479-575-3104 or email ada@uark.edu. 209 Arkansas

Union.

Counseling and Psychological Services.

Need to talk to a counselor? Call 479-575-5276 to make an appointment. 24 hour emergency service available.

Librarian

Need help with research? Librarians love to help with your research questions. Text: 479-385-0803, Call: 479-575-6645 or

email refer@uark.edu

ACADEMIC INTEGRITY:

Academic Integrity

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Source: <http://honesty.uark.edu/faculty/>

Disability Related Accommodation Statement

University of Arkansas Academic Policy Series

1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Source: <http://cea.uark.edu/faculty/syllabus-statement.php>

EMERGENCY PROCEDURES:

Many types of emergencies can occur on campus; instructions for

specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD): CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet.

Remain there until told by police it is safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Source: <http://teaching.uark.edu/syllabus/emergencyprocedures.pdf>

RazALERT: The University of Arkansas has a campus-wide alert system for any hazardous conditions that may arise on campus.

To learn more and to sign up: <http://emergency.uark.edu/emergency-notification-system/index.php>

INCLEMENT WEATHER:

In the case of inclement weather, we will follow the university guidelines for cancelling class. If campus is closed, the university will alert you through RazALERT. Please be sure you are signed up for those notifications. Should class be cancelled for any reason while the campus remains open, I will email the class as soon as possible.

Religious Holy Days:

The policy of the University of Arkansas is as follows:

“The university does not observe religious holidays; however, Campus Council has passed the following

resolution concerning individual observances of religious holidays and class attendance:

“When members of any religion seek to be excused from class for religious reasons, they are expected to provide their instructors with a schedule of religious holidays that they intend to observe, in writing, before the completion of the first week of classes.”

Academic Honesty Policy:

Academic integrity is taking responsibility for one’s own class and/or course work, being individually

accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensues grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers. Please review the university's academic honesty policy below. <http://provost.uark.edu/academicintegrity/245.php>

Discrimination, Harassment, and Sexual Violence:

Title IX is a federal law that prohibits any form of discrimination based on a person's gender. This specifically means that Title IX prohibits incidents such as: sexual assault or misconduct, sexual harassment, domestic violence or dating violence, stalking, or discrimination based on pregnancy, among others. Title IX requires that a university, once placed on notice, must review and respond to the incidents. Read more about examples of Title IX concerns. For the complete text of the sexual harassment and sexual assault policy, please refer to the Sexual Assault and Sexual Harassment Policy. For the complete text of the University of Arkansas Board Policy, please refer to the Title IX Compliance Policy. The Title IX Coordinator oversees the university's compliance with Title IX of the Education Amendments of 1972. The Title IX Coordinator works with university administration, departments, students, faculty, staff, campus police and other support services to ensure that university policies and programs foster a campus community free of illegal gender discrimination and sexual violence. For incidents of abuse or neglect of minors, Arkansas law requires reporting of abuse or neglect to the Child Abuse Hotline (1-800-482-5964) established by the Department of Human Services. University employees and volunteers must also report such instances to the University of Arkansas Police Department at 479-575-2222. <https://titleix.uark.edu>

Civility in the Classroom:

The U of A is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of

student-student and student-faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by engaging in repeated

rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest

standards of professionalism in all interactions with all constituents of the university. Please refer to the Code

of Student Life documents available by following the link below.

https://handbook.uark.edu/_resources/pdfs/code-of-student-life-18-19.pdf

LGBTQIA Support:

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can also assist in connecting

you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identify that could interfere with your success at the University of Arkansas. Please note that additional resources are available by following the link below.

<https://multicultural.uark.edu>

ADA and Center for Educational Access:

Any student who, because of a disability, may require special arrangements in order to meet the course requirements, should contact the instructor as soon as possible to make necessary arrangements as well as

visit the link below.

<https://cea.uark.edu>

MINIMUM Required Supplies:

- The use of 2 4' X 6' flats for the course
- Paint Fee
- Brushes: ¼" fitch, 1" fitch, 1" angled sash brush, and three 4" lay-in chip brushes, 1 Natural sponge

Recommended supplies:

- Plastic containers with lids that seal for paint storage. Wal-mart has a good supply of these. 1 or 2 quart sizes are as large as you will need. Remember – we are only painting small 4' x6' pieces of muslin!! Not entire sets!! **Mix small amounts of paint.**
- Students who are interested in pursuing a career in scene design, or scene painting may want to acquire a full set of scene painting brushes. If so, see me for assistance on finding what would work within your budget.

JAN	14	M	Lecture - Introduction –
	16	W	Meet in 401 for lecture and assignment discussion
	18	F	Prep all flats for Class Projects – Meet in Shop
	21	M	NO CLASS – MLK Day
	23	W	Work on Techniques in SS

	25	F	Project I Presentations @ 9:30 am (FLAT #1)
	28	M	Paint Mixing and beginning work on Project II (FLAT #2)
	30	W	Work on Spattered and Sponged Wall in SS
FEB	1	F	Work on Spattered and Sponged Wall in SS
	4	M	Work on Spattered and Sponged Wall in SS
	6	W	Work on Spattered and Sponged Wall in SS
	8	F	Project II – Spattered & Sponged Wall Presentations (FLAT #2)
	11	M	Paint Mixing and beginning work on Weathered Wood
	13	W	Work on Weathered Wood in SS
	15	F	Work on Weathered Wood in SS
	18	M	Paint Mixing & Beginning Work on
	20	W	Work on Weathered Wood
	22	F	Project III – Weathered Wood Presentations (FLAT #1)
	25	M	Work on Aged Wall and Wainscot
	27	W	Work on Aged Wall and Wainscot
MAR	1	F	Project IV – Aged Wall and Wainscot (FLAT #2)
	4	M	Paint Mixing & Beginning Work on Wall with Beveled Block & Brick (Flat #1)
	6	W	Work on Wall with Beveled Block and Brick
	8	F	Work on Wall with Beveled Block and Brick
	11	M	Work on Wall with Beveled Block and Brick
	13	W	Work on Wall with Beveled Block and Brick
	15	F	Project V – Beveled Block Presentations (FLAT #1)
	18	M	SPRING BREAK - USITT
	20	W	SPRING BREAK – USITT
	22	F	SPRING BREAK – USITT
	25	M	Add Window & Cast Tree Shadow
	27	W	Add Window & Cast Tree Shadow
	29	F	Project VI – Aged Wall and Wainscot (FLAT #1)
APRIL	1	M	Paint Mixing & Beginning Work on 18 th Century French Interior - Marble
	3	W	18 th Century French Interior - Marble
	5	F	18 th Century French Interior - Marble
	8	M	18 th Century French Interior - Marble
	10	W	18 th Century French Interior - Marble
	12	F	Project VII – 18th Century French Interior – Marble (FLAT #2)
	15	M	Work on Drapery added to 18 th Century Interior
	17	W	Work on Drapery added to 18 th Century Interior

	19	F	Project VIII – 18th Century Drapery (FLAT #2)
	22	M	Work on Final Project - Translucency
	24	W	Work on Final Project - Translucency
	26	F	Work on Final Project - Translucency
	29	M	Work on Final Project - Translucency
MAY	1	W	Work on Final Project - Translucency
	3	F	DEAD DAY – NO CLASS

**FINAL EXAM PRESENTATION
SCENE SHOP
Wednesday May, 8th, 8:00 am – 10:00 am**

THTR 4991 Theatre Senior Capstone

Fall 2021

Instructor: Jason Burrow

Instructor Email: jburrow@uark.edu

Office: Kimpel Hall 406A

Mailbox: Kimpel Hall 619

Phone: (479) 575-8785

Meeting Time: Tues 12:30-1:45

Course Description: This course is the culminating course of your theatre major course of study. Its aim is to aid you in your next steps to becoming a professional theatre maker. The first 8 weeks of the term will be spent meeting various guests via zoom who will discuss specific aspects of getting jobs and working in the theatre industry. The second 8 weeks of the term you will create a Senior Capstone presentation to be shared with the entire theatre faculty. We will treat this as a mock job interview and exit interview from the department. This class will also pair with the Intro to Theatre class and will work together in some discussions and experiences.

Required Texts:

Riha, Michael. *Starting Your Career as a Theatrical Designer*. Allworth Press, 2012.

Gerle, Andrew. *The Enraged Accompanist's Guide to the Perfect Audition*. Applause Books, 2011.

Course Objectives:

In this course we will

- explore various facets of being a professional theatre maker
- experience what it is like to mentor someone younger and less experienced than yourself
- gain competency in building a website
- gain competency in preparing for a job interview in the theatre world

Learning Outcomes:

By the end of this course, students will be able to present a successful Senior Capstone in the style of a mock interview, showcasing their headshot, resume, portfolio, and website. Students will also successfully write a 2000 word essay about their short term and long term goals, how they fit into the professional theatre world, and how diversity and inclusion are shaping our profession.

Contact:

Information conveyed outside of the classroom will be sent via email to your uark account.

Course Format:

This course will blend many formats including lecture, discussion, group work, and individual work.

Weather Policy:

Scheduled classes will be held unless the University cancels all classes due to inclement weather. Call 479-575-7000 for announcements about University closings or the University switchboard 479-575-2000 or check the University of Arkansas homepage at <http://www.uark.edu>.

Emergency Procedures:

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD):

CALL- 9-1-1

AVOID- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

DENY- Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.

DEFEND- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Homework Policy/Blackboard:

All homework must be turned in on the University's Blackboard system via SafeAssign. I will not accept assignments through e-mail or on paper.

Academic Integrity:

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

Some commercial vendors may reach out to you and try to convince you to sell the notes you take in this class. Selling notes to any commercial service will be considered a violation of my intellectual property rights and/or copyright law, as well as a violation of the University's academic integrity policy. Your continued enrollment in this class signifies your understanding of, and your intent to abide by, this policy.

Disability Related Accommodation Statement:

University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Student & Faculty Contract:

The following shall serve as a mutual contract between student and faculty. A mutual understanding and respect will ensure a healthy, productive, and exciting opportunity for learning, sharing, and engaging.

Students have the right to expect:	The professor has the right to expect:
The professor will come to class prepared to present/engage in learning activities designed to help the students embrace the material.	Students will come to class prepared to learn and engage in class activities and will not use class time to hold private conversations either in person or on cell phones, tablets, laptops, etc.
The professor will respond respectfully to student comments and questions.	Students will speak respectfully to each other and to the professor and/or guests.
The class will begin and end on time.	Students will come to class on time and not leave early unless they have previously made arrangements with the professor that they need to leave.

The professor will attempt to clarify concepts or assignments that students are having difficulty with either in class or during offices hours.	Students will ask questions in class and/or make an appointment to visit the professor for clarification if additional assistance is needed.
The professor will provide a schedule (syllabus) of lectures, quizzes, assignments, and will announce changes to the schedule.	Students will follow the schedule (syllabus), listen to announcements, and be prepared for assignments and quizzes.
The professor will provide detailed instruction for all assignments either in written or verbal form.	Students will carefully read and follow instructions for all assignments and quizzes.
Quizzes will accurately reflect the knowledge and skills learned through reading the assigned reading assignments.	Students will take responsibility for learning the material by attending class, reading all chapter assignments, and completing all study tools for quizzes.
Assignments and quizzes will be graded and returned within a reasonable period of time.	Students will turn in assignments and take quizzes on time.
Grading will be fair and impartial to all students, and student will be able to appeal any grades they feel are unfair or inappropriate.	Students will not copy answers from other students, turn in plagiarized writing assignments, or cheat in any other way.
The professor will make updated grades available throughout the semester.	Students will keep track of their grades and inform the professor of any errors they discover.
The professor will NOT take or make phone calls, texts, emails, etc. during class time.	Students will NOT take or make phone calls, texts, emails, etc. during class time.

I have read and understood the above statements for student and professor responsibilities.

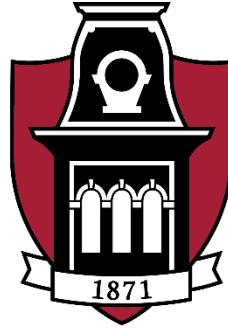
Student Signature: _____ Faculty

Signature: _____

Your name as it appears on the class roster:

Your name as you typically write/type it at the top of your papers:

Appendix B: Memorandum of Agreement



**UNIVERSITY OF
ARKANSAS®**

Agreement

**for Educator Preparation Programs' Observation, Practicum, and Full-Time Internship
Placements between the**

University of Arkansas

& [INSERT DISTRICT]

Effective July 1, 2021

AGREEMENT

Board of Trustees of the University of Arkansas, acting for and on behalf of the University of Arkansas,

Fayetteville -- Educator Preparation Programs (UA or University), and [INSERT DISTRICT] (District Initials or District) agree to a collaboration in field experience for pre-service teacher candidates. Placements in this district may include student teacher candidates of all grade levels and subject areas, full-time internship experiences, practicum assignments with varying degrees of student interaction, and general course observations.

Term of Agreement

This agreement shall be in effect for a period of one year, beginning July 1 of the calendar year executed through June 30 of the following year. The parties shall discuss any desired changes to the Agreement that UA or [INSERT DISTRICT] may propose. This Agreement shall automatically renew unless one party notifies the other of the intent not to renew by April 30. Further, either party may terminate this Agreement at any time, provided that the parties will use their best efforts to allow any students to complete existing placements, subject to all other terms and conditions of this Agreement.

Full-Time Internship Placements

1. The University [of Arkansas Educator Preparation Programs] will:

- a. Provide district with the following information no less than ten (10) days before the internship begins:
 - i. Name and contact information of the student(s)
 - ii. Dates and hours of the assignment(s)
 - iii. Each student's academic class designation
 - iv. Philosophy, purpose, and learning objectives
- b. Ensure all interns have completed any and all background checks required by District prior to beginning the internship.
- c. Prepare and make available to interns and placements sites a handbook which includes all policies and procedures of the internship program(s).
- d. Name a contact person who is responsible for carrying out the requirements of this agreement [with respect to interns from each degree program].
- e. Maintain communication with district, administration, and mentor teachers as appropriate, including providing a primary contact for any concerns or issues regarding placements.
- f. Provide training to mentor teachers prior to the beginning of the school year.
- g. Provide each intern a set number of observations by a University-appointed supervisor as agreed upon by the University and District.
- h. Ensure written feedback is provided to the intern by the University-appointed supervisor after any and all observations.

2. [INSERT DISTRICT] will:

- a. Provide a list of potential mentor teachers to the University when requested.
- b. Provide each intern with an orientation to the school and its policies and procedures upon arrival.
- c. Provide classroom space, staffing, materials and necessary access to facilities for the completion of the intern's educational experiences.
- d. Provide each intern with a mentor teacher who holds appropriate credentials and has accepted the responsibility of serving as a mentor.
- e. Name a contact person who is responsible for carrying out the requirements of this agreement.

- f. Return this MOU to the Director of Field Placement, Peabody 109, University of Arkansas, Fayetteville, AR 72701.

3. Shared Expectations of UA and [INSERT DISTRICT] Regarding Full-Time Internships:

- a. Mentor teachers will provide continuing verbal and written feedback to interns.
- b. Mentor teachers will allow a minimum of one student-designed unit to be implemented during the rotation.

Practicum and Observation Placements

1. The University [of Arkansas Educator Preparation Programs] will:

- a. Contact the designated placement coordinator prior to the beginning of each semester to request practicum/observation placements in their district or at their school. .
- b. Require all students to successfully complete a background check through the Arkansas Department of Education prior to beginning Practicums.
- c. Require students to request placements through the Office of Teacher Education instead of contacting schools individually.

2. [INSERT DISTRICT] will:

- a. Permit pre-service teacher candidates to conduct observations/practicums in their schools.
- b. Provide a list of potential host teachers for observations/practicums when contacted.

3. Shared Expectations of UA and [INSERT DISTRICT] Regarding Practicums and Observations:

- a. Host teachers are willing to have pre-service teacher candidates observe their classroom.
- b. Host teachers will provide verbal and/or written feedback when requested.
- c. Pre-service teacher candidates can complete observations required for specific course assignments as long as they do not disturb the educational environment in the classroom or school.

Shared Expectations for All Student Placements

- a. UA and District agree to work together to make changes, when possible, when the initial match is not satisfactory to the mentor or the intern, however, such modifications are intended to be limited.
- b. UA and District shall notify each other and discuss concerns with any placement that may arise; when possible, they will seek to develop mutually acceptable solutions that will allow participating students to continue and complete placements. However, both UA and District reserve the right to terminate a placement at any time if deemed necessary in the best interest of UA, District or the participating student, including, but not limited to, where the student's achievement, competence, progress, or adjustment, does not warrant continuation in the placement, or the student's behavior fails to conform with the applicable policies of UA or District.
- c. Students in placements are not employees of either party and are not entitled to workers compensation coverage.

Mentor Teacher Compensation

1. **The University [of Arkansas Educator Preparation Programs] will:**
 - a. When applicable to a given program, collect a fee from UA student interns with the express purpose of the district using the fee money to provide stipends to mentor teachers mentoring those interns, and for the district to cover costs directly associated with the internship program (administrative overhead, tax withholdings, intern name tags, intern professional development, supplies, etc.)
 - b. Send a list of mentor teachers detailing the amount owed to them based on mentoring activities conducted during the academic year, as well as the amount to be used for purposes directly related to the internship program. This will be sent to the district office by June 1 at the conclusion of each school year.
 - c. Send a check accompanying the list of mentor teachers to cover the cost of directly compensating mentor teachers, as well as costs directly related to the internship program.

2. **[INSERT DISTRICT] will:**
 - a. Deposit the check and disburse to mentor teachers in the amounts indicated on the provided list, less any required tax withholdings.
 - b. Use the remaining amounts for purposes directly related to the internship program (see examples above).
 - c. Account for and remit any tax withholdings as required by law.

Substitute Teaching

1. A teacher candidate shall only be used as a substitute teacher if that candidate has demonstrated the ability to successfully assume full teaching responsibilities, as determined by both the mentor and the university faculty liaison/supervisor.
2. A teacher candidate shall be authorized to substitute only for his/her currently assigned mentor teacher. Any exception to this must be pre-approved by the Office of Teacher Education and the District.
3. The teacher candidate shall not serve as a long-term substitute during the internship period, unless pre-approved by the student's academic program and the University of Arkansas Office of Teacher Education.
4. While substituting, the teacher candidate is not serving in an internship capacity. Hours spent substitute teaching do not count toward the state-required 420 internship hours. The school district, and/or the district's contractor, shall assume full responsibility for directing the work of the teacher candidate(s), consistent with district policies and arrangements concerning substitute teachers.
5. When employed as a substitute teacher, the teacher candidate shall be paid at the appropriate substitute teacher rate.

Sexual Harassment

1. [INSERT DISTRICT] agrees to promptly address any reports of sexual harassment, sexual assault, domestic violence, dating violence or stalking committed by or against Students or University Faculty.

[INSRT DISTRICT] shall promptly notify University of any such reports and shall cooperate with any review of such matters conducted by the Institution.

Additional obligations of [INSERT DISTRICT]:

District shall provide or obtain emergency treatment in the event of accident or illness to students while at a placement site participating in a placement under this Agreement, such care to be provided at students' expense.

General Provisions.

1. The parties acknowledge that student educational records are protected by the Family Educational Rights and Privacy Act ("FERPA"), 20 U.S.C. § 1232, 34 CFR Part 99, and that generally student permission must be obtained before releasing student-specific data to anyone other than the University.
2. This Agreement shall be executed by authorized representatives of UA and District. This Agreement may be executed in one or more counterparts, each of which shall be an original. This Agreement may be executed by facsimile or e-mail attachment.
3. The relationship of UA and District is that of independent contractors, and nothing in this Agreement should be construed to create any agency, joint venture, or partnership relationship between them.
4. In the event of litigation against either party connection with a student placement, the parties agree to cooperate in the investigation of such claims and provide such information as required in the defense of any claims.
5. University and District agree that District is not responsible for any Workers' Compensation or disability claim filed by a student or by a University faculty member. Students are not employees of University or District, and are not covered by Workers' Compensation. Supervising faculty from the University are employees of UA and are covered accordingly under Workers' Compensation.
6. The parties agree to comply with all applicable federal, state, local, and university laws, ordinances and rules, and specifically agree not to unlawfully discriminate against any individual on the basis of race, color, religion, sex, age, disability, sexual orientation, gender identity, veteran's status, national origin or any other basis protected under Federal or state law.
7. This Agreement is solely between UA and [INSERT DISTRICT] and shall not create any rights in any third party.
8. This Agreement shall be governed by the laws of the State of Arkansas.

IN WITNESS WHEREOF, this Agreement is hereby agreed to as the date last signed by authorized representatives of District and University.

UNIVERSITY:

DISTRICT:

Acknowledged by:

Approved and Accepted by:

BOARD OF TRUSTEES OF THE
UNIVERSITY OF ARKANSAS ACTING
FOR AND ON BEHALF OF THE
UNIVERSITY OF ARKANSAS,
FAYETTEVILLE

by _____
(Signature)

by _____
(Signature)

(Printed Name)

(Printed Name)

(Title)

(Title)

(Date)

(Date)

by _____
Assistant Dean
College of Education and Health Professions
University of Arkansas

(Date)

Approved by:

by _____
Provost

University of Arkansas

(Date)

Please name the contact person responsible for carrying out this agreement for the District:

Name: _____

Position: _____

Phone: _____

Email:
