Program Approval Protocol for Drama Education Major

Grade Level Preparation 7-12

*Programs that have been revised and officially approved by DESE in the last two years (2021-2022 or 2022-2023) are only required to include items marked with an \*asterisk. However, for all other program revisions, it is mandatory to include all the items listed below*.

\*1. **Cover Sheet** (*See Attached*)

\*2. **Rationale**

1. Education programs at the University of Arkansas Fayetteville are revising programs to meet the requirements for the yearlong residency required by the Arkansas Department of Elementary and Secondary Education.

# \*3. Institutional Approval

1. Forms must be submitted through the University of Arkansas Program Management System. Following initial approval, the online form and associated documents will be submitted to the next approval level and proceed through the college approval process until the proposal reaches the office of the dean for college or school approval, or all participating deans, if more than one school or college is involved.

Proposals for all teacher education program changes proceed from the University Teacher Education Board (UTEB) to the college, which will forward the proposals to the University Course and Programs Committee for review. For actions to be reviewed by the University Course and Programs Committee in each month, the proposal must be at the University Course and Programs Committee level by the second Friday of that month. Actions involving curricula of undergraduate or professional programs must be reviewed by the University Course and Programs Committee and, for core courses, by the Core Curriculum Committee (CCC) prior to action by the Faculty Senate. Actions involving changes to graduate programs must be reviewed by the University Course and Programs Committee prior to action by the Graduate Council and Faculty Senate.

Certain program changes must be approved by or reported to the Board of Trustees and the Arkansas Higher Education Coordinating Board (see Board Policy 620.1 and the ADHE Criteria document identified on page one for further details). Among them are the initiation of new programs and substantive program changes including offering a program at an additional (off-campus) site. Many other changes must be reported (such as name changes and changes in organizational structure) and may be reviewed for action. All program change proposals are reviewed following campus approval to determine which are to be sent forward. All campus actions requiring action by either board or notification to either board will be handled by the provost, on behalf of the chancellor. Such actions will be reported by letter to the president for inclusion as agenda items for one or both boards. All materials for either board must be submitted to the office of the provost in electronic format. Items will not be submitted to ADHE for review until they have been approved by the Faculty Senate. Given that agenda items must be submitted no later than 120 days prior to the target AHECB meeting, Faculty Senate approval must be received at least four months in advance of that date. For programs requiring no off-campus approval, Faculty Senate approval will be considered notification to the campus that the program change will be implemented effective with the academic year in which the change is included in the catalog or the proposed effective date, if different, unless other notification is provided by the provost.

The Curriculum Approval Process is described in the Academic Policy 1622.20

(<https://provost.uark.edu/policies/162220.php> ). The Workflow Steps for Program/Unit Changes are also provided on the registrar’s website (<https://registrar.uark.edu/program-unitchanges/index.php> ).

1. Provide official documentation, including signatures, showing approval was granted by all appropriate authorizing entities outlined in 3.a. If approval has not been granted, indicate when approval is expected.

Official documentation will be provided by the university.

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# Documentation of Revisions

* 1. **Changes to the Curriculum**

\*i The current program of study and the proposed program of study for Drama can be found in *Appendix A*.

\*ii A curriculum matrix displaying course alignment with the competencies for Drama Education, grades 7-12, can be found in *Appendix B.*

\*iii The Arkansas Teaching Standards matrix for first-time licensure programs documenting how the Arkansas Teaching Standards are covered in the Drama Education program are found in *Appendix C*.

. \*iv Our programs use the TESS for Aspiring Teachers ([TESS for aspiring teachers](https://dese.ade.arkansas.gov/Files/Aspiring_TESS_Rubric_2023_November_EEF.pdf)), for our programs of study. The aspiring teacher rubric is used to assess candidate readiness across the four domains of teacher practice: (1) planning and preparation; (2) classroom environment; (3) instruction; (4) professional responsibilities. This assessment takes place at the end of the first and second semesters of residency. Teacher candidates self-assess their readiness. Mentor teachers and university supervisors assess their readiness. This creates three evaluations of the candidates’ performance relevant to the aspiring teacher rubric.

# \*v For programs approved in the past two years:

# N/A

# For all other programs not approved in the past two years:

Course syllabi listed below on Appendix XX

\*vi There have been no changes to common assessments.

# \*b. Program Partnerships and One-Year Supervised Residency

Candidates completing first-time licensure programs in May 2027 and thereafter must have completed a one-year supervised residency alongside an experienced mentor teacher in a school setting.

* + 1. [One-Year Supervised Residency Handbook - DRAFT](https://uark.box.com/s/o1dghijaf2j8ci5egz2b47w0fwjof9zl)
    2. Plan for implementing a one-year supervised residency that details the timeline and proposed 8-semester degree plan and ensures the minimum requirements are met:
       1. Our program engages candidates in substantial, quality participation in field experiences (such as observations and practicums) and supervised clinical practice (such as student teaching and internships), in the applicable licensure level and content area. This includes
          - A minimum of 18 hours a week in semester one, and a minimum of 24 hours a week in semester two with a minimum total of 270 hours for semester one and 360 hours for semester two for the yearlong internship.
          - Candidates in our programs will be placed in internship experiences that are in a variety of placements. These experiences will allow candidates to engage with students who may come from a wide range of linguistically, culturally, and academic experiences.
          - Settings adhere to requirements outlined in the current [DESE Rules Governing Educator Licensure](https://dese.ade.arkansas.gov/Files/Educator_Licensure_(Effective_6-2-22)_Legal.pdf)
       2. All clinical educators responsible for supervising candidates adhere to a high standard. They must hold a Master’s degree or higher associated with the content area or licensure area being supported. Clinical educators are trained in coaching and observation and have attended training in using the Aspiring Teacher Rubric for coaching.
       3. Verification of training in the system of support, development, and appraisal of teacher performance (e.g., TESS) has taken place each year the clinical educator is supporting candidates. Candidates have also been trained in the **Aspiring Teacher Rubric** and how to reflect on their teaching using the observation tool.
       4. Candidates in each program are provided a combination of field experiences and supervised clinical practice across the entire grade level of the license being sought. The Director of Field Placement along with the program faculty ensure that candidates are placed in the settings need to meet their grade band.

# General Requirements for Traditional Programs:

* For a candidate to enter a school setting for their clinical placement, each candidate must have completed all [required background checks](https://dese.ade.arkansas.gov/Offices/educator-effectiveness/licensure/background-checks).
* Candidates must have at least ninety hours of course credit before the start of semester one of the residency. During residency, candidates may have a maximum of 15 credit hours for each semester of residency.
* A one-year supervised residency shall include a yearlong clinical placement for a minimum of 3 days (18 hours) per week in the first semester and 4 days (24 hours) per week in the second semester. Programs may also use a semester equivalent (270 hours in the first semester and 360 hours in the second semester) for licensure areas that do not follow a traditional weekly schedule. The residency must span two consecutive semesters; Fall to Spring or Spring to Fall.
* A one-year supervised residency shall take place in a public-school classroom, including public charter classrooms or an accredited private school classroom.

# Requirements of the Traditional Educator Preparation Programs:

1. A clinical supervisor from the institution is assigned candidates based on his or her content area expertise in alignment with experience and degree requirements. The clinical supervisor should be current with all training including DESE-recognized coaching and Aspiring Teacher Rubric Training. This training is completed within the educator preparation program or attended through a DESE-approved training. The clinical supervisor supports, coaches, and trains the candidates through, but is not limited to the following:
   1. Candidates are formally observed and evaluated three times per semester (six for the year) by the clinical supervisor using the Aspiring Teacher rubric.
   2. The clinical supervisor will share observation with the candidate at the end of each observation. This information will also be shared with the mentor teacher. A feedback plan will include goals for the next observation.
2. The program will ensure the district assigns one experienced mentor teacher who is supporting no more than two total pre-service educators.   
   1. Training: Mentors will be trained to support, evaluate, and coach the candidate. Each mentor will participate in mentor training each year he or she is supporting a teacher candidate.

1. Our EPP and K-12 districts meet for two formal partnership meetings, one in the fall and one in the spring. These University Partnership meetings include all partners in Northwest Arkansas. Programs meet with school partners to discuss common assessment data. Partnership decisions are made based on data such as survey data from completers and employers as well as licensure pass rates. The University Teacher Education Board, which consists of school partner, faculty and student representatives, meets monthly to discuss program decisions.
2. A copy of the MOU signed by districts can be found in *Appendix F.* The MOU includes:
   1. Goals of partnership
   2. Responsibilities of the district
   3. Responsibilities of the EPP
   4. Joint responsibilities
   5. Timelines/Schedules for walk-throughs, meetings, and other communications
3. In addition to the requirements above, a candidate working as a Teacher of Record during a traditional internship within a requesting school district shall follow the requirements below:
   1. For a candidate to enter a school setting for their clinical placement, each candidate must have completed all [required background checks](https://dese.ade.arkansas.gov/Offices/educator-effectiveness/licensure/background-checks).
   2. Candidates must have an approved Aspiring Teacher Permit on file with DESE have met all first-time licensure requirements as referenced in [3-1.03.1 of the Licensure Rules](https://dese.ade.arkansas.gov/Files/Educator_Licensure_(Effective_6-2-22)_Legal.pdf), and received passing scores on all content area assessments required (including the stand-alone reading assessment for elementary education K-6 and special education K-12).
   3. Candidates must have at least ninety hours of course credit before the start of semester one of using the Aspiring Teacher Permit.
   4. The Aspiring teacher permit experience shall take place in a public- school classroom, including public charter classrooms with an experienced mentor teacher assigned by the district.

# c. Transition to DLT Format

1. Submit a rationale for the transition.
2. Submit a current program of study identifying the courses in the program that will be delivered totally or partially via distance learning technology.
3. Describe the methods for instructor-to-student and student-to-student interaction in the distance learning courses/modules, including synchronous (e.g., videoconferencing and chat) and asynchronous (e.g., email and discussion boards) methods.
4. Describe the assessment processes used in the courses to determine students’ achievement of intended outcomes
5. Submit syllabi for DLT courses that reflect the revised methods for interaction and assessment processes.

# Note: HLC policy requires an institution to seek HLC's prior approval if the institution plans to initiate or expand its distance education offerings. When initiation or expansion is anticipated beyond the terms of its current HLC stipulation, an institution must submit a substantive change request to HLC.

\*d. **Changes to Policies Overseeing Candidate Quality**

1. There have been no changes to entry requirements. Students are defined as teacher candidates once they have been officially admitted into their teacher education program.
2. There have been no changes to retention procedures.
3. A candidate is a successful program completer once they have graduated from their program. All candidates must follow a degree plan as well as requirements such as grade point average. The licensure officer will recommend a candidate for Arkansas licensure once the degree has conferred, and all licensure requirements are fulfilled (i.e. professional development and licensure testing).

\*5. **Transition Plan**

The transition plan for (Drama Education) is as follows:

1. Students with anticipated graduation dates of Spring 2026 or earlier will follow the current program of study.
2. Students with an anticipated graduation date of Spring 2027 will transition into the proposed program of study during the Fall 2025 semester. This transition will include enrolling in the new Teaching Residency course during Fall 2026, followed by enrolling in Advanced Teaching Residency course in Spring 2027.

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**APPENDIX A**

**Current Program of Study**

**Drama Education**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  |  | | --- | --- | --- | | **Program of Study for SEED BAT ELA/Drama** |  |  | | **Current Plan of Study** |  |  | | **Course Code/Name** | **Course Hours** |  | | **First Year** | **Units** |  | | ENGL 10103 Composition I | 3 |  | | CIED 10103 Introduction to Education | 3 |  | | THTR 12203 Introduction to Theatre | 3 |  | | THTR 10103 Musical Theatre Appreciation | 3 |  | | THTR 14203 Script Analysis | 3 |  | |  |  |  | | ENGL 10203 Composition II |  | 3 | | Science State Minimum Core with lab |  | 4 | | CIED 10003 Introduction to Technology in Education |  | 3 | | THTR 18803 Acting I for Theatre Majors |  | 3 | | THTR 13203 Stage Technology: Scenery and Lighting |  | 3 | | **Year Total** | **15** | **16** | | **Second Year** | **Units** |  | | Mathematics State Minimum Core | 3 |  | | U.S. History or Government State Minimum Core | 3 |  | | CIED 20803 Innovation and Creativity in Daily Practice | 3 |  | | THTR 23103 Fundamentals of Theatrical Design | 3 |  | | THTR 36803 Stage Management | 3 |  | | THTR 30001 Production Practicum | 1 |  | | Humanities State Minimum Core |  | 3 | | Social Sciences State Minimum Core |  | 3 | | CIED 30303 Classroom Learning Theory |  | 3 | | THTR 26803 Acting II |  | 3 | | THTR 24703 Voice and Speech for the Actor |  | 3 | | THTR 30001 Production Practicum |  | 1 | | **Year Total** | **16** | **16** | |  |  |  | | **Third Year** | **Units** |  | | Social Sciences State Minimum Core | 3 |  | | EDST 32203 American Educational History | 3 |  | | CIED 44003 Understanding Cultures in the Classroom | 3 |  | | THTR 41503 Musical Theatre Performance | 3 |  | | THTR 42303 History of the Theatre I | 3 |  | | THTR Upper Level Theatre Design course | 3 |  | | Science w/lab State Minimum Core |  | 4 | | SEED 40202 Classroom Management Concepts |  | 2 | | THTR 36503 Directing I |  | 3 | | THTR 43303 History of the Theatre II |  | 3 | | THTR Upper Level Theatre Design course |  | 3 | | **Year Total** | **18** | **15** | | **Third Year** | **Units** |  | | Social Sciences State Minimum Core ( | 3 |  | | CIED 40203 Teaching in Inclusive Secondary Settings | 3 |  | | SEED 32803 Teaching Experiences in Education | 3 |  | | SEED 40603 Disciplinary Literacies in Education | 3 |  | | THTR 47003 Theatre Education: Methods of Instruction | 3 |  | | CIED 42805 Teaching Experience |  | 5 | | THTR 47003 Theatre Education: Methods of Instruction |  | 3 | | THTR 49901 Theatre Capstone |  | 1 | | **Year Total** | **15** | **9** | | **Grand Total** | **120** |  | |  | |
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|  |  |  |

Students must complete the [State Minimum Core requirements](https://nam03.safelinks.protection.outlook.com/?url=https%3A%2F%2Fnextcatalog.uark.edu%2Fundergraduatecatalog%2Fgened%2Fstateminimum%2F&data=02%7C01%7Cagriffin%40uark.edu%7Ce4e632415f9b49eda9bf08d7f5c20b91%7C79c742c4e61c4fa5be89a3cb566a80d1%7C0%7C0%7C637248086069611524&sdata=4bJ2Oob83N8KfTkGD%2F1XG8924jwOx8pTlw8lWNAGp0s%3D&reserved=0) as outlined in the Catalog of Studies. The courses that meet the state minimum core also fulfill many of the university's [General Education requirements](https://nam03.safelinks.protection.outlook.com/?url=https%3A%2F%2Fnextcatalog.uark.edu%2Fundergraduatecatalog%2Fgened%2Fgeneraleducation%2F&data=02%7C01%7Cagriffin%40uark.edu%7Ce4e632415f9b49eda9bf08d7f5c20b91%7C79c742c4e61c4fa5be89a3cb566a80d1%7C0%7C0%7C637248086069621479&sdata=QptR3u0pvU0Z%2BDWRVEfAqIMsYNX4KXEgX2JdEJJY7Go%3D&reserved=0), although there are additional considerations to satisfy the general education learning outcomes. Students are encouraged to consult with their academic adviser when making course selections.

**APPENDIX A**

**Proposed Program of Study**

**Drama Education**

|  |  |  |
| --- | --- | --- |
| **Program of Study for SEED BAT ELA/Drama** |  |  |
| **PROPOSED Plan of Study** |  |  |
| **Course Code/Name** | **Course Hours** |  |
| **First Year** | **Units** |  |
| THTR 1223 Intro to Theatre | 3 |  |
| THTR 1313 Stage Technology | 3 |  |
| THTR 1423 Script Analysis | 3 |  |
| CIED 1013 Introduction to Education | 3 |  |
| ENGL 1013 Composition I (1 of 2) | 3 |  |
| UNIV 1001 University Perspectives | 1 |  |
| THTR 1883 Acting I for Majors |  | 3 |
| Core Social Science (1 of 3) |  | 3 |
| CIED 1003 Introduction to Technology in Education (online) |  | 3 |
| ENGL 1023 Composition II (2 of 2) |  | 3 |
| Core Natural Science w/ Lab (1 of 2) |  | 4 |
| **Year Total** | **15** | **16** |
| **Second Year** | **Units** |  |
| THTR 2313 Fund of Theatrical Design | 3 |  |
| THTR3683 Stage Speech | 3 |  |
| THTR2683 Acting II | 3 |  |
| Core U.S. Hist & Government (1 of 1) | 3 |  |
| Core Natural Science w/ Lab (2 of 2) | 4 |  |
| THTR4153 Musical Theatre Performance |  | 3 |
| THTR 3433 Stage Management |  | 3 |
| THTR 3001 Theatre Practicum |  | 1 |
| \*\*THTR Upper Level Theatre Design Course (1 of 2) |  | 3 |
| CIED3033 Classroom Learning Theory |  | 3 |
| CIED 30803 Innovation and Creativity in Daily Practice |  | 3 |
| **Year Total** | **16** | **16** |
|  |  |  |
|  |  |  |
| **Third Year** | **Units** |  |
| \*\*THTR Upper Level Theatre Design Course (2 of 2) | 3 |  |
| THTR3653 Directing | 3 |  |
| THTR 4233 Theatre History I | 3 |  |
| THTR 3001 Theatre Practicum | 1 |  |
| CIED 30303 Classroom Learning Theory | 3 |  |
| Core Social Science (2 of 3) | 3 |  |
| THTR 4333 Theatre History II |  | 3 |
| CIED 4403 Understanding Cultures in the Classroom |  | 3 |
| CIED 30203 Survey of Exceptionalities |  | 3 |
| Core Social Science (3 of 3) |  | 3 |
| Core Mathematics (1 of 1) |  | 3 |
| **Year Total** | **16** | **15** |
| **Fourth Year** | **Units** |  |
| THTR4703 Theatre Arts: Methods of Instruction | 3 |  |
| THTR 4991 Theatre Capstone | 1 |  |
| SEED 32803 Residency Seminar | 3 |  |
| SEED 32903 Secondary Education Residency | 3 |  |
| SEED 40603 Disciplinary Literacies in Education | 3 |  |
| SEED 40203 Classroom Management Concepts | 3 |  |
| THTR4713 Theatre Arts: Program Design and Leadership |  | 3 |
| SEED 42906 Secondary Education Advanced Residency |  | 6 |
| SEED 42803 Residency Advanced Seminar |  | 3 |
|  |  |  |
| **Year Total** | **16** | **9** |
| **Grand Total** | **120** |  |

Students must complete the [State Minimum Core requirements](https://nam03.safelinks.protection.outlook.com/?url=https%3A%2F%2Fnextcatalog.uark.edu%2Fundergraduatecatalog%2Fgened%2Fstateminimum%2F&data=02%7C01%7Cagriffin%40uark.edu%7Ce4e632415f9b49eda9bf08d7f5c20b91%7C79c742c4e61c4fa5be89a3cb566a80d1%7C0%7C0%7C637248086069611524&sdata=4bJ2Oob83N8KfTkGD%2F1XG8924jwOx8pTlw8lWNAGp0s%3D&reserved=0) as outlined in the Catalog of Studies. The courses that meet the state minimum core also fulfill many of the university's [General Education requirements](https://nam03.safelinks.protection.outlook.com/?url=https%3A%2F%2Fnextcatalog.uark.edu%2Fundergraduatecatalog%2Fgened%2Fgeneraleducation%2F&data=02%7C01%7Cagriffin%40uark.edu%7Ce4e632415f9b49eda9bf08d7f5c20b91%7C79c742c4e61c4fa5be89a3cb566a80d1%7C0%7C0%7C637248086069621479&sdata=QptR3u0pvU0Z%2BDWRVEfAqIMsYNX4KXEgX2JdEJJY7Go%3D&reserved=0), although there are additional considerations to satisfy the general education learning outcomes. Students are encouraged to consult with their academic adviser when making course selections.

**APPENDIX B**

**Course Alignment with ADE Content Competencies – Drama Education**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Drama, Grades 7-12** | **Course Alignment with ADE Content Competencies** | | | | | | | | | | | | | | | | |  |  |  |
|  | THTR  1223 | ThTR 1313 | THTR 1323 | THTR 1423 | THTR 1883 | THTR 2313 | THTR 3683 | THTR 3001 | THTR 2683 | THTR 3433 | THTR 3001 | THTR 4153 | THTR 3653 | THTR 3000 | THTR 4000 | THTR 4233 | THTR 4333 | THTR 4703 | THTR 4713 | THTR 4991 |
| **1. Script Writing** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 1.1 | XX |  |  |  |  |  |  |  |  |  |  |  |  | XX |  |  |  | XX | XX | XX |
| 1.2 | XX |  |  |  |  |  |  |  |  |  |  |  |  | XX |  |  |  | XX | XX | XX |
| **2. Acting** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2.1 | XX |  |  |  | XX |  | XX |  | XX |  |  | XX | XX | XX | XX |  |  | XX | XX | XX |
| 2.2 | XX |  |  |  | XX |  | XX |  | XX |  |  | XX | XX | XX | XX |  |  | XX | XX | XX |
| 2.3 | XX |  |  |  | XX |  | XX |  | XX |  |  | XX | XX | XX | XX |  |  | XX | XX | XX |
| 2.4 | XX |  |  |  | XX |  | XX |  | XX |  |  | XX | XX | XX | XX |  |  | XX | XX | XX |
| 2.5 | XX |  |  |  | XX |  | XX |  | XX |  |  | XX | XX | XX | XX |  |  | XX | XX | XX |
| **3. Design and Production** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 3.1 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.2 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.3 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.4 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.5 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.6 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.7 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.8 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| 3.9 | XX | XX | XX |  |  | XX |  | XX |  | XX | XX |  | XX | XX | XX |  |  | XX | XX | XX |
| **4. Directing** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 4.1 | XX |  |  |  | XX |  |  |  | XX |  |  | XX | XX |  |  |  |  | XX | XX | XX |
| 4.2 | XX |  |  |  | XX |  |  |  | XX |  |  | XX | XX |  |  |  |  | XX | XX | XX |
| 4.3 | XX |  |  |  | XX |  |  |  | XX |  |  | XX | XX |  |  |  |  | XX | XX | XX |
| 4.4 | XX |  |  |  | XX |  |  |  | XX |  |  | XX | XX |  |  |  |  | XX | XX | XX |
| 4.5 | XX |  |  |  | XX |  |  |  | XX |  |  | XX | XX |  |  |  |  | XX | XX | XX |
| 4.6 | XX |  |  |  | XX |  |  |  | XX |  |  | XX | XX |  |  |  |  | XX | XX | XX |
| **5. Research** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 5.1 | XX |  |  | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 5.2 | XX |  |  | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| **6. Comparing and Integrating Art Forms** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 6.1 | XX | XX | XX | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 6.2 | XX | XX | XX | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 6.3 | XX | XX | XX | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 6.4 | XX | XX | XX | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 6.5 | XX | XX | XX | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 6.6 | XX | XX | XX | XX | XX | XX |  |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| **7. Analyzing, Critiquing, and Construction Meanings** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 7.1 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.2 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.3 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.4 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.5 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.6 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.7 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 7.8 | XX | XX | XX | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| **8. Understanding Context** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 8.1 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 8.2 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 8.3 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 8.4 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 8.5 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 8.6 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 8.7 | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| **9. Incorporate Disciplinary Literacy** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 9.1 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.2 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.3 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.4 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.5 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.6 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.7 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.8 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.9 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.10 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.11 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.12 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.13 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.14 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.15 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.16 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.17 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |
| 9.18 | XX |  |  | XX | XX | XX | XX |  | XX | XX |  | XX | XX | XX | XX | XX | XX | XX | XX | XX |

**Appendix C**

Arkansas Teaching Standards Matrix

|  |
| --- |
| **Drama Education 7-12** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Standard #1 Learner Development** | CIED 1013 | CIED 1003 | CIED 2083 | EDST 3223 | CIED 3033 | CIED 4403 | CIED 4023 | CIED 4285 | SEED 4022 | SEED 3283 | SEED 4063 | THTR 4703 | THTR 4713 |
| 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 |  |
| 2 (b) | x | x |  |  | x | x | x | x | x | x | x | x |  |
| 2 (c) | x | x |  |  | x | x | x | x | x | x | x | x |  |
| 2 (d) | x | x |  |  | x | x | x | x | x | x | x | x |  |
| 2 (e) | x | x |  |  | x | x | x | x | x | x | x | x |  |
| 2 (f) | x | x |  |  | x | x | x | x | x | x | x | x |  |
| Essential Knowledge |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 2 (g) | 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* |
| 10 (b) | *x* |  | *x* | *x* |  | *x* |  | *x* |  | *x* |  |  | *x* |
| 10 (c) | *x* |  | *x* | *x* |  | *x* |  | *x* |  | *x* |  |  | *x* |
| 10 (d) | *x* |  | *x* | *x* |  | *x* |  | *x* |  | *x* |  |  | *x* |
| 10 (e) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (f) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (g) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (h) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (i) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (j) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (k) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| Essential Knowledge |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10 (l) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (m) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (n) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (o) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| Critical Dispositions |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 10 (p) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (q) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (r) | x |  | x | x |  | x |  | x |  | x |  |  | x |
| 10 (s) | x |  | x | x |  | x |  | x |  | x |  |  | x |

**APPENDIX D**

**Syllabi and Course Descriptions**

**INTRODUCTION TO EDUCATION**

CIED 10003: Introduction to Education: Lecture and Practicum University of Arkansas College of Education and Health Professions Department of Curriculum and Instruction

Class Dates and Times: Thursdays 8:35-11:35am Peabody Hall 309

**Instructor:** Dr. Jennifer Beasley **Email**: [jgbeasle@uark.edu](mailto:jgbeasle@uark.edu)

**Phone:** 479-575-6195

**REMIND Class Link:** https:[//www.remind.com/join/cied1013c](http://www.remind.com/join/cied1013c)

**Student Hours:** Mondays, 1:00pm – 3:00pm – *Other times are by appointment*

You are Invited! You do not have to wait until there is a problem to access me during student hours. Feel free to stop by just to say hello or ask a question. Join me for a one-on-one conversation or if you are more comfortable, bring a friend.

1. **COURSE DESCRIPTION:** Introduction to Education integrates psychological, sociological, and philosophical foundations of education with concurrent involvement in field experiences. It encourages prospective teachers to become reflective practitioners by emphasizing the 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 of field experience designed to give prospective teachers an opportunity to observe and 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 the 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 (virtual or face-to-face, depending on the current university/district recommendations), and six hours come from alternative settings as explained under “Additional Observations” of this syllabus.
2. **REQUIRED TEXTBOOK**:

The book for this course represents foundational information on education. In addition to this text, other articles and texts will be provided via Blackboard.

INTRODUCTION TO EDUCATION by Dr. Jennifer Beasley and Dr. Myra Haulmark.

A person with long hair wearing a blue shirt

Description automatically generated A person with blonde hair

Description automatically generated

Jennifer Beasley, Ed.D. Myra Haulmark, Ed.D.

This text is an open resource textbook and will be provided through the Blackboard Course. Link: https://uark.pressbooks.pub/introductiontoeducation/

1. **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.
2. **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)
   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)
   4. Delineate the predominant issues and social trends confronting contemporary education and the educational profession, including diversity and multiculturalism. (InTASC 3, 9, 10)
   5. Discuss teaching as a profession, including professional ethics. (InTASC 9, 10)
   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)
   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)
   12. Discuss teaching as a profession, including professional ethics. (InTASC 9, 10)
   13. Describe the role of the law in education with an emphasis on the rights and responsibilities of teachers and learners. (InTASC 9)
   14. Analyze the impact of recent research and selected trends upon current and future practices of educators. (InTASC 4, 5)
3. **CLASSROOM EXPECTATIONS AND COURTESIES:**

Respect for Diversity

It is my intent that students from all diverse backgrounds and perspectives be well served in this course. It is my intent to present materials and activities that are respectful of gender, sexuality, disability, age, socioeconomic status, ethnicity, race, faith/beliefs, and culture. Your suggestions are encouraged and appreciated.

If you feel like your performance in the class is being impacted by your experiences outside of class, please don’t hesitate to talk with me. I want to be a resource for you. I (like many people) am still in the process of learning about diverse experiences, perspectives, and identities. If something is said in class (by anyone, including me) that makes you feel uncomfortable, please talk to me about it.

(excerpted and modified from Brown University https://brown.edu/sheridan/teaching-learning- resources/inclusive-teaching/statements )

|  |  |
| --- | --- |
| **Expectations of Student** | **Expectations of Professor** |
| Please follow all university guidelines when physically present on campus | Keep expectations and assignments clear and up-to-date on the Blackboard course |
| During the discussion, please honor other contributors and be prepared to contribute yourself | Use timely feedback |
| Always be respectful and courteous to other students and teachers during class. Inappropriate, offensive or threatening comments will not be tolerated. | Be respectful and courteous and try to answer questions in a timely manner |
| Be professional! | Be professional! |

1. **COURSE REQUIREMENTS:** *A good rule of thumb is for every hour we spend in class, we will take one-two hours outside of class.*
2. TECHNOLOGY: This class will be taught as an in-person class. There will be times when the class will use laptops for assignments. Many assignments require access to Blackboard in order to submit required assignments. The class will also use ***Remind*** as a way to text questions and receive reminders throughout the course.
3. READINGS: This class will use an Open Access Textbook. Students will need to be able to access the text and articles online.
4. ARTICLE CRITIQUES: This requirement involves reading and critiquing **two** 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). In order to be current in the field of education, articles should be **less than ten** years old. Specific instructions for formating 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.

1. Philosophy of Education Statement: Each student will write a formal Philosophy of Education statement 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. This is an important piece in an educational portfolio. Some questions this statement might answer are:
   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 is current research? What of my personal experiences?
2. ICE BREAKER / COOPERATIVE CHALLENGE: Each student will present a short 5-10 minute ice breaker or cooperative challenge for class engagement. The activity should be new, presented with clear instructions, and engaging. The goal of the activity is to create a classroom community and build connections while providing future teachers with a toolbox of future activities. Please refer to the presentation rubric for more details.

Additional Assignments

* 1. Project Final
  2. Weekly Quizzes
  3. Membership to Educators Rising RSO
  4. Attendance
  5. In Class Reflections and Assignments

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: 2 assigned at 35 points each
2. Project Final: 75 points each
3. Philosophy Statement/Portfolio: 100 points
4. Weekly Quizzes: 10 or more at 10 points each
5. In Class Reflection: 8 or more at 10 points each – completed via FlipGrid
6. Class Engagement Activity: 25 points
7. Reflection Paper from the four scheduled video observations: 120 points
8. Completed online documents reflecting on 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. 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.](http://provost.uark.edu/245.php) The APA guidelines for citations can be found online through OWL at: <http://owl.english.purdue.edu/>

1. **INCLEMENT WEATHER**: All classes are canceled when the university is closed. For the university weather policy, please see <http://safety.uark.edu/inclement-weather/>
2. **ATTENDANCE POLICY AND LATE WORK POLICY:**

“Student absences resulting from illness, family crisis, university-sponsored activities involving scholarship or leadership/participation responsibilities, jury duty or

subpoena for a 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 which means that if you miss a class, it is like missing 2-3 class periods (Tue/Thur or M/W/F class). Active participation in the course is essential and expected. Repeated tardiness could result in a loss of participation points. Students missing more than 3 classes will be advised to withdraw and take the course at another time. Please talk to me about your absences.

**Makeup Policies**: You must contact the instructor **BEFORE** the assignment is due if extraordinary circumstances occur.

**IX: STUDENTS WITH LEARNING DISABILITIES**

I understand that learning differences are the unique and individual ways in which some people process new information. I want to create an inclusive classroom where all students are respected, and their learning needs are met. If you know that you have a learning difference or suspect you have a learning difference, please contact the Center for Educational Access for more information about eligibility for support services.

Phone: 479-575-3104

Campus Location: ARKU 209 Web: [http://cea.uark.edu](http://cea.uark.edu/)

If you are eligible for services, CEA will notify me right away of needed accommodations and I will meet with you one-on-one to discuss a success plan for the semester.

1. **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 the 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.

1. **INFORMATION ON THE ADDITIONAL 6 OBSERVATION HOURS**

In addition to the observations in the class, 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: https://forms.gle/QAY48CQA8Zbsi7mDA and are to write a two-page reflection summary regarding these additional observations and upload it on the form. The reflection summary should focus on what was learned during these observations that occurred outside of the regularly scheduled observations.

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 Inservice Meeting (a letter of introduction from your professor is available on Blackboard).

The types of observation choices are listed below—they may be face-to-face or virtual. 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.

1. School Board meeting (Count up to one hour)
2. Faculty meeting \* (Count up to one hour)
3. Teacher In-service \* (Count up to one hour)
4. Other professional meetings with prior approval from your Instructor (count up to one hour)

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

1. Special Education\*
2. English as a Second Language (ESL)\*
3. Gifted and Talented\*
4. Reading Recovery (elementary schools)\*
5. Reading Specialist\*
6. Speech/Hearing Impaired Specialist\*
7. Regular Classrooms\*
8. Head Start or Preschool\* (Elementary, Art, Music, and P.E. Majors only)
9. Lunchroom/playground\*

Extracurricular Activities (all public schools, not college) You may choose up to 2.

1. Athletic practice\* (count up to 2 hours)
2. Music/choir practice\* (count up to 2 hours)
3. Drama practice\* (count up to 2 hours)
4. Athletic contests (limit of 1 and may count up to 2 hours)
5. Performances (Count up to 1 hour for each observed)
6. Special Assemblies\* (Count up to 1 hour)
7. Field Trips\* (Count up to 2 hours)
8. **PROFESSIONALISM**:
9. 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.
10. Please leave your phone in your car, or in your pocket, they should not be out during the observation.
11. All public schools are tobacco-free/drug-free/weapon-free zones---this included all school property, even the parking lot.
12. Please be aware of your language, as we will be with younger audiences.
13. We will specifically go over what professionalism includes in class prior to our first observation.

**CLASS SCHEDULE (Thursday Class)**

|  |  |
| --- | --- |
| **DATE** | **TOPICS/ASSIGNMENTS** |
| August 25 (1) | Welcome - Intro to Education and the practicum program expectations Introduction to Course – Introduce and review the syllabus.  Assignment:  READ: Chapter 1 Why Teach? |

|  |  |
| --- | --- |
|  | COMPLETE: Chapter 1 Quiz  Complete weekly reading and quiz by Wednesday, August 31 by 11:59 pm  via Blackboard |
| September 1  (2) | Topic: What is the Purpose of School?  Discuss school observations and reflection paper.  *Model watching an online lesson*  Assignment:  READ: Chapter 2 What is the Purpose of School? COMPLETE: Chpt 2 Quiz  Complete weekly reading and quiz by Wednesday, September 7 by 11:59 pm via Blackboard. |
| September 8  (3) | Topic: Who are Today’s Students? Participate in Case Scenarios  Assignment:  READ: Chapter 3: Who are today’s students?  COMPLETE: Chpt 3 Quiz by Wednesday, September 14 by 11:59 pm via  Blackboard |
| September 15  (4) | **1st observation at Lakeside Junior High**  Assignment:  Complete school visit reflection paper and notes by September 21 by 11:59 pm via Blackboard. |
| September 22  (5) | Topic: Reflect on school observation. Discuss the needs of today’s students.  Review Observation guidelines.  Assignment:  READ: Chapter 4: How do social issues affect students? COMPLETE: Chapter 4 Quiz  Complete weekly reading and quiz by Wednesday, September 28 by  11:59 pm via Blackboard. |
| September 29  (6) | **2nd Observation at Lakeside Junior High**  Assignment:  READ: Chapter 5: What is an Educational Philosophy  COMPLETE: Chapter 5 Quiz by Wednesday, October 5 by 11:59 pm via Blackboard.  Complete video reflection paper and notes by Wednesday, October 6 by  11:59 pm via Blackboard. |

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| October 6 (7) | Topic: Philosophies of Education  Discuss article critiques and expectations  Assignment:  READ: Chapters 6: Excellence or Equity…Which is More Important? COMPLETE: Quiz, Chapter 6 by Wednesday, October 12 by 11:59 pm via Blackboard |
| October 13 (8) | Topic: Excellence or Equity in Education  READ: Chapter 7: What are the Ethical and Legal Issues in Schools? COMPLETE: EdPuzzle Quiz, Chapter 7 by Wednesday, October 19 by 11:59 pm via Blackboard  Complete article critique #1 by Wednesday, October 26 by 11:59 pm via  Blackboard. |
| October 20 (9) | Topic: Ethical and Legal Issues in Schools Professional Learning Communities Format  Assignment:  READ: Chapter 8: What is Taught?  COMPLETE: Quiz, Chapter 8 by Wednesday, October 26 by 11:59 pm via  Blackboard |
| October 27  (10) | **3rd observation at Jim Rollins School of Innovation**  Assignment:  Complete school visit reflection paper and notes by November 2 by 11:59  pm via Blackboard. |
| November 3  (11) | **4th observation at Jim Rollins School of Innovation**  Assignment:  COMPLETE: Complete school visit reflection paper and notes by  November 9 by 11:59pm via Blackboard. |
| November 10  (12) | Topic: What is Taught?  Assignment:  READ: Chapter 10: What Makes an Effective Teacher?  COMPLETE: Chapter 10 Quiz by Wednesday, November 16 by 11:59 pm via Blackboard  *\*Bring “Effective Teacher” bag to class.* |
| November 17  (13) | Topic: What is an effective teacher?  Assignment:  READ: Chapter 9: What is a positive classroom environment?  COMPLETE: Chapter 9 quiz by Wednesday, November 30 by 11:59 pm via Blackboard  Complete Article Critique #2 by Wednesday, November 30 by 11:59 pm  via Blackboard |

|  |  |
| --- | --- |
| November 24  (14) | **Thanksgiving Break** |
| December 1  (15) | Topic: What is a positive classroom environment?  Assignment:  READ: Chapter 11: What can a new teacher expect?  Submit all flex hour documentation and reflection by December 7 by 11:59 pm via Blackboard.  Complete the Philosophy paper by December 7 by 11:59 pm via  Blackboard. |
| December 8  (16)  Flex Hours Due | Topic: The New Teacher Topic: Educational Reform  Assignment:  Final Project is due by December 15 by 10:00 am via Blackboard. |
| **December 15** | **Final Project Due – FINALS December 15 by 10:00am** |

**University of Arkansas, College of Education and Health Professions**

**Department of Curriculum and Instruction**

**I. Program Affiliation: Special Education**

**Course Number and Title:** CIED 30203 - Survey of Exceptionalities

**Catalog Description:**

A survey of the characteristics of students with exceptional needs. Reviews the definitions of exceptionalities, learning and behavior characteristics of individuals with exceptionalities and the legal basis for the education of persons with exceptionalities in both elementary and secondary schools.

**Prerequisites:** [CIED 1013](https://catalog.uark.edu/search/?P=CIED%201013), or [MUED 2012](https://catalog.uark.edu/search/?P=MUED%202012), or [AGED 1123](https://catalog.uark.edu/search/?P=AGED%201123), or [PSYC 2003](https://catalog.uark.edu/search/?P=PSYC%202003).

**II. Broad Learning Objectives**

* Describe the different categories of exceptionality
* Explain the strengths and needs of students across exceptionalities
* Identify practices to promote desired outcomes for students with exceptionalities
* Describe the legal requirements related to education of individuals with exceptionalities in elementary and secondary schools.

**III. Course Objectives**

Listed below are the course objectives and their alignment across the [CEC Standards of Initial Preparation](https://exceptionalchildren.org/standards/initial-special-education-preparation-standards) and the [High Leverage Practices](https://highleveragepractices.org/).

* Explain the law and regulations governing the provisions of educational services to individuals with exceptionalities. (CEC Initial Preparation Standard 6; HLP 2, 5, 6)
* Determine role and responsibility in the development and implementation of educational programs for students with exceptionalities. (CEC Initial Preparation Standard 6; HLP 1, 2, 3, 4, 5, & 6))
* Describe the categories of exceptionality. (CEC Initial Preparation Standard 1; HLP 4)
* Describe the learning and behavior characteristics of individuals with exceptionalities. (CEC Initial Preparation Standard 1; HLP 4)
* Explain examples of appropriate instructional and environmental interventions and/or modifications across exceptionalities. (CEC Initial Preparation Standard 2 & 5; HLP 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22)
* Identify barriers to providing educational services to individuals with exceptionalities of varying ages, cultures, and diverse backgrounds. (CEC Initial Preparation Standard 1, 4, & 5; HLP 1, 3, 4, 5, 6, 10, 11, 12, 13, 20)
* Describe appropriate use of technology for individuals with exceptionalities.  (CEC Initial Preparation Standard 5; HLP 19)
* Examine personal beliefs and values related to the knowledge base in the education of individuals with exceptionalities. (CEC Initial Preparation Standard 6 & 7)
* Define the role and function of the Council on Exceptional Children (CEC) Code of Ethics in the education of students with exceptionalities and values related to the knowledge base in the education of individuals with exceptionalities. (CEC Initial Preparation Standard 6; HLP 1, 2, 3 )

**IV. Lessons**

**Lesson One: Introductory Activities**

**Objectives**

After completing this lesson, you will be able to:

* Describe educator responsibilities related to mandated reporting.
* Apply person first language when discussing individuals with disabilities

**Lesson Two: Evolution of Inclusion**

**Objectives**

After completing this lesson, you will be able to:

* Describe the history of special education services (1)
* Discuss the meaning and importance of inclusion (1)
* Identify the critical elements of inclusive contexts (1)
* Identify the different environments in which students can receive services (1)
* Identify teacher’s role in provision of services (3)

**Lesson Three: Individual Education Plan & Section 504 of the Rehabilitation Act**

**Objectives**

After completing this lesson, you will be able to:

* Describe services available to students with exceptionalities (2)
* Discuss the steps of the IEP process (2)
* Distinguish between Section 504 & IDEA (2)

**Lesson Four: Students with Learning Disabilities**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with learning disabilities (4, 5)
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with learning disabilities (6)

**Lesson Five: Students with Emotional/Behavioral Disorders**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with emotional/behavioral disorders
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with emotional & behavioral disorders

**Lesson Six: Students with Intellectual Disabilities**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with intellectual disabilities
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with intellectual disabilities

**Lesson Seven: Students with Attention Deficit/Hyperactivity Disorder**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with attention deficit & hyperactivity disorder
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with attention deficit & hyperactivity disorder

**Lesson Eight: Students with Autism**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with autism
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with autism

**Lesson Nine: Students with Speech and Language Disorders**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with speech and language disorders
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with speech & language disorders

**Lesson Ten: Students with Sensory Impairments**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with sensory impairments
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with sensory impairments

**Lesson Eleven: Students with Low Incidence Disabilities**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with low incidence disabilities
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with low incidence disabilities

**Lesson Twelve: Students At Risk**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students at risk
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students who are at risk

**Lesson Thirteen: Students with Special Gifts and Talents**

**Objectives**

After completing this lesson, you will be able to:

* Describe the characteristics of students with special gifts and talents
* Explain examples of appropriate instructional and environmental interventions and/or modifications for students with special gifts and talents

**Lesson Fourteen: Teaching Students in Early Childhood Settings**

**Objectives**

After completing this lesson, you will be able to:

* Describe supports for learners in early childhood learning settings.
* Identify different elements of inclusive early childhood classroom environments

**Lesson Fifteen: Secondary Education and Transition Services**

**Objectives**

After completing this lesson, you will be able to:

* Describe supports for learners in secondary education settings.
* Identify different steps of the transition planning process
* Describe the role of the teacher in securing transition-related services and supports

**V. Assignments and Grading Scale**

**1. Self-Introduction**

**Total Points: 20**

The purpose of this assignment is to introduce yourself and learn more about your peers

**2. First Person Language Quiz**

**Total Points: 10**

The purpose of this assignment is to build your knowledge related to first person language and role as a mandated reporter

**3. Mandated Reporter Training**

**Total points: 10**

The purpose of this assignment is to build your knowledge related to your role in protecting children and youth as a mandated reporter.

**4.  Three Asynchronous Discussion Groups**

**Total Points: 30 (10 points each)**

Over the course of the semester, you will participate in three discussion groups. For each discussion, you will be assigned to a group and given a prompt or series of questions to respond to. To earn your points, you will post an original response to the prompt and comment on three peers' posts.

**5. Eight Mini-Assignments**

**Total Points: 80 (10 points each)**

Over the course of the semester, you will complete eight mini-assignments. These assignments are aligned with the content presented in the lessons and aim to extend your knowledge related to providing services or supports to individuals with exceptionalities. Please be sure to review the rubric for each assignment prior to submission.

**6. Three Collaborate Sessions**

**Total Points: 150 (50 points each)**

Throughout the semester, there will be three collaborate sessions held. The purpose of these sessions is to review and discuss content presented across each lesson in order to build better understanding. Prior to attending the session, you will be expected to complete the collaborate session discussion guide.

**7. Interview with a Family of Child with Disability or Adult with Disability\*\***

**Total Points: 150**

For this assignment, you will be interviewing the family of an individual with a disability or an adult with a disability. This assignment is meant to expand your understanding of the experiences of individuals with disabilities, the supports currently in place, and the opportunities that remain.

**8. Community-Based Field Experience\*\***

**Total Points: 150**

For this assignment, you will be volunteering for a minimum of 10 hours with an organization providing services to persons with disabilities. This purpose of this assignment is to expand your experiences with individuals with disabilities and the organizations that serve them. During this experience, you will be responsible for keeping a journal to reflect on your activities. Additionally, you will create a presentation to share the impact of your volunteer experience with your peers.

**Total Points: 600**

**\*\*Failure to complete the field experience assignments will result in failure of the course.**

**Grading Scale I**

| Letter | Points | Percent |
| --- | --- | --- |
| A | Points: 537-600 | 90-100% |
| B | Points: 477-536 | 80-89% |
| C | Points: 417-476 | 70-79% |
| D | Points:357-416 | 60-69% |
| F | Points 0-357 | 59.99% and Below |

Note.

All written assignments are to be prepared on a computer and submitted in a Microsoft Word (.doc or .docx). Typos, misspellings, and grammar errors will result in a lower grade. Use people-first language. Avoid language that is sexist, culturally biased, reinforcing of stereotypes or offensive to person with disabilities. For your written assignments, use Times or Times New Roman 12 font with 1-inch margins and double spacing. The Publication Manual of the American Psychological Association (6th ed.) format is to be used when citing materials both in-text and in the reference list.

**HINT**: Retain a personal copy of your field experiences since they will not be returned to you

**VI. Technology & Communication**

* 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.
* In this class our official mode of communication is through uark.edu email and Blackboard Announcements. 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
* **Blackboard Learn** is the Learning Management System (LMS) platform used to provide teacher education candidates with the materials and information needed to participate asynchronously in this online course [Click image to go to the UofA Blackboard Login].
* Candidates can view the course via their smart phones, iPads, computers, etc using Blackboard Mobile
* Interactive Tools in Blackboard have been used to provide external links to content including YouTube Video content
* The [University of Arkansas Distant Education Library and the Mullins Library](http://libinfo.uark.edu/) provide candidates with peer-reviewed materials and books within the field of special education, education philosophy, and pedagogy.
* **myCoursEval** is used for end of course evaluations and are completed online to ensure complete confidentiality

**VII. 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' at <http://honesty.uark.edu/policy/index.php>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor."

**VIII. Accommodations**

Students with disabilities requesting reasonable accommodations must first register with the Center for Academic 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.

**IX. Academic Appeals**

Undergraduate students who wish to seek further review of an academic or non-academic decision or action by the University or a University employee (in an official capacity) that the student contends was in violation of written campus policies, or constitutes unfair or unequal application of such policies, should first seek to resolve such concerns through informal discussions.   In particular, grievances regarding academic matters should generally begin with informal discussions with the student’s instructor or with the faculty member supervising a course.  If such informal discussions do not reach a satisfactory resolution, then the student may pursue a grievance following the steps [in this student grievances and appeals policy.](https://catalog.uark.edu/undergraduatecatalog/academicregulations/studentacademicappeals/)

**X. 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 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. Review the Computing Code of Conduct because sending spam or inappropriate emails are part of classroom behavior if the class email list is used. Inappropriate behavior can result in possible removal from the class and /or disciplinary action as per the student handbook.

**XI. 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.

**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](http://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.

Students in special education classes should use discretion in making the decisions concerning their personal safety. Online classes are generally not impacted by the weather, but faculty may not be available when weather is an issue. Therefore, an awareness of the on campus "Inclement Weather Policy" may be helpful and is, therefore, included in the syllabus.

* See the inclement weather information at [uark.edu](http://uark.edu/). Call 479-575-7000 or the University switchboard at 575-2000 for recorded announcements about closings.
* Check voice email for announcements
* Listen to KUAF Radio, 91.3 F< or other local radio and television stations for announcements
* Contact your supervisor or instructor

**XII. Course Resources**

Mullins Library

University General Access Computer Laboratories

**XIII. Required Textbook**

Smith, T., Polloway, E., & Taber-Doughty, T. (2020). Teaching students with special needs in inclusive settings (8th ed.). Pro-ED.

**Classroom Learning Theory (CIED 30303 & 30303H ) Fall 2023**

Course Information

Course: Classroom Learning Theory (CIED 30303-003 *and* 30303H-001)

Day/Time/Location *Sec 003:* Monday, Wednesday, & Friday 8:35-9:25

Peabody Hall 0206 (PEAH 206)

Sec. 001: Tuesday/Thursday 11:00-12:15

Peabody Hall 0127 (PEAH 127)

Instructor Information

Professor: Peggy Ward, PhD (*she/her*) Contact Information: Email: [pdward@uark.edu](mailto:pdward@uark.edu) Office Hours & Location: By Appointment

Office: UAteach (UTCH) 946 W. Clinton Dr.

**Course Description and Requirements**

**Textbook & Readings**

*Recommended Textbooks:*

* Woolfolk, A. (2013) *Educational psychology* (14th ed). Boston: Pearson.
* \*National Research Council. 2000. [*How People Learn: Brain, Mind, Experience, and*](https://nap.nationalacademies.org/catalog/9853/how-people-learn-brain-mind-experience-and-school-expanded-edition)[*School: Expanded Edition*](https://nap.nationalacademies.org/catalog/9853/how-people-learn-brain-mind-experience-and-school-expanded-edition). Washington, DC: The National Academies Press. <https://doi.org/10.17226/9853>.
* \*National Research Council. (2018). [*How people learn II: Learners, contexts, and*](https://nap.nationalacademies.org/catalog/24783/how-people-learn-ii-learners-contexts-and-cultures)[*cultures*](https://nap.nationalacademies.org/catalog/24783/how-people-learn-ii-learners-contexts-and-cultures). The National Academy Press. <https://doi.org/10.17226/24783>[.](https://www.nap.edu/catalog/24783/how-people-learn-ii-learners-contexts-and-cultures)
* Additional readings (i.e. articles, websites, etc.) will be made accessible through Blackboard.

\*The NRC textbooks listed above are available for free on the [National Academies Press](https://www.nap.edu/topic/) website.

**Course Management Software**

* *Blackboard* provides the home base for this course. Course documents will be provided there.
* *Google Drive*. Create your own Google Drive account to be able to create and share Google documents with your instructor and peers. *If you are not already using Google Drive, contact me early, so I can help you learn to use Google documents. It isn’t hard, but it does have a learning curve. It will be worth the trouble.*

**Course Description**

A survey of major theories of human development and learning with special emphasis on implications for the educational setting. This is a core course for several educational licensure/degree programs.

It is designed to introduce the preservice teacher to the learner, learning process, and subsequent implications for teaching learners more effectively. Developmental and learning theories, their cultural

and sociopolitical influences, and the implications of these theories and their influences for education are explored. Students will also discover that effective teaching practices are guided by theories of how people learn. FYI, *you will also learn a ton about yourself, and your effective/ineffective study habits, and how to make learning more accessible for everyone! Y’all, I love this stuff, and believe you will too!*

**Course Objectives**

At the conclusion of this course, students will have demonstrated knowledge of and abilities to do the following:

* Compare and contrast different theoretical positions on teaching and learning
* Describe contemporary learners along a continuum of characteristics (e.g. socioeconomic status, ethnicity, language, gender, ability levels, etc) and discuss the implications of these characteristics for teaching and learning.
* Identify the diverse factors (social and emotional, cultural, contextual, biological, physical, familial, etc) that affect learning, and discuss the implications of these factors on educational practices.
* Recognize and articulate how personal philosophies and preferences for learning influence educational practices.
* Apply research to inform development as learners and instructional designers.
* Articulate various standards for knowing and understanding content, and articulate the implications of these standards for assessment.
* Reflect on and relate classroom observations with theoretical concepts discussed in class.
* Demonstrate awareness of the [Foundations of Reading Competencie](https://drive.google.com/file/d/17aO2cgQPUDb6QCujmNx2E8-8WU1DH-FY/view)s
* *Overall, you should be very thoughtful about and be able to justify your beliefs about learning using things we learn in this course. You will be proud of what you learn this semester!)*

**Honors’ Addendum (CIED 3033H): Honors Classroom Learning Theory Research Project**

Students enrolled in the Honors section of Classroom Learning Theory are responsible for completing a research project and presenting their findings to the class. See the [Honors Addendum to CIED](https://docs.google.com/document/d/1mJ96G8yUjDghvRonnGorYWdwLZKhOXVqvzKHccnSGQE/edit?usp=sharing) [3033H](https://docs.google.com/document/d/1mJ96G8yUjDghvRonnGorYWdwLZKhOXVqvzKHccnSGQE/edit?usp=sharing) for more details including deadlines.

**Instructional Methods & Independent Work**

A social constructivist approach to teaching and learning is employed in this class so students develop their own meaning and knowledge structures through experiences and interactions with others. *(Don’t worry! You will learn a lot about what social constructivism means in this class.)* 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, high school, as college students, and analyzing activities and resources as prospective teachers. *Please talk a lot in this class to make it more fun and engaging! Ask questions to me and to your peers. Try things; challenge yourself; get out of your comfort zone; grow! If you make a mistake, good for you because you are learning! Also… because I love learning so much, I will make more mistakes than you do in this class!*

Work Outside of Class: As per [academic policy 400.40](https://provost.uark.edu/policies/120040.php), *the average student is expected to prepare for each class by engaging in a minimum of two hours of out-of-class work per week for each credit*

*hour earned.* (See what successful students do [#11](https://ecampusontario.pressbooks.pub/studyprocaff/part/successful-students-learn-independently/).) For this three hour course, students are expected to devote approximately *6* hours per week outside of class to do the following:

* Complete individual and group assignments.
* Read, analyze, and reflect thoughtfully on assigned readings
* Actively engage with your peers on the discussion board.
* Complete assigned hours of formal observations in an assigned local school (See the *Field Experiences and Reflections,* under the *Assignment Descriptions* section below, for more details about this requirement.)
* Be reflective and thoughtful observers and learners by writing observation reflections
* [Utilize active learning/ study strategies](https://www.cgs.pitt.edu/why-cgs/mccarl-center/academic-success-resources/active-study-strategies) that work

*Just a Note: I was a single mom in my college days, and life was tough at times. Communicate your needs and stresses to me. I will understand. You might feel better just knowing that I get it! Besides, I can probably help you problem-solve, and I can give you deadline extensions too if you need them.*

*See…I told you I could help!*

**Course Grades, Assignment Information, and the Semester Calendar**

This course has been designed to encourage the development of advanced instructional techniques relevant to actual classroom instruction and planning. Most assignments are designed to translate directly to the classroom teaching and learning. Larger projects in the course that will require more indepth time commitment and group work will be announced in advance. Details for these projects will be provided on separate documents.

**Grades**

Course grades are determined by students’ active participation in class as well as by their scores on individual assignments. A brief overview of course assignments and corresponding grade value are on the table below, and their descriptions are below that. *Hey, if I do my job well, so will you as long as you do the things and ask for help when you need it ( See what successful students do* [*#5*](https://ecampusontario.pressbooks.pub/studyprocaff/chapter/successful-students-ask-for-help/) *). I want to see you succeed! I mean it! You got this!*

|  |  |
| --- | --- |
| **Assignments** | **% Value** |
| **Weekly Learning Activities**   * *Class participation and active engagement* during class discussions, collaborative learning activities, exit slips, etc.   Note: Graded activities missed during class will not be recreated and can not be made up. | 30 |
| * *Homework & Discussion Board Reflections* (i.e. article readings, quality engagement on the course discussion board, presentations, and etc.) | 20 |
| **Field Experiences:** Observations and Reflections (8)  (See the [Field Experiences Observations & Reflections](https://docs.google.com/document/d/14DYvT83JqyMuPBn8Ev3kZyUpWc29Z-ZsXwJYX8qtxu8/edit?usp=sharing) Guidelines & Policies) | 20 |
| **Theory Enactment Assignment**   * [Theory Enactment Assignment (i.e. Create and teach a miini-lesson)](https://docs.google.com/document/d/1g_-vS_YVtoKYpKREYzH31IX4dzbVlJUhOp29Yj0fRMY/edit?usp=sharing)- This assignment includes multiple assignments with scaffolded due dates. | 15 |

|  |  |
| --- | --- |
| **Tests & Weekly Quizzes** (announced) | 15 |
| **Total** | **100%** |

*Grading Scale.*This course will align with the following grading scale based on total percentage:

**A**: 90-100; **B**: 80-89; **C**: 70-79; **D**: 60-69; **F**: <60

**Assignment Due Dates and Submission Guidelines**

*Due Dates & Late Work Policy:* Official due dates are located in the *Submit Assignments* folders on Blackboard. Unless otherwise stated, assignments are due by 10:00 p.m. on Saturday evenings.

Late assignments may lose 10% of their value per week. No assignments will be accepted more than two weeks after the due date (unless prior instructor approval has been given and documented in email correspondence.) If you have extenuating circumstances, *email* me in advance of the due date to (a) request an extension, and (b) specify a reasonable new date when you will submit the assignment. *BTW, extenuating circumstances could be a lot of things. Just ask if you need more time.* Deadline extensions are at the discretion of your instructor on an individual basis.

*Assignment Submission Guidelines & Technology Issues:* Unless otherwise stated, most of your assignments should be uploaded to Blackboard via a Word document (.docx). If a deadline is approaching, and you are struggling with the technology submission requirements, to avoid late point deductions, email the completed assignment to your instructor before the deadline. Get help from your instructor and then upload the document to Blackboard for full credit the next day.

*Discussion Board & Blackboard Reminders:* Blackboard sends reminders about pending due dates. However, the Discussion Board assignments are unique because they usually have staggered due dates (original posting and responses to your peers). I will set it up to remind you about the original posting deadline, but you will have to manage subsequent deadlines regarding your responses to your peers.

**Assignment Descriptions**

Specific details regarding individual assignments and official due dates will be posted on Blackboard *Weekly Agenda* and the *Submit Assignments* tab on the navigation bar. A brief overview of each category of assignment follows:

1. Weekly Learning Activities:
   * *In-Class Participation.* Face to face attendance (f2f) and active participation during class are foundational to motivation, learning, and developing more informed ideas in the contexts of multiple perspectives. Consistent attendance and active engagement (via class discussions, taking notes, readings, homework, individual and group projects, asking questions for clarification and curiosity, etc.) is expected and an important component to a course designed to help you develop into a teaching professional.

Students will also collaborate on multiple brief in-class projects, which may be assessed for credit.

* + **Most graded assignments given during class time can not be made up later.**

*Remember that word mentioned earlier in the instructional methods section above:*

*“Social constructivist” Well, it applies here! Valuable learning happens right here in the classroom as you interact with others, and it can’t always be measured by an assignment. So be present, participate, and ask questions of one another and from me. It will be worth your time, and you will be glad you did!*

* + *Homework Assignments:* In addition to active classroom engagement, students will also be required to complete multiple homework assignments independently. These assignments will be in the form of article readings, discussion board assignments, and preparation for class presentations.

1. Field Experiences and Reflections: This course is designed to introduce you to the learner and the learning process both theoretically and practically as it takes place in the classroom. You will be assigned to a specific local school campus where you will observe in at least 8 different classrooms to see how theories of learning are applied in a classroom setting. Written reflections must connect ideas discussed during class and reflect an explicit focus on the learning process, the classroom environment, and the interactions among the students, teachers, and learning materials. Your instructor will provide specific reflection prompts to guide your observations and written reflection. *This is where we connect theory to practice. When you observe in other classrooms, you will look specifically for the things we talk about in class. It really is kind of cool!*

Clear articulation, support and analysis of ideas (personal and theoretical) are required. Quality writing is integral to this process. Observe proper English, grammatical, and mechanical rules of writing. If you struggle with writing, there is help available at the University’s [Student Success Center](https://success.uark.edu/). Also communicate with your instructor and ask for help from her as well. *Be sure and read my feedback on your reflections so you can improve on future iterations of them.*

*Note: Field Experiences are a substantive part of your grade. You will need to manage your schedule throughout the semester in order to fit these in. (See what successful students do* [*#2*](https://ecampusontario.pressbooks.pub/studyprocaff/chapter/successful-students-take-responsibility/)*.) If this is a specific struggle for you, let me know so we can be creative and think about diversifying your options. Talk to me about this if it becomes an issue.*

1. Theory Enactment Assignment: At the end of the semester, you will design and teach a mini- lesson that intentionally and explicitly incorporates multiple components of the major theories we discuss in class. This project has scaffolded due dates. More information about this assignment will be provided on Blackboard. *This will be an engaging project for you!*
2. Tests & Quizzes: Although the majority of class assignments are projects and performance type assessments, there will be at least two major tests and weekly quizzes pertaining to course content, including lectures and readings. Students are encouraged to review lecture and reading notes prior to class each day.

**Semester Schedule**

The [semester schedule](https://docs.google.com/document/d/1yx-4x7CbNzBzBpV3fmMmXRJXhIaIUDtpa9vDOFFe5Io/edit?usp=sharing) is a tentative guideline of topics, assigned textbook readings, and major assignment due dates.However it is a *tentative* guide because it will change frequently depending on how much time we spend on specific topics. Check back frequently for updates. *The* ***weekly agenda***

**on Blackboard is the official schedule for daily learning events, assignments and due dates.**

The semester schedule is posted on Blackboard, and is accessible from the navigation bar.

**Course Policies and Expectations**

*Attendance:* Consistent f2f attendance and active engagement is expected. Although class materials and information will be posted on Blackboard, you are also responsible for communication and information presented during class time that may not be available on Blackboard. Additionally, multiple graded assignments will be given during class time and can not be made up. **Students must be in f2f attendance a minimum of 60% of the time in order to earn at least a C average or better.** *Remember, most of the learning happens in the classroom during class discussions. (See what successful students do* [*#4*](https://ecampusontario.pressbooks.pub/studyprocaff/chapter/successful-students-go-to-class/)*)*

*Virtual Attendance:* Virtual attendance is only an option due to extenuating circumstances, which must be communicated to your instructor 24 hours in advance of class time. When attending virtually, t**o be counted as present, students must actively participate orally and/or via the Chat box throughout the lesson without any direct instructor prompting. (Note: Just being logged does not count as attendance.)** It is the student’s responsibility to ask for instructor clarification during class or immediately afterward as needed.

*Absence Policy:* If you are absent for *any* reason, you are responsible for missed course content and meeting deadlines. Check the Blackboard *Weekly Agenda* folder for information; ask your peers to update you on missed information, and feel free to contact your instructor as well. Unannounced quizzes and interactive assignments given during class time will not be recreated, and can not be made up.

*Class Cancellation Policy*. In the event class is canceled due to an unexpected emergency, your instructor will send an email and a notification to the Remind 101 app. All students are expected to sign up for these notifications via the link posted on the Announcements on Blackboard. Students are also expected to check Blackboard for further instructions regarding required homework assignments to ensure learning continuity.

If the University closes due to inclement weather, this class may be taught via synchronous distance (virtual) instruction at the instructor’s discretion. If so, you will receive email notifications. Students should attend virtually if possible. T**o be counted as present, students must actively participate throughout class orally and/or via the Chatbox. (Note: Just being logged does not count as attendance.)** Instruction will be recorded and made available to students who do not have virtual access during the inclement weather event. Any assignments missed due to a mandated virtual class meeting can be made up without penalty as long as it is submitted within the specified due date as stated on Blackboard. Your instructor will provide more guidance as appropriate. (See the University’s Inclement Weather policy at the bottom of this document.)

*Instructional Technology.* All students are encouraged to bring a laptop to class to access course documents. Students may check out laptops and other *IT* equipment via [Information Technology](https://its.uark.edu/services.php#campus-it-resources) [Services](https://its.uark.edu/services.php#campus-it-resources). As with all teacher preparation coursework, candidates are expected to demonstrate technological competence in this course (i.e. Google applications) and other web-based applications. Google Drive will be used a lot to share and submit documents and assignments. You are

encouraged to create your own Google Drive account and create a folder specific for this class. When sharing Google documents with your instructor, always *share* your documents with the instructor so that “anyone on the Internet with this link can edit.” Also download a Word copy of your Google documents before uploading them to Blackboard and submitting them for credit. Students who struggle with using technological applications should contact [IT Services](https://its.uark.edu/communication-collaboration/file-storage/) and/or contact your instructor for additional help.

*Professional Dispositions:* At all times students are expected to demonstrate professional and appropriate dispositions considered essential to effective teachers. (See [Educator Disposition](https://docs.google.com/document/d/125V7roMYrsfUkCW6bX0eOnt2wWz9HAo3GvWPCY17O2s/edit?usp=sharing) [Assessment)](https://docs.google.com/document/d/125V7roMYrsfUkCW6bX0eOnt2wWz9HAo3GvWPCY17O2s/edit?usp=sharing). Should students fail to demonstrate these dispositions appropriately, your instructor reserves the right to contact your program coordinator and/or your advisor to elicit additional support.

*Diversity, Equity, and Inclusion (DEI).* Students of all diverse backgrounds are welcome in this course. Unique perspectives enrich the learning community. This course will address diversity considerations in the curriculum and for student engagement along a number of dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, socio-economic class, age, religion, and disability. In this course, we will have multiple opportunities to explore challenging issues and increase our understanding of different perspectives. (See what successful students do [#3](https://ecampusontario.pressbooks.pub/studyprocaff/chapter/successful-students-embrace-a-diverse-community/)). ) Although sometimes we will make mistakes in our speaking and our listening, always we will demonstrate mutual respect for one another, whatever our backgrounds, experiences or positions.

*Mental Health Concerns*: I greatly value your learning experiences in this course and in life as well. College and life is stressful for everyone.Stress and other distractions can impede learning, but sometimes you may have anxiety and stresses that are beyond your capability to manage well without some outside support to help you. If you are experiencing such issues, please do not hesitate to come see me. I will listen, and we will discuss how I can support you better. (See what successful students do [#9](https://ecampusontario.pressbooks.pub/studyprocaff/chapter/success-students-practice-mental-wellness/)). Plus, there are other resources on campus that we can talk about:

* [Counseling and Psychological Services (CAPS)](https://health.uark.edu/mental-health/index.php)
* [Hogs for Mental Health](https://mentalhealth.uark.edu/)

*Syllabus Revision Policy:* Should any changes to this syllabus be necessary or desirable, updates will be posted communicated with appropriate advance notice in class, by email, or via the Announcements on Blackboard.

**University-Wide Policies and Resources**

*Academic Support:* A complete list and brief description of academic support programs can be found on the University’s Academic Support site, along with links to the specific services, hours, and locations. Faculty are encouraged to be familiar with these programs and to assist students with finding and using the support services that will help them be successful.<http://www.uark.edu/academics/academic-support.php>

*Special Needs:* Your experience in this class is important to me. *University of Arkansas* [*Academic*](https://provost.uark.edu/policies/152010.php)[*Policy Series 1520.10*](https://provost.uark.edu/policies/152010.php) *requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have already established accommodations with the Center for Educational Access (CEA), please request your accommodations letter early in the*

*semester and contact me privately, so that we have adequate time to arrange your approved academic accommodations.*

*If you have not yet established services through CEA, but have a documented disability and require accommodations (conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical, health or temporary impacts), contact CEA directly to set up an Access Plan. CEA facilitates the interactive process that establishes reasonable accommodations. For more information on CEA registration procedures contact 479–575–3104,* [*ada@uark.edu*](mailto:ada@uark.edu) *or visit* [*cea.uark.edu.*](https://cea.uark.edu/)

*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/*](http://provost.uark.edu/)*. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.*

*Emergency Preparedness*: 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/>.

*University Inclement Weather:* Should the University officially cancel classes because of inclement weather, this class is also canceled. Campus closure will not affect assignment due dates.

For information regarding whether the university is closed for any reason use the following sources:

* Check the University’ website (uark.edu) for up-to-date closure information.
* Call 479-575-7000 or university switchboard at 575-2000 for recorded announcements about closings
* Check the NWA Online News for current closings: [http://www.nwaonline.com](http://www.nwaonline.com/)
* If you haven’t already done so, you need to sign up for the university’s RazALERT Emergency Notification System on your [RazALERT website](https://safety.uark.edu/emergency-preparedness/emergency-notification-system/).

If there is inclement weather but the University remains open, students are expected to also be in attendance. However, students who live off campus are expected to exercise their personal judgment and common sense regarding their personal safety under the circumstances and weather conditions. Email your instructor and let her know the situation. Also be sure and check your email for information from the University and your Remind 101 notifications regarding emergent situations.

When campus is closed due to inclement weather, on-campus classes will not meet in person, but classes may continue virtually using video conference software like Microsoft Teams or Zoom. (For more details, see the University’s [On-Campus Class Cancellation Due to Inclement Weather](https://safety.uark.edu/inclement-weather/) policy)

*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 other items available in the space. 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.

**Appendix D: 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](mailto:borr@uark.edu)

Peabody Hall, Room 315

Telephone: Email Dr. Orr for her cell phone number

Office hours: please email [borr@uark.edu](mailto: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](about:blank)

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 sit*e:

<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 though 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/. 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)**

1. 5.1. Goal Statement
2. 5.2. Google News
3. 5.3. Mullins Library
4. 5.4. Google Scholar
5. 5.5. Teacher Tube
6. 5.6. Quizlet
7. 5.7. Jeopardy Lab
8. 5.8. Jeopardy Game Review
9. 5.9. Magazine Cover
10. 5.10. Motivational Poster
11. 5.11. Introduction to Coding
12. 5.12. Coding – Moana: Wayfinding with Code
13. 5.13. Coding – Code with Anna and Elsa
14. 5.14. Design Your Own Business Card
15. 5.15. Using Prezi
16. 5.16. Creating a Personal Blog
17. 5.17. Blogging Boot Camp
18. 5.18. Weebly Web Page, Part 1
19. 5.18. Weebly Web Page, Part 2
20. 5.19. Survey Monkey (fall and spring semesters only)
21. 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. Email: [jgbeasle@uark.edu](mailto:jgbeasle@uark.edu)  
Phone: (office) 479-575-6195 (cell) 479-856-2535 Office Hours: Mondays 1-3:00pm  
REMIND Class Code: @cied10

1. **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)

1. **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.
2. **COMPETENCIES:** Upon completion of CIED 1013, students will be able to:
3. Describe the teaching/learning process based on observations and limited participation. (InTASC 1, 2, 3/ TESS DOMAIN 1)
4. Recognize the practical applications of philosophical concepts in the classroom. (InTASC 1, 9)
5. Reflect on personal experiences within education and recognize how personal experiences influence perceptions of education. (InTASC 9/ TESS DOMAIN 4)
6. 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)
7. Discuss teaching as a profession, including professional ethnics. (InTASC 9, 10/ TESS DOMAIN 4)
8. Identify major historical events and persons who have influenced the progression and development of American education.
9. Differentiate the various educational philosophies that undergird educational practice.
10. Explain how educational philosophies influence the choice of curriculum and classroom instructional practices, including the utilization of technology in instruction.
11. Develop a personal philosophy concerning teaching and learning. (InTASC 9, 10/ TESS DOMAIN 4)
12. Reflect on personal experiences within education and recognize their influence on one’s perception of education.
13. 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)
14. Discuss teaching as a profession, including professional ethics. (InTASC 9, 10/ TESS DOMAIN 4)
15. 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)
16. Analyze the impact of recent research and selected trends upon current and future practices of educators. (InTASC 4, 5/ TESS DOMAIN 3)
17. **COURSE REQUIREMENTS:**
18. 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.
19. 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.
20. 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:
21. Which philosophy/philosophies of education seem most in line with my own beliefs?
22. Based on my educational philosophy, what do I hope to achieve as a teacher?
23. What events or people have influenced my beliefs about education?
24. What will the learning environment of my classroom look like, based on my philosophy?
25. 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:

1. 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.
2. 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.

1. 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**

**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.

1. School Board meeting (Count up to one hour)
2. Faculty meeting \* (Count up to one hour)
3. Teacher In-service \* (Count up to one hour)
4. Other professional meetings with prior approval from your Instructor (count up to one hour)

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

1. Special Education\*
2. English as a Second Language (ESL)\*
3. Gifted and Talented\*
4. Reading Recovery (elementary schools)\*
5. Reading Specialist\*
6. Speech/Hearing Impaired Specialist\*
7. Regular Classrooms\*
8. Head Start or Preschool\* (Elementary, Art, Music and P.E. Majors only)
9. Lunch room/playground\*

Extracurricular Activities (all public schools, not college) You may choose up to 2.

1. Athletic practice\* (count up to 2 hours)
2. Music/choir practice\* (count up to 2 hours)
3. Drama practice\* (count up to 2 hours)
4. Athletic contests (limit of 1 and may count up to 2 hours)
5. Performances (Count up to 1 hour for each observed)
6. Special Assemblies\* (Count up to 1 hour)
7. Field Trips\* (Count up to 2 hours)
8. **PROFESSIONALISM**:
9. 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.
10. 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.
11. STUDENTS WITH MULTIPLE BODY PIERCINGS MAY BE ASKED TO REMOVE SOME OF THEIR JEWELRY. TATTOOS MAY NEED TO BE COVERED.
12. NO GUM CHEWING DURING THE OBSERVATIONS AND NO EATING OR DRINKING.
13. SO, WHAT IS ALLOWED? DRESS SLACKS, KHAKI PANTS, DRESS SANDALS OR SHOES, PROFESSIONAL LOOKING DRESS SHIRTS/TOPS
14. IT DOES NOT MATTER WHAT YOU SEE TEACHERS IN THE HOST SCHOOL WEARING, PLEASE ABIDE BY THE GUIDELINES.
15. ALL PUBLIC SCHOOLS ARE TOBACCO-FREE/DRUG FREE/WEAPON FREE ZONES AND THIS INCLUDES ALL SCHOOL PROPERTY, EVEN THE PARKING LOT!!!!!
16. BE AWARE OF YOUR LANGUAGE (including grammar and use of appropriate language).
17. **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.**
18. 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) | Welcome to UARK - Intro to Education and the practicum program expectations 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.  READ: Chapter 1 HOMEWORK: Quiz 1 |
| August 28 (2) | 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!  READ: Chapter 2 WATCH: Video Response assignment HOMEWORK: Chpt 2 + Video response |
| September 4 (3) | Labor Day – Class |
| September 11 (4) | 1st observation at Greenland Elementary School  READ: Chapter 3 HOMEWORK: Chapter 3 Quiz, Notes and Reflections from observations are due next week. |
| September 18 (5) | 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.  READ:  HOMEWORK: 1st Article Critique. |
| September 25 (6) | 2nd Observation at Greenland Elementary School. Notes/reflection from last week are due.  HOMEWORK: Notes and Reflections from observation are due next week. |
| Oct 2 (7) | 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.  READ: Chapter 4 WATCH: Social Emotional Development Video Response HOMEWORK: Chpt 4 Quiz |
| 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.  READ: Chapter 5 & 6 WATCH: Choose from 1 of 3 videos on literacy HOMEWORK: Chapter 5 & 6 Quiz; 2nd Article Review Due October 23 |
| October 16 (9) | FALL BREAK On Oct 16-Monday and Oct 17-Tuesday |
| October 23 (10) | SECOND ROTATION begins. Observe at Springdale High School. SECOND ARTICLE CRITIQUE DUE TODAY AND WILL SERVE AS THE MIDTERM!  HOMEWORK: Notes and Reflections from observations are due next week; Third article review |
| October 30 (11) | 2nd observation at Springdale High School. Notes/reflection from 10-26-15 due today.  THIRD ARTICLE CRITIQUE DUE TODAY! Assign **Chapter 9**  READ: Chapter 9 HOMEWORK: Quiz, Chapter 9; Notes and Reflections from observation are due next week. |
| November 6 (12) | 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.  HOMEWORK: Choice in Education, Focus Assignment |
| November 13 (13) | 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  WATCH: Choose 1 of 3 technology videos HOMEWORK: Chpt 7 Quiz; Philosophy paper rough draft |
| November 20 (14) | 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  HOMEWORK: Philosophy Papers final draft |
| November 27 (15) | 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  READ: Chapter 8 WATCH: Video Case Response HOMEWORK: Chpt 8 Quiz |
| December 4 (16) | Ethical & Legal Issues in the Classroom - Protecting yourself by maintaining a well-documented classroom. Complete final projects. (Guest Speaker) |
| 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](mailto: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  Student Choice Project | 10.00%  15.00 % | 40  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/.](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 art form 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

**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.

Text

Description automatically generated

**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):

* 1. Follow the directions of the instructor or emergency personnel
  2. 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
  3. 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
  4. 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.

**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 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' at honesty.uark.edu/policy. Students with questions about how these policies apply to a course or assignment should immediately contact their instructor.

**Course Resources**

**Primary References:** Danielson, C. (2013). *Enhancing professional practice: A framework for teaching*. (2nd Ed.) Alexandra, 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**

1. Professional Standards
   1. Danielson’s Framework for Teaching

<http://dese.ade.arkansas.gov/public/userfiles/HR_and_Educator_Effectiveness/TESS/Smart_Card.pdf>

* 1. Arkansas Teacher Standards

<http://dese.ade.arkansas.gov/public/userfiles/HR_and_Educator_Effectiveness/Educator_Prep/Arkansas_Teaching_Standards_2012.pdf>

* 1. 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>

* 1. 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>

1. University Libraries
2. Professional journals and books
3. Public libraries
4. Internet sources
5. Partnership School/Mentor and Collaborative Teachers
6. Colleagues
7. Professors
8. Principals and other school district administrators
9. 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](http://health.uark.edu/caps.php%20or%20call%20479.575.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](mailto: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.

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**.

1. **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 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**.
2. **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**.
3. **Exams:** There are three exams. The exam experience is a learning tool that gives students a better understanding of how learning occurs.
4. **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 200

***TOTAL 1000***

Grading Scale: Points Grade

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/](https://exchange.uark.edu/owa/redir.aspx?C=621c4f206e194be9adbf390eb19f4c23&URL=http%3a%2f%2fprovost.uark.edu%2f) 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 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:**

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

**V. Content:**

1. 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)
2. Creating an inclusive environment that supports students with exceptionalities
3. Differentiating instruction for students with exceptionalities
4. Give examples of how to select critical content in designing modifications.
5. Give examples of how to build a learning community in the classroom.
6. Give examples of how to assess and build upon student’s background knowledge when in designing curricula.
7. Give examples of how to implement teaching strategies designed to be responsive to students’ individual differences.
8. Give examples of how to enhance instruction by teaching cognitive and meta-cognitive strategies (i.e., teaching students how” to learn).
9. 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))

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**

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**

"As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals though 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/>. 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.*

**XIV. 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.

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

**Text

Description automatically generated**

**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 0ffice

**Meeting Time:** Wednesdays 8:35-11:15

**Meeting Location**: Virtual Bb Collaborate Ulta

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

|  |  |
| --- | --- |
| **Knowledgeable** (ATS 2, 3, and 4)   * By accessing, using, and/or generating knowledge * Concerning teachers and teaching, learners and learning, schools, and schooling | **Skillful (**ATS 5, 6, 7, and 8)   * By planning, implementing, and modeling best practices * At communicating, cooperating, and collaborating with others |
| **Caring** (ATS 1, 9, and 10)   * 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)**

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

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.

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.**

**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/> <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*** | ***Brief Description for All Assignments*** |
| Book Report + Book Cover that connects the story to class content.  Specific Directions for both parts of the project will be provided separately. | 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 |
| 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. | Grading Scale:  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**

**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 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.

**Students with Disabilities**

Students with disabilities requesting reasonable accommodations must first register with the Center for Educational Access. The CEA is located in the Arkansas Union, room 104, at 510-575-3104, and on the web at: [http://cea.uark.edu](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.](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 Meeting Place: Virtual Classroom: Zoom and UA Blackboard

Email: [hmhoon@sdale.org](mailto:hmhoon@sdale.org) / Meeting Day: Tuesday

Office Hours: by appointment Meeting Time: 4:30pm-6:30pm

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

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   + Including peer interaction | 30% |  |  | |
| * Two Lemov one-pagers and presentations * In-class collaborative feedback   + Classroom design   + Family Communication Plan   + SEL | 15%  15% |  |  |  |
| * 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   |  |  |  |  | | --- | --- | --- | --- | | *Date:* | ***Before class for all*** | ***INDIVIDUAL Lemov Presentations*** | ***During class*** | | 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 2. Complete reading activity |  | *Go over rules and procedures*  *Begin Discipline* | | Feb 2 |  |  | Guest Lecturer on Brain and Trauma informed discipline from OGC Jennifer Coldiron, LCSW  ***Ticket out*** | | Feb 9 | 1. Prepare a question(s) for Mrs. Jennings on the differences between 7th-12th graders, administration and classroom management |  | Guest Lecturer Assistant Principal Chelsea Jennings on the implementation of Conscious Discipline  *Finish Discipline* | | Feb 16 | 1. Read Chapter 6 Marzano 2. Complete reading activity |  | School to prison pipeline and complete reading activity  Find SEL lesson & [complete slide](https://docs.google.com/presentation/d/1icTDmxxIguq8iEM95yc47mQeJJREH3NShZpj_jLzH2E/edit?usp=sharing)  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 |  | *We will discuss chapter 5 Withitness and*  *Chapter 7 First Day* | | Mar 16 | 1. *Article TBD* 2. *Classroom Design in your slides completed* | Creating a strong class culture (Lemov: Chapter 5:   1. Technique 28 Entry Routine 2. Technique 29 Do Now Technique 3. Technique 30 Tight Transitions 4. Technique 31 Binder Control |  | | Mar 23 | *Article* [***The Value of Hard Work: Lessons on Parent Involvement from an (Im)migrant Household***](https://drive.google.com/file/d/1UFYMRPVJec--jNALtabZTYT351EBShWs/view?usp=sharing)  *Gerardo Lopez*  *Harvard Education Review*  [***Volume 71, Issue 3***](https://meridian.allenpress.com/her/issue/71/3)  *1 September 2001* |  | Guest Lecturer Judith Yanez on Including Families | | Mar 30 | 1. *Article TBD* 2. *Complete Google Slides for your plan for including families.* |  | *Classroom management Stakeholder roles* | | Apr 6 |  | 1. *Tech. 18: Check for understanding* |  | | Apr 13 |  | Chapter 1:   1. Techniques 1 No Opt out 2. Technique 2: Right is Right 3. Technique 3: Stretch it   Chapter 3:   1. Technique 36 100 percent 2. Technique 37 What to Do 3. Technique 38 Strong Voice 4. Technique 39 Do it again 5. Technique 40 Sweat the details 6. Technique 41 Threshold 7. Technique 42 no warnings | Setting & Maintaining High Expectations | | Apr 20 |  | Chapter 4:   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 | *Finish Final Presentation* |  | Present Final Presentation to educators | | May 4th | *NO CLASS. Revise presentation, record it, and then email it to Mhoon by 6pm on Tuesday, May 4th* |  |  | | | |  |  |

**Performance assessments:**

1. Marzano Readings due before class
   1. 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. 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**](https://docs.google.com/spreadsheets/d/1464wVNArIRLoO02nGcguLdYa-7ByYYcv-OCwBQtxOv8/edit?usp=sharing)

* 1. What desk arrangement will be used most often? Explain.
     1. What flexibility will you incorporate into your classroom?
        1. Space for comfort, group work, individual work/privacy,
     2. How will you make your classroom reflect the cultures of your students?
     3. 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
           1. include bdays?
           2. Upcoming readings, assignments,
           3. 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](https://docs.google.com/document/d/1opounrPBQB7_6EWcFyDwDVoK2AvcUejxyEtpJyJ6XlI/edit?usp=sharing)
        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*

1. 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
   1. 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,
   2. Welcome Letter
2. [SEL mini-lesson](https://docs.google.com/presentation/d/1icTDmxxIguq8iEM95yc47mQeJJREH3NShZpj_jLzH2E/edit?usp=sharing)
   1. Go to Chooselovemovement.org
      1. Topic of the specific SEL lesson
3. Which grade level(s):
4. Link to specific lesson:
5. 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.)
6. SEL Skills practiced during lesson
7. How long to prep for lesson:
8. 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):

* 1. Mini-presentation and one-pager should include\*
     1. When to use this strategy
     2. Purpose of the strategy
     3. Step-by-step instructions
     4. Purposeful picture, graph, or table
     5. 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*](https://docs.google.com/document/d/1T04ecdib7ylW9JcaOzXtnDy6ZxiH4kOGT6EssGjzd3Q/edit?usp=sharing)

[*Lemov sign-ups here*](https://docs.google.com/spreadsheets/d/1unzk8yhelhq-8otQLAB2LPo6WNUcZ7FHj0RPe5nS5Ak/edit?usp=sharing)

*5)* [*Click here for the Final presentation details*](https://docs.google.com/document/d/1pLlbSgAOfauPBA2O3iPriKmFfoHLLciopt0FVZr5S50/edit?usp=sharing)

**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.

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**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.

**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 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 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 | ***Course Introduction: Building a Foundation for Class Discussion*** | | **Juzwik et al**., “Planning DaybyDay” |  |
| 9/2 | ***No Class – Labor Day*** | |  |  |
| 9/9 | ***What is Literacy?*** | | **Gee,** “What is Literacy?” |  |
| 9/16 | ***Examining Literacy Events and Practices*** | | **Barton & Hamilton**, “Literacy Practices”  **Perry**, “What is Literacy?” |  |
| 9/23 | ***What is Disciplinary Literacy?*** | | **Wolsey & Lapp**, “What is Disciplinary Literacy?”  **Moje,** “Foregrounding the Disciplines” |  |
| **Theorizing Disciplinary Literacy** | | | | |
| 9/30 | | ***Enacting Disciplinary Literacy Pedagogy (Part I)*** | **Moje,** “Doing and Teaching Disciplinary Literacy” |  |
| 10/7 | | ***Enacting Disciplinary Literacy Pedagogy (Part II)*** | **Rainey et al.,** “But What Does it Look Like? | **Literacy Case Study Project** |
| 10/14 | | ***Transmediation and the Teaching of Disciplinary Literacy*** | **Siegel,** “More Than Words” |  |
| 10/21 | | **No Class – Fall Break** |  |  |
| 10/28 | | ***Making One’s Thinking Visible*** | **Greenleaf et al**., “Métacognitive Conversations” | **Transmediation Project** |
| 11/4 | | ***Supporting Disciplinary Reading in the Classroom*** |  |  |
| 11/11 | | ***Digital Literacies in the Disciplines*** | **Rhodes & Robnolt**, “Digital Literacies in the Classroom” Castek & Manderino, “A Planning Framework” | **Literacy Lesson Plan Revision** |
| 11/18 | | ***Literacy in the Lives of Latinx Youth***  ***Guest Speaker:*** Panel Discussion | **Martínez-Roldán & Fránquiz,** “Latina/o Youth Literacies” |  |
| **Designing and Enacting Disciplinary Literacy Instruction** | | | | |
| 11/25 | | ***Responding to the RISE Initiative***  ***Guest Speakers:*** *Christine Ralston and Linda Eilers* |  |  |
| 12/2 | | ***Critical Literacy*** | **Mulcahy,** “The Tangled Web We Weave”  **Janks, “**Critical Literacy’s Ongoing Importance for Education” |  |
| 12/9 | | ***What We’ve Learned and Goodbyes*** |  | **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.
* 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 them 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.

**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**](mailto: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**

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*

1. 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*

1. 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.*

1. 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*

1. 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. 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 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**

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

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 Office Hours: 8:30am-11am**

**Phone: 479-409-7587 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.

**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.*

1. 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.*

1. Explore ensemble building techniques that reflect cultural and developmental sensitivity

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

1. 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.*

1. 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.*

1. 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.*

1. 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

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.

**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 threats.

**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.

**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? Assignment: Score & Feedback Sheets from Festival Events

**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

**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 D: 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](mailto: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:**

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 devise (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.

-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:**

**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%

**SCALE:**

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 0%-59%

**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:*

* *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*](https://help.uark.edu/CherwellPortal/ITHelpPortal)*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**

**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.

**CLASSROM DECORUM (ONSITE):**

No food is allowed in the classroom. Masks must be worn during class and social distancing must be maintained. Please

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)**

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.

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

**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**

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**

**10**Mon15-

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

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 | |
|  | | 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: 0911747397ISBN-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](mailto: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.

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](http://learn.uark.edu/)

Things to Know About Using Zoom/Collaborate Ultra for Class Meetings:

* You must sign in to the Zoom session by no late 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](https://help.uark.edu/CherwellPortal/ITHelpPortal) 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.
* 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](https://handbook.uark.edu/).
* 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](https://ethics.uark.edu/) for potential charges under the [Code of Student Life](https://handbook.uark.edu/index.php). 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](https://honesty.uark.edu/policy/index.php)

**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

Department Office: 619 Kimpel Hall (Theatre office/my mailbox)

                  E-mail: [law018@uark.edu](mailto: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 thatrequires 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*

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

\*\*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](http://provost.uark.edu/152010.pdf) 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).

**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](mailto:elc@uark.edu), 040B Gregson Hall.

[Writing Center](http://qwc.uark.edu/)  
Need help with your writing skills? Schedule a free online or in-person appointment. Call 479-575-6747 or email [writcent@uark.edu](mailto:writcent@uark.edu). 315 Kimpel Hall.

[Center for Education Access](http://cea.uark.edu/)  
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](mailto: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](about:blank), [Call: 479-575-6645](about:blank) or email [refer@uark.edu](http://libraries.uark.edu/mailforms/refmailgenerator.asp?prefix=refer&name=%20Reference%20Department)

**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.

•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 Exercices**

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

**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 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 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/undergraduatecatalog/academicregulations/studentacademicappeals/

**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

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**

**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:

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their instructor."

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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

•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:**

1.Heads with Faces – All should have hair or hats, etc. Experiment with profile, ¾ 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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selling (or being paid for taking) notes during this course to or by any person or commercial firm

without the express written permission of Shawn Irish

**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!

FridayJan 15

Sketchbook Friday Swatch Chart. Video Assignment.

WEEK 2

Monday Jan 18

**Martin Luther King Holiday**

Wednesday Jan 20

Core Principles for the Designer

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

Fidayee 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

Fidayee 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

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

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

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](mailto: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

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 l*etters* 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

**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.

1. Distracted, detrimental comments, refusal to participate, ignoring class
2. 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*

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](mailto:elc@uark.edu), 040B Gregson Hall.

[Writing Center](http://qwc.uark.edu/)  
Need help with your writing skills? Schedule a free online or in-person appointment. Call 479-575-6747 or email [writcent@uark.edu](mailto:writcent@uark.edu). 315 Kimpel Hall.

[Center for Education Access](http://cea.uark.edu/)  
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](mailto: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](about:blank), [Call: 479-575-6645](about:blank) or email [refer@uark.edu](http://libraries.uark.edu/mailforms/refmailgenerator.asp?prefix=refer&name=%20Reference%20Department)

Disability Related Accommodation Statement

University of Arkansas [Academic Policy Series 1520.10](http://provost.uark.edu/152010.pdf) 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.

Disability Related Accommodation Statement

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**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.

**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 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.

**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:** | **Lab Instructors/Supervisors:** | | | **Production Instructor:** |
| Weston Wilkerson  FNAR 228A  WRWilker@uark.edu  (479) 575-3645 | Forrest Jessing  FNAR 228  fjessing@uark.edu (479) 575-3946 | Tyler Micheel  FNAR 221  TMicheel@uark.edu  (479) 575-4378 | Karl Hermanson  FNAR 228B  klherman@uark.edu (479) 575-4235 | Joseph Millett  Kimpel Hall 701  JMillett@uark.edu  (479) 575-7210 |
| Office Hours:  Mon, Wed 8:00 -9:00  Tue, Thur 8:30 -10:00 |  |  |  |  |

**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.**
* 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: S*hop 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](mailto: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.

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

**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**](mailto: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](https://help.uark.edu/CherwellPortal/ITHelpPortal) 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.

**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.

**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 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."

"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."

**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** |
| **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  Oct1 | 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.** |
| **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** | | |
| **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 *Light A Song* |  |

**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

● 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 Totora and Marcketti (6th edition) OR by Totora 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 | Meet and Greet  Introduction to course and content |  |  |
| Thursday  Jan 14 | Lecture & Discussion  Introduction to the disciplines and collaboration within theatre  Introduce  Ass. #1 – Design Response |  |  |
| **Week 2**  Tuesday  Jan 19 | Lecture & Discussion  Introduction to Costume Design, Character Analysis, the Elements of Design, and the Design process | Costume Design, Chapters 1 & 3 |  |
| Thursday  Jan 21 | Lecture & Discussion  Costume Design, Character Analysis, the Elements of Design, and the Design process continued | Costume Design, Chapters 1 & 3 |  |
| **Week 3**  Tuesday  Jan 26 | Lecture & Discussion  Costume Design, Character Analysis, the Elements of Design, and the Design process continued |  |  |
| Thursday  Jan 28 | Film viewing: Varekai |  |  |
| **Week 4**  Tuesday  Feb 2 | Introduce  Ass. #2 - *Varekai* design  Discussion  *Verakai* | *Verakai* by Cirque du Soleil |  |
| Thursday  Feb 4 | In-class viewing  *Verakai* documentary |  | Ass. #1a - Design Response Check-in |
| **Week 5**  Tuesday  Feb 9 | *Presentations*  Varekai design (10 minutes max) |  | Ass. #2 - Varekai designs |
| Thursday  Feb 11 | *Presentations*  Varekai design (10 minutes max)  Introduce  Ass. #3 – Representational character projects for *A Bourgeois Gentleman* |  | Ass. #2 - Varekai designs |
| **Week 6**  Tuesday  Feb 16 | Introduce  Ass. #4 - Character analyses  Discussion  *A Bourgeois Gentleman* | *A Bourgeois Gentleman* by Moliere |  |
| Thursday  Feb 18 | Introduce  Ass. #5 - Tearsheet Project  *A Bourgeois Gentleman* continued |  | *Ass. #3 - A Bourgeois Gentleman* representational character project upload |
| **Week 7**  Tuesday  Feb 23 | **NO CLASS – SPRING BREAK** |  |  |
| Thursday  Feb 25 | PowerPoint Presentation  Line, Focus and Silhouette |  | Ass. #4 - *A Bourgeois Gentleman* Character analyses uploaded |
| **Week 8**  Tuesday  March 2 | Introduction to drawing  The Human Figure | A - Drawing clips |  |
| Thursday  March 4 | Demonstration  Drawing clothing on to a stenciled body | B - Drawing clips | Ass. #5 - Tearsheet Project |
| **Week 9**  Tuesday  March 9 | Demonstration  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 | Discussion: Color, movement, fabric and lighting | E - Drawing clips | Ass. #6 - Still Life exercise |
| Thursday  March 18 | Demonstration  Watercolor exercises | F - Watercolor clips |  |
| **Week 11**  Tuesday  March 23 | Demonstration  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 | PowerPoint Lecture: Period research, Period silhouette, undergarments and its importance – view 17th C images  Introduce  Ass. #7- Historical Research projects | Survey of Historic Costume, Chapter 9 – 17th Century | Watercolor chart |
| Thursday  March April 1 | Reproduce textiles in color | H – Textile painting clips |  |
| **Week 13**  Tuesday  April 6 | Group Presentations  Historical period research |  | Ass. #7 - Period Research |
| Thursday  April 8 | Group Presentations  Historical Period research |  | Ass. #7 - Period Research |
| **Week 14**  Tuesday  April 13 | Discussion  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  April 27 | In-class workday |  | Ass. #1c - Design Response Check-in |
| Thursday  April 30 | **DEAD DAY** |  |  |
| **Week 15**  Tuesday  May 4 | **FINALS WEEK**  ***A Bourgeois Gentleman* 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 | *Varekai* 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** | *A Bourgeois Gentleman* 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,** otherlate 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.

**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**](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.

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[https://titleix.uark.edu](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](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](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/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 28thth.

**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
* • 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%).

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)

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. 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*](https://help.uark.edu/CherwellPortal/ITHelpPortal)*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.*

**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 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 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 |  |
| 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 |  |  |
| 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
* 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 *Servant Leadership*** |
| 3 | Friday | 1/15 | Profiles in Leadership | **90 second Leadership presentations** |
| ***MARTIN LUTHER KING DAY*** | | | | |
| 4 | Wednesday | 1/20 | Management | **Read *Feedback that Works*** |
| 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 *Long Christmas…* | **Read *The Long Christmas Dinner*** |
| 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** |
| 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 *Love’s Labours’…* | ***Love’s Labours’ Lost* Paper Due** |
| 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 *Men on Boats* | ***Men on Boats* Paper Due** |
| 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**

**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**

***Men on Boats* 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://emergecy.uark.edu*](http://emergecy.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**
  + 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 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 form 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**

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 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.)

Projects/ Quizzes/ Assignments

|  |
| --- |
| 12 Makeup Design Projects………………………………………..1200 |
| Assignment and Quizzes….…………………….……….………….50 |
| Makeup Picture File ……….………………………………………100 |
| 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](mailto: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.

**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 reasonability 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](http://provost.uark.edu/152010.pdf) 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):

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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
* 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: *She Kills Monsters* |
|  | Friday 2/7 | “Choices” |  |  |
| 5 |  |  |  |  |
|  | Monday 2/10 | Discuss *Monsters* |  | *Monsters* Concept |
|  | Wednesday 2/12 | System Design |  |  |
|  | Friday 2/14 | System Design/Cue Sheets | *Monsters* Concept | *Monsters Cue Sheet*  *In the Book* Paper |
| 6 |  |  |  |  |
|  | Monday 2/17 | Let’s build a system! | *Monsters* Cue Sheet | *Monsters* Rough |
|  | Wednesday 2/19 | Microphones |  |  |
|  | Friday 2/21 | Audio Input (Qlab) |  |  |
| 7 |  |  |  |  |
|  | Monday 2/24 | Present (1on1) rough files/workday | *In the Book* Paper  *Monsters* Rough | *Monsters* Final Sounds |
|  | Wednesday 2/26 | Digital Console |  |  |
|  | Friday 2/28 | Digital Console | *Monsters* Final |  |
| 8 |  |  |  |  |
|  | Monday 3/2 | *Monsters* take away |  | Read *Pillowman*  *Heathers* Paper |
|  | Wednesday 3/4 | Theatre Tour-Global Campus Black box Theatre (2E Center St) | | |
|  | Friday 3/6 | *Women in Contemporary Music-* Meet at Global Campus (2E Center) | | |
| 9 |  |  |  |  |
|  | Monday 3/9 | *Women in Contemporary Music-* Meet at Global Campus (2E Center) | | |
|  | Tuesday 3/10 | *Women in Contemporary Music Performance (Evening)* | | |
|  | Wednesday 3/11 | Discuss *Pillowman* |  | *Pillowman* Concept |
|  | Friday 3/13 | Recording Audio |  |  |
| 10 |  |  |  |  |
|  | Monday 3/16 | Abstract Sound Des. |  |  |
|  | Wednesday 3/18 | Foley Effects |  |  |
|  | Friday 3/20 | Practical Sound | *Pillowman* Concept | *Pillowman* Cues |
| 11 |  |  |  |  |
|  | Monday 3/23 | SPRING BREAK |  |  |
|  | Wednesday 3/25 | SPRING BREAK |  |  |
|  | Friday 3/27 | SPRING BREAK |  |  |
| 12 |  |  |  |  |
|  | Monday 3/30 | Check In | *Pillowman* Cues | *Pillowman* 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 | *Pillowman*: Check In | *Arktypes* Paper  *Pillowman* Rough | *Pillowman* Final |
|  | Wednesday 4/22 | Present Musical: UT | Mixing a Musical |  |
|  | Friday 4/24 | Workday: UT | Q-Lab Load In |  |
| 16 |  |  |  |  |
|  | Monday 4/27 | Workday: UT | Q-Lab Load In |  |
|  | Wednesday 4/29 | Workday: UT | EOD: Q-Lab Final |  |
| 17 |  |  |  |  |
|  | Finals Week | Present *Pillowman* | 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 Office Hours: T/Th: 9-11am & 3:30-6pm**

**Phone: 479-409-7587 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 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 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

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*](https://help.uark.edu/CherwellPortal/ITHelpPortal)*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 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 Madea 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** |
| 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

*Uncle Vanya*– Anton Chekhov

*Playboy of the Western World* – John Synge

*Woyceck* – Georg Buchner

*The Intruder* – Maeterlinck

*Machinal* – Sophie Treadwell

*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 Hansberrry

**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]

1. 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:

A = 1000-900 points

B = 899-800 points

C = 799-700 points

D = 699-600 points

F = 599 and below

Play Cards 460

Précis 80

Précis Presentation 80

Final Exam 100

Attendance/Participation Points 280

**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](http://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 |  |
| TH | January 14 | Read/Watch “A Doll’s House” |  |
| T | January 19 | Discuss “A Doll’s House”  Psychological Realism | “A Doll’s House” Playcard Due |
| TH | January 21 | *Watch “A Playboy of the Western World”* |  |
| T | January 26 | Discuss Irish Theatre & John Synge, Discuss “*A Playboy of the Western World”* | “Playboy of the Western World” Playcard Due |
| TH | January 28 | Read “Machinal” |  |
| T | February 2 | Sophie Treadwell –  Discuss “Machinal”  Avant Garde: Expressionism/Symbolism,  Read *Intruder*  Read Woyzeck | “Machinal” PlayCard Due |
| TH | February 4 | Watch Federal Theatre Project Documentary |  |
| T | February 9 | Federal Theatre Project  Living Newspaper- In Class Exercise | “Living Newspaper” In Class Assignment |
| TH | 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 |
| TH | February 18 | Watch The Birth of Musical Theatre Documentary |  |
| T | February 23 | SPRING BREAK DAY |  |
| TH | 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 |
| TH | 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 |
| TH | March 11 | Read/Watch “The Glass Menagerie |  |
| T | March 16 | Discuss “Glass Menagerie”  American Realism – The American Dream | “Glass Menagerie” Playcard Due |
| TH | 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 |
| TH | March 25 | SPRING BREAK DAY |  |
| T | March 30 | African American Theatre |  |
| TH | April 1 | Read/Watch “Fefu and her Friends” |  |
| T | April 6 | *Discuss “Fefu and Her Friends”, Latinx and Feminist Theatre* | “Fefu and Her Friends” playcard Due |
| TH | April 8 | Watch Contemporary Theatre Video |  |
| T | April 13 | Discuss Contemporary Forms/Precis Project |  |
| TH | April 15 | Précis Preparation Day |  |
| T | April 20 | Précis Presentations (GROUP 1) | Précis Due |
| TH | April 22 | Précis Presentations (GROUP 2) | Précis Due |
| T | April 27 | Précis Presentations (GROUP 3) | Précis Due |
| TH | 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

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)

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/>

**THTR4153 MUSICAL THEATRE PERFORMANCE**

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, spung, 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, tactily feeling in this piece?

What do I remember seeing, tasting, smelling, hearing, tactily feeling in this piece?

What do I imagine seeing, tasting, smelling, hearing, tactily 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 organiza0onal system doesn’t mater as long as there is

one and you can find songs quickly. If you are doing two selec0ons that day, have them

beside each other so there’s no flipping and searching.

-Have an approximate tempo marking at the top leH of the music.

-If there are drama0c 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 /əˈkəmp(ə)nimənt/

-Accompanist /əˈkəmpənəst/

-If you are using an intro, know how to find your note from that intro every 0me.

-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, aHer 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 varia0on.

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

prac0ced. 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 sec0on 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 Cell:

575-3612 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 18th Century French Interior - Marble

3 W 18th Century French Interior - Marble

5 F 18th Century French Interior - Marble

8 M 18th Century French Interior - Marble

10 W 18th Century French Interior - Marble

12 F **Project VII – 18th Century French Interior – Marble (FLAT #2)**

15 M Work on Drapery added to 18th Century Interior

17 W Work on Drapery added to 18th 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 is 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 E**

**University of Arkansas/District MOU**



**Agreement**

**for Educator Preparation Programs’ Observation, Practicum, and Full-Time Internship Placements between the**

**University of Arkansas**

**And School District Name Effective October 2023**

**AGREEMENT**

Board of Trustees of the University of Arkansas, acting for and on behalf of the University of Arkansas, Fayetteville -- Educator Preparation Programs (“University”), and Springdale Public Schools (“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 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 will:**
   1. Provide district with the following information no less than ten (10) days before the internship begins:
      1. Name and contact information of the student(s)
      2. Dates and hours of the assignment(s)
      3. Each student’s academic class designation
      4. Philosophy, purpose, and learning objectives
   2. Ensure all interns have completed any and all background checks required by District prior to beginning the internship.
   3. Prepare and make available to interns and placements sites a handbook which includes all policies and procedures of the internship program(s).
   4. Name a contact person who is responsible for carrying out the requirements of this agreement [with respect to interns from each degree program].
   5. Maintain communication with district, administration, and mentor teachers as appropriate, including providing a primary contact for any concerns or issues regarding placements.
   6. Provide training to mentor teachers prior to the beginning of the school year.
   7. Provide each intern a set number of observations by a University-appointed supervisor as agreed upon by the University and District.
   8. Ensure written feedback is provided to the intern by the University-appointed supervisor after any and all observations.

# District will:

* 1. Provide a list of potential mentor teachers to the University when requested.
  2. Provide each intern with an orientation to the school and its policies and procedures upon arrival.
  3. Provide classroom space, staffing, materials and necessary access to facilities for the

completion of the intern’s educational experiences.

* 1. Provide each intern with a mentor teacher who holds appropriate credentials and has accepted the responsibility of serving as a mentor.
  2. Name a contact person who is responsible for carrying out the requirements of this agreement.
  3. Return this MOU to the Director of Field Placement, Peabody 109, University of Arkansas, Fayetteville, AR 72701.

# Shared Expectations of UA and District Regarding Full-Time Internships:

* 1. Mentor teachers will provide continuing verbal and written feedback to interns.
  2. Mentor teachers will allow a minimum of one student-designed unit to be implemented during the rotation.

# Practicum and Observation Placements

1. **The University will:**
   1. Contact the designated placement coordinator prior to the beginning of each semester to request practicum/observation placements in their district or at their school. .
   2. Require all students to successfully complete a background check through the Arkansas Department of Education prior to beginning Practicums.
   3. Require students to request placements through the Office of Teacher Education instead of contacting schools individually.

# District will:

* 1. Permit pre-service teacher candidates to conduct observations/practicums in their schools.
  2. Provide a list of potential host teachers for observations/practicums when contacted.

# Shared Expectations of UA and District Regarding Practicums and Observations:

* 1. Host teachers are willing to have pre-service teacher candidates observe their classroom.
  2. Host teachers will provide verbal and/or written feedback when requested.
  3. 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

1. 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.
2. 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.
3. Students in placements are not employees of either party and are not entitled to workers compensation coverage.

# Aspiring Teacher Permit Applicants

1. **The University will:**
   1. Provide a University instructional supervisor who will serve as the official liaison to the designated building and ensure that the requirements of the internship are met for graduation.

# The University instructional supervisor will:

* 1. Clarify the internship procedures and expectations to the intern and the mentor teacher.
  2. Establish and maintain correspondence and regular visits with designated building.
  3. Visit the designated building at least twice.
  4. Time the visits to designated building to provide the greatest feedback.
  5. Solicit regular feedback from the mentor teacher and the intern regarding the success of the internship.
  6. Keep records of weekly and final evaluations and lesson plans for the internship.
  7. Be responsible for filing paperwork with the University upon completion of the internship.

# Springdale Public Schools will:

* 1. Provide a mentor teacher/lead teacher who meets the mentorship and training qualifications for the Aspiring Teacher Permit.
  2. Recommend Aspiring Teacher Permit Applicant for employment as the teacher of record in the appropriate licensure area.
  3. Provide regular support and mentorship to the Aspiring Teacher Permit Applicant.
  4. Provide the Aspiring Teacher Permit Applicant the opportunity to observe teaching practices and teach at both the 6th – 8th and 9th – 12th grade levels.
  5. Provide the Aspiring Teacher Permit Applicant the opportunity to co-teach with the mentor teacher/lead teacher.
  6. Communicate regularly with the University instructional supervisor regarding the progress and success of the Aspiring Teacher Permit Applicant.
  7. Allow the University instructional supervisor to complete the required number of observations required by the University.
  8. Immediately communicate with the University instructional supervisor of any issues that arise.
  9. Recognize that the Aspiring Teacher Candidate Applicant is being hired as the teacher of record in the designated building and is not an employee of the University, and all obligations of employment including employment supervision, compensation, tax compliance, and liability related to employment shall the sole responsibility of Springdale Public Schools.

# The mentor teacher/lead teacher will:

* 1. Complete all training required to serve in the lead teacher role as outlined by the requirements of the Aspiring Teacher Permit.
  2. Review the internship manual and other paperwork from the University.
  3. Create a regular meeting schedule with the Aspiring Teacher Permit Applicant and the University instructional supervisor.
  4. Share knowledge about the classroom environment to assist the Aspiring Teacher Permit Applicant in preparing the appropriate teaching strategies.
  5. Communicate daily progress and suggestions for improvement to the Aspiring Teacher Permit Applicant.
  6. Complete weekly performance ratings and forward them to the University instructional supervisor.
  7. Explain teaching methods and why they are used.
  8. Immediately communicate any problems or concerns to the University instructional supervisor.
  9. Complete final formative and summative evaluation of the Aspiring Teacher Permit Applicant and discuss the evaluations prior to sending them to the University instructional supervisor.
  10. Forward the formative and summative evaluations to the University instructional supervisor immediately following the final day of the internship.

# Mentor Teacher Compensation

1. **The University will:**
   1. 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.)
   2. 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.
   3. 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.

# District will:

* 1. Deposit the check and disburse to mentor teachers in the amounts indicated on the provided list, less any required tax withholdings.
  2. Use the remaining amounts for purposes directly related to the internship program (see examples above).
  3. 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 University 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 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.

1. When employed as a substitute teacher, the teacher candidate shall be paid at the appropriate substitute teacher rate.

# Sexual Harassment

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. District shall promptly notify University of any such reports and shall cooperate with any review of such matters conducted by the University.

# Additional obligations of 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.

1. 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.
2. This Agreement is solely between UA and District and shall not create any rights in any third party.
3. 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) |
| JL Jennings  (Printed Name) | (Printed Name) |
| Director of Field Placement  (Title) | (Title) |
| (Date) | (Date) |

|  |
| --- |
| by Associate Dean for Administration  College of Education and Health Professions University of Arkansas |
| (Date) |
| **Approved by:** |
| by Provost and Executive Vice Chancellor for Academic Affairs  University of Arkansas |
| (Date) |

**Please name the contact person responsible for carrying out this agreement for the District:** Name: Position: Phone: Email: