

Equity, Access, and Inclusion in Education and Performance

Fall 2020 (THEA/DANC 322— 3 credit hours)

Class Time: Tuesday/Thursday 1:15-2:30pm or 2:45-4:00pm

Location: 1223 Studio Theatre (in Forbes Center for the Performing Arts) or Zoom

Instructor: Joshua Rashon Streeter
Office: 2239 Forbes Center for the Performing Arts / Zoom appointments for Fall 2020
E-mail: Canvas e-mail is preferred for course communication.
Cell Phone: 607-738-4963 *(Please use e-mail unless an urgent matter. Please do not call or text after 9pm.)*
Office Hours: By appointment – Zoom or Phone
(The best way to make an appointment is to e-mail me with a few times you are free.)

COURSE DESCRIPTION

An exploration of practices in theatre and dance education and performance that support equity, inclusion, and access. This course looks at the intersections of arts education, art-making and performance, applied theatre, and community engaged practice. (Requisite: Sophomore Standing, Preference Given to STAD majors, CVPA students, AAAD (African, African-American, & Diaspora) Studies minors, and Disability Studies minors.)

(I want to acknowledge the dance pedagogy, community-based dance work, and areas of expertise that JMU Dance Professor Kate Trammel brought to the class and to me that will remain within the class, in pedagogy and practice.)

TEACHING METHODS

- Classes are taught through a variety of methods including: small and whole group discussion; active participation in creative experiences for exploration, embodiment, and reflection; active participation in teacher-led and student-led experiences. Guest artists (via technology) will contribute diverse perspectives.
- This course uses flipped instruction. Flipped instruction is a pedagogical approach where the class will explore and apply concepts from the reading/homework actively (instead of “lecturing” or “review” what was assigned for homework). For this reason, part of being prepared for this course is doing the homework in order to actively engage (intellectually, emotionally, physically) in the class.
- This course uses Canvas as a method of communication.

COURSE LEARNING OBJECTIVES

Upon completion of the course, the student will be able to:

- Understand the role of embodied art making as a means to confront, analyze, and reflect on inclusion, equity, and access. *(Virginia Standard #1 - Professional Practice of Teachers)*
- Demonstrate the ability to use embodied practices to unpack and explore difficult topics. *(Virginia Standard #3 - Professional Practice of Teachers)*
- Generate creative work in response to concepts, theories, and ideas discussed in the course.
- Consider the impact or significance of those concepts, theories, and ideas on your artistic practice and identity.
- Define the terms equity, inclusion, diversity, access, and culturally responsive practice.
- Consider individual biases, attitudes, values, and experiences that shape identity, language, actions, and ideas.
- Justify the need for culturally responsive practices in theatre and dance. *(Virginia Standard #5 - Professional Practice of Teachers)*
- Identify resources available on various topics related to diversity, inclusion, and access in theatre and dance. *(Virginia Standard #6 - Professional Practice of Teachers)*
- Demonstrate the ability to dialogue about “difficult topics” with individuals who have diverse opinions. *(Virginia Standard #3 - Professional Practice of Teachers)*
- Research and analyze performance companies and community-based projects which explore or focus on equity, access, and inclusion.
- Research inclusionary practices in theatre and dance education and performance. *(Virginia Standard #1 - Professional Practice of Teachers)*

- Gain awareness of aspects related to equity, access, and inclusion that inform management, design/tech, and other roles within the field.

REQUIRED TEXTS & MATERIALS/COURSE REQUIREMENTS

- *Let's Get Real: Exploring Race, Class, and Gender Identities in the Classroom* by Caldwell and Frame
- *Black Appetite. White Food.: Issues of Race, Voice, and Justice Within and Beyond the Classroom* by Lyiscott
- All other required readings and resources are available through the JMU library website, posted on Canvas, or online (links provided on Canvas).
- Binder to keep class handouts and syllabus in. (Bring to class each day, we will refer back to handouts.)
- Check Canvas E-mail and the Course Page on Canvas on a Regular Basis

COURSE ASSIGNMENTS

In Class Participation & Reflection (20%)

- Participation includes: being present, on time, and engaged; participating fully to the best of your ability; sharing airtime/ being respectful of others; coming to class prepared to teach and/or bringing needed materials to engage in the planned activities. Throughout moments of the course you will be asked to lead – as a speaker, as a facilitator, as a listener-reporter, etc. These roles directly tie to course objectives and allow you to practice the skills of facilitation around and through topics of equity, access, and inclusion. This planning, prep, and delivery counts as participation. You will earn daily points tracked by you and the professor. Please come see me at any moment to discuss your progress or participation points.

Reading/Video Responses & Homework (30%)

- Throughout the course you will be asked to reflect on your experiences and respond to the course readings and videos. Due to the instructional methods of the course (flipped instruction), it is critical that you stay on top of the class readings/videos.

Race & Ability Unit Projects - (15% in total - three of these, each 5%)

- Within some content units (race and ability), you will complete a short project. These projects range in modality (written, performative, etc) and range in group size (whole group, small group, paired, or individual). Each project will be explained in class and a detailed rubric will be provided.

Final Performance Project (20%)

- Individually, you will create a performance piece that weaves together movement and text. This project has several scaffolded steps and check-ins throughout the semester and intentionally weaves together theory and practice, personal identity and social constructs in the world, and voice and body. When shared, this is expected to be a “finalized” performance. (Late work is not accepted.)

Final Reflection Paper (15%)

- At the end of the course you will individually reflect on your experiences, course readings/materials, interactions with guest artists, and takeaways for your own practice. The final paper serves as both a reflective tool and a summative assessment, please take detailed notes throughout the course. This is a “take-home final exam”. (Late work is not accepted.)

IMPORTANT NOTES ON COURSE ASSIGNMENTS:

- All lesson plans should follow the given template and be typed in 12-point Times New Roman font with one-inch margins. (Single spacing is okay in a lesson plan.) Part of the course pedagogy is that your script the lesson. As rule, *italics* means the facilitator is speaking. Copying a lesson plan counts as plagiarism, this course asks you to create original lesson plans as part of the learning process. All lesson plans should be thorough enough for someone else to pick up and facilitate.

- All reflection papers should be typed in 12-point Times New Roman font, double-spaced, and with one-inch margins. Readings should be cited in MLA/APA when necessary (borrowing an idea or language from a text).
- MLA Citations (in-text and works cited) are required for any work (lesson plan, research paper, discussion post, project, power point presentation, etc). [APA is accepted for majors outside of CVPA.]
- In-class facilitations are equivalent to a written exam or scene sharing in a performance class. In-class facilitations cannot be made-up for any reason. If you cannot teach on the assigned day, it is your responsibility to find a group to switch with. This does not fall on the responsibility of the instructor.
- Please note that class deconstructions and planning workshops teach new skills needed for application.

EXTRA CREDIT

Extra credit is not given in this course.

EVALUATION

Rubrics will be given for each assignment one the same day the assignment description sheet is discussed in class. Please refer to these documents as you are working. All assignment descriptions and rubrics are available on Canvas as well.

LATE WORK POLICY

Late work is given half credit, and then a grade of zero after 24 hours has passed. Work is considered late if it is not turned in at the beginning of the class period for which the assignment is due (work turned in during or after class is considered late). Click on your Canvas submission to make sure it uploaded correctly! Computer or printer problems do not constitute a valid excuse for late work or tardiness to class. If absent (physically) from class, the work is still due (virtually) on the assigned day and time. Late work is not accepted for work due during/at the final exam period. Exceptional situations with documentation are handled on a case-by-case basis (medical reasons, family emergency, or approved university absence in advance). (This may shift, due to COVID-19.)

GRADING SCALE

A	100-93.0	B+	89.9-87.0	C+	79.9-77.0	D+	69.9-67.0
A-	92.9-90.0	B	86.9-83.0	C	76.9-73.0	D	66.9-63.0
		B-	82.9-80.0	C-	72.9-70.0	D-	62.9-60.0
						F	59.9-0

Theatre and Dance Majors need a C or better (not a C-) in the course in order to count toward the major.

GRADING POLICY

Grades will usually be posted on Canvas within two weeks of submitting a paper/project during class. If you have a question about a grade once it is posted, please contact the instructor within 7 days of the grading being posted to set-up a meeting. Contacting the instructor after the 7-day window does not guarantee a dialogue about the grade given. To be fair to all students, grades will be calculated to two decimals and not be rounded up.

FINAL EXAM

This course will meet during the final exam time as listed by the Registrar's Office.

ATTENDANCE

- Class attendance is vital for your personal success in the course and for creation of a dynamic learning community. Class participation and class experiences cannot be made up (dance and theatre are experiential). If you are absent for any reason (excused or unexcused), it is your responsibility to obtain any information missed and make sure that any work due is turned in.
- See note above about in-class facilitations in regards to attendance- the fourth bullet point under "Important Notes on Course Assignments".
- **NON-COVID RELATED ISSUES:** With prior approval or in extreme instances, absences may be excused for the following

reasons: emergency situations or observance of a religious holiday approved in advance. Documentation in hard-copy must be presented in advance or within 48 hours of the class absence.

- COVID RELATED ISSUES: Quarantined students can attend class in real time for the selected “in-person” classes. If quarantining, you must notify the professor ahead of time. OR, if sick enough to be absent, students are to contact the University Health Center (UHC) via the [UHC reporting website](#). Students enrolled in distance learning that are not in Harrisonburg must also contact the health center. The UHC will communicate with the Dean of Students (DoS) Office if students request that their faculty be notified of their absences. Students should not contact the Dean of Students Office directly; notifications will be filtered through the UHC. The Dean of Students Office will notify instructors of absences for students and state that a student will be absent due to illness. DoS will only disclose the reason for the absence if students specifically request that it be shared. **The Dean of Students Office notification is a courtesy for the student and does not excuse any absences.**
- Please see the Course Catalogue for an explanation of appropriate documentation for absences, notification of potential scheduled absences, and the university’s stances on attendance policies.

SCHOOL OF THEATRE AND DANCE CLASS VALUE STATEMENT

The classroom is a unique community in which students and faculty come together to promote learning and growth. The classroom is a vital and critical space that serves as the foundation of your education in the School of Theatre and Dance. Through class preparation, daily attendance, and active participation, you will gain the skills and tools to further develop your craft. The skills you learn in the classroom are further amplified and tested through practical application during production, fieldwork, and in the shops and rehearsal spaces. In order to have a classroom that functions as a space for learning (which includes risk-taking, theory to practice, experiential learning, and collaboration), the faculty encourage you to make your best effort to prepare, be present (mentally, physically, and emotionally), and actively contribute. The classroom is only as successful as you make it.

SCHOOL OF THEATRE AND DANCE DIVERSITY STATEMENT

The School of Theatre and Dance at James Madison University believes that equity, access and inclusion are moral imperatives and artistic obligations. Diversity—in the stories we represent, the students we serve, and the audiences we engage—is vital for the health and relevance of contemporary performing arts practice. The School of Theatre and Dance, therefore, welcomes diversity of perspective, race, ethnicity, religion, socio-economic status, gender identity, sexual orientation, and ability.

COURSE CREDIT HOURS

Most students find they need to spend about two to three hours on homework and assignments outside of class for each credit hour they take. Please talk to the instructor if you need help with staying on top of your assignments or struggle with project-based learning. Being proactive is essential to your success in this course.

SYLLABUS

The instructor reserves the right to make changes to the course syllabus and course calendar. If there is no class (for any reason, like inclement weather), there may be Canvas assignments to be completed as a class replacement. (The syllabus and course modalities may shift more throughout the semester due to COVID-19.)

SPECIAL CONSIDERATIONS FOR A THEATRE & DANCE COURSE

OUR WORK SPACE

The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained. Differences of viewpoint or concerns should be expressed in terms that are supportive of the learning process, creating an environment in which students and faculty may learn to reason with clarity and compassion, to share of themselves without losing their identities, and to develop an understanding of the community in which they live. Student conduct that disrupts the learning process shall not be tolerated.

PEDAGOGY & PRACTICE

Practicing the pedagogy being taught requires a commitment to the work. Often education classes have this disconnect where we say one thing, but our actions are another. Professor Streeter works actively to disrupt this model by intentionally engaging in the pedagogy being explored. This requires a lot of the instructor, but the process of teaching also includes the student. What might this require of you? How might we work together to achieve this goal? Consider what you might individually do to bring an open-mind, a focus, and a dedication to the craft. While you are a “student” in this course, you are simultaneously an “community member”. Each action and each choice directly impacts (positively or negatively) your journey and the journey of your classmates. Professor Streeter is working towards more inclusive language and actions, towards being a co-conspirator with students, and towards being more reflective. Professor Streeter commits to the self-work, the time, and the energy that is needed to understand inequity, oppression, and privilege and understands that I both simultaneously benefit from and am oppressed by educational systems. As we move through the course, think about what you are working towards and what you commit to.

PHYSICAL CONTACT/TOUCH/RISK

The course usually includes activity that by its very nature includes an element of physical risk. (For example, when engaging in the theatre activity “People, Shelter, Storm” or “This Setting Needs”.) Instead, I have opted to have only a few necessary classes face-to-face. Most of the course will be delivered via Zoom. When in the face-to-face socially distant classroom, students are encouraged to remain alert, follow directions, and be aware of potential hazards in working individually or with others. Please exercise common sense and caution, both in the classroom and outside of class.

Training in dance and theatre often incorporates touch as a means of gathering, processing, and communicating information. While we encourage receptivity to this powerful learning tool, and as much bravery as is safe for you and the class, we also acknowledge that our bodies carry personal histories, and that all our experiences are stored in our tissues. Ultimately, in this class as elsewhere, you have final authority when it comes to your body. When a class activity involves physical contact, you have the option to request or create an alternative approach. We ask also that you be mindful of other students’ boundaries in this regard, seek permission when appropriate, and give due respect to the potency of touch.

COURSE CONTENT POLICY

Please note that students will not be excused from reading, viewing, or discussing readings or performances because of their content. If you anticipate any problems engaging with the course content, you must speak with the instructor by the end of the first week of class. This work is hard, the content is hard, and the dialogue is hard – this is social justice education.

Performance provides a space and place to wrestle with difficult topics and encounter viewpoints and identities different than our own. We needn’t all agree, but we must all work together to create and maintain a safe and respectful classroom in which everyone can learn.

DRESS

We will be moving in this class. You are expected to wear comfortable, appropriate clothing that you can move in. Clothing that does not allow you to participate in the day's activities will result in a zero for daily participation and attendance. When completing fieldwork in schools or elsewhere in the community, it is expected that you dress business casual. Please remember that you are a guest in the space and representing JMU. Business casual attire is expected in most environments when working with young people. If you have a question about what may or may not be appropriate to wear during fieldwork, please discuss with the professor before entering your fieldwork site.

ELECTRONICS (Face-to-Face Class)

Drama/theatre requires a community in which each member is fully present. NO electronics (phones, computers, tablets, iPods, etc.) will be permitted in a face-to-face class unless previously arranged with the instructor. Please put electronics away before class begins and DO NOT take them out until class is over. Put wearables (like an iWatch) on theatre mode. If using electronics during class, you may be asked to remove yourself from the class. You are expected to be fully present, physically and mentally, during each class. In the case of using technology as part of a lesson, the instructor will clearly indicate when electronics are allowed to be out and when electronics should be put away. When using electronics as part of a lesson, please use them only as instructed/intended and exercise best judgment.

ZOOM (Digital Classroom)

If meeting via Zoom, it is expected that you are in a location where you can move, explore, and play. You are dressed and prepared for class, just like in person. Ensure that you are sitting up (not laying down in bed on your phone) and are using a laptop to Zoom in on (if possible). The Zoom session will be highly interactive and if you are unable to participate, it will impact your participation points.

FOOD/DRINK

In a drama/theatre education course we are up on our feet and active, just like a performance class. For this reason, food is not permitted during instructional time.

Daily Course and Assignment Calendar

(Subject to change at instructor's discretion.)
Assignments are due at the start time of class on Canvas.

WEEK 1: Community Building & Unpacking

Thurs, Aug 27

WEEK 2: Community Building & Unpacking

Tues, Sept 1

DUE: Five Question Assignment

READ/RESPOND: "The Art of the Question"; *The Art of Relevance*

Thurs, Sept 3

READ/RESPOND: *Animating Democracy, Drama and Diversity*; Liz Lerman Toolbox Foundations

[Starting Week #3: Every Class, Students Take Over Reading the Land Acknowledgement
– schedule can be found on the interactive calendar on Canvas]

WEEK 3: Community Building & Unpacking

Tues, Sept 8

READ/RESPOND: Chapter 1 & 2 in *Let's Get Real*

Thurs, Sept 10

READ/RESPOND: Chapter 3 & 4 in *Let's Get Real*

WEEK 4: Race

Tues, Sept 15

READ/RESPOND: Chapter 5 in *Let's Get Real*

Thurs, Sept 17

READ/RESPOND: Chapter 1 & 2 in *Black Appetite. White Food.*

WEEK 5: Race

Tues, Sept 22

READ/RESPOND: Chapter 3 & 4 in *Black Appetite. White Food.*

Thurs, Sept 24

READ/RESPOND: Chapter 6 & 8 in *Black Appetite. White Food.*
DUE: Race Unit Project 1

WEEK 6: Race

Tues, Sept 29

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas

Thurs, Oct 1

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Final Performance Project Check-In

WEEK 7: Race

Tues, Oct 6

Guest Speaker – We will have a guest workshop from Megan Nevels, Assistant Education Director at Anti-Defamation League in Los Angeles. The calendar will shift once this date is finalized – this is a placeholder for when things move around a bit, the workshop will be between Sept 15 and Oct 8.
DUE: 48 hours before guest lecture – A question for Megan on Canvas Discussion Board

Thurs, Oct 8

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Race Unit Project 2

WEEK 8: Ability

Tues, Oct 13

READ/RESPOND: "People First Language", Other Foundational Reading TBD

Thurs, Oct 15

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Final Performance Project Check-In

WEEK 8: Ability

Tues, Oct 20

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas

(2-Day Fall Break)

WEEK 9: Ability
Tues, Oct 27

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas

Thurs, Oct 29

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Ability Unit Project

WEEK 9: Gender & Sexual Identity

Tues, Nov 3

READ/RESPOND: Chapter 6 in *Let's Get Real*

Thurs, Nov 5

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Final Performance Project Check-In

WEEK 11: Gender & Sexual Identity

Tues, Nov 10

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas

Thurs, Nov 12

Guest Workshop – We will have a workshop on “Microaggressions” by a facilitator from the College of Education. The calendar will shift once this date is finalized – this is a placeholder for when things move around a bit, the workshop will be between Oct 27 and Nov 17.
DUE: Prep Work/Reflection Work for Workshop TBD

WEEK 12: Age

Tues, Nov 17

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas

Thurs, Nov 19

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Final Performance Project Check-In

(5-Day Fall Break)

WEEK 13: Social Class

Tues, Dec 1

READ/RESPOND: Chapter 7 in *Let's Get Real*

Thurs, Dec 3

READ/WATCH/RESPOND: Artist Connections – Material on Interactive Calendar on Canvas
DUE: Final Performance Project Check-In

WEEK 15: Where do we go from here?

Tues, Dec 8

READ/WATCH/RESPOND: Chapter 8 in *Let's Get Real*

Thurs, Dec 10

DUE: Final Performance Project

(Fall Break)

FINAL EXAM: Reflection

TBD

DUE: Final Reflection Paper

Theatre for Young Audiences

Spring 2019 (THEA 310, Unique #14487 – 3 credit hours)

Class Time: Tuesday/Thursday 2:00pm-3:15pm

Location: 1220 Studio

Instructor: Joshua Streeter
Office: 2239 Forbes Center for the Performing Arts
E-mail: Canvas e-mail is preferred for course communication.
Cell Phone: 607-738-4963 (*Please use e-mail unless an urgent matter. Please do not call or text after 9pm.*)
Office Hours: T/TH 11-1 or by appointment. (Additional hours each week are posted outside the office.)
Sign-up for a slot outside Professor Streeter's office or e-mail him for an appointment at a different time that works for your schedule.

COURSE DESCRIPTION:

This course provides an exploration of Theatre for Young Audiences (TYA) and Theatre for the Very Young (TVY). This course looks at work aimed at youth (birth through high school). We will examine the historical contexts of TYA, read plays in the TYA canon and plays working to expand or disrupt the cultural understanding of what TYA is in the United States, investigate current theatre companies focused on work for youth, and explore educational applications. Our discussions will be framed by scene work, the viewing TYA/TVY, scholarly writing on the topics being discussed, dialogue with leaders in the field, and professional partnerships with Oregon Children's Theatre and Arts on the Horizon.

METHODS OF INSTRUCTION:

- Classes are taught through a variety of methods including: small and whole group discussion; active participation in drama/theatre strategies for exploration, embodiment, and reflection; mini-lecture; and fieldwork in local schools, community, or professional settings.
- This course uses flipped instruction. Flipped instruction is a pedagogical approach where the class will explore and apply concepts from the reading/homework actively (instead of "lecturing" or "review" what was assigned for homework). For this reason, part of being prepared for this course is doing the homework in order to actively engage (intellectually, emotionally, physically) in the class.
- This course uses Canvas as a method of communication. (Please check on a regular basis.)

COURSE OBJECTIVES:

By the end of the semester, students will be able to:

- Develop a working knowledge of terms used in Theatre for Young Audiences and Theatre for the Very Young. (Virginia Standard #1 - Professional Practice of Teachers)
- Devise new work appropriate for a young audience. (Virginia Standard #1 - Professional Practice of Teachers)
- Read, analyze, and reflect on plays across and beyond the canon. (Virginia Standard #1 - Professional Practice of Teachers)
- Consider the role of power inherent in representational practices such as theatre performance.
- Understand the role of culturally responsive practice in Theatre for Young Audiences. (Virginia Standard #1 - Professional Practice of Teachers)
- Articulate how and why Theatre for Young Audiences is a viable career path, legitimate art form, and relevant cultural experience for communities.
- Consider the role of an artist within larger theatre programming at regional theatres or within theatre companies. (Virginia Standard #6 - Professional Practice of Teachers)
- Demonstrate an understanding of the relationship between artistic and educational programming in the field.
- Plan appropriate and engaging educational experiences surrounding a production. (Virginia Standard #2 - Professional Practice of Teachers)

REQUIRED TEXTS:

- *Playwriting and Young Audiences: Collected Wisdom and Practical Advice from the Field* by Matt Omasta & Nicole B. Adkins
- *Drama-Based Pedagogy: Activating Learning Across the Curriculum* by Kathryn Dawson & Bridget Lee

- Plays and other required readings/resources will be available on Canvas. (You may choose to buy them on your own after reading – up to you! Of the unpublished plays, please do not share as we have special permission from the playwrights to use in this course only.)

ADDITIONAL COURSE MATERIALS & REQUIREMENTS:

- Notebook and pencil to take notes in the course/in the field.
- Binder to keep class handouts and syllabus in. (Bring to class each day, we will refer back to handouts.)
- Materials/resources for devising. (The instructor can provide certain supplies, please discuss ahead of time.)
- Hip Hop Theatre Workshop on March 15th.
- Arts on the Horizon ticket (\$8) and transportation to DC on March 23rd.

COURSE ASSIGNMENTS:

In Class Participation (10%)

- Participation includes: being present, on time, and engaged; participating fully to the best of your ability; sharing airtime/respectful of others; coming to class prepared to teach and/or bringing needed materials to engage in the planned activities. This grade will include creating and asking thoughtful, well-crafted, and smart questions to our guests. You will earn daily points tracked by you and the professor. If absent you cannot make up the day's participation points (theatre is experiential). Please come see me at any moment to discuss your progress or participation points. Professor Streeter may change your daily participation grade with justification.

Educational Study Guide (20%)

- In a small group, you will create an educational study guide for teachers. Your group will create an outline and two drafts before turning in the third and final draft. You will receive feedback on the guide from the instructor during each step. The guide will be created for use by Oregon Children's Theatre. (For this project, you will generate content only, not layout and design.) Late work will not be accepted.

Play Quizzes in Class (15%)

- Over the course of the semester, you will read 16 plays (outside of the TVY unit). For each play you will have a multiple choice or short answer quiz on the play during class. If you miss the portion of class when the quiz is given it cannot be made up. The lowest two scores will be dropped.

Article Responses on Canvas (15%)

- Through the course you will respond to articles by doing a response on Canvas. The post is due at the beginning of class (2:00pm). Each response is graded on a 5-point scale – see the rubric on Canvas. The lowest score (one) will be dropped. Late work will not be accepted.

Theatre for the Very Young Unit (25%)

- In collaboration with Professor Lambert's Movement Course, we will explore Theatre for the Very Young (TVY) by devising a new work. The unit consists of weekly assignments, development/revision/sharing of a piece, collaboration with other JMU students and professional artists, and field work (observation at the Young Children's Program and a trip to DC.) This unit will include a professional partnership with Arts on the Horizon. Late work will not be accepted.

Final Reflection Paper & Project Presentation (15%)

- You will complete a course reflection and self-assessment at the conclusion of the course. This paper will touch upon material, ideas, and theories covered throughout the entire course. In addition, you will "pitch" a TYA season to the class. The "pitch" will be presented to the TYA class. This counts as your final exam. Late work will not be accepted.

IMPORTANT NOTES ON COURSE ASSIGNMENTS:

- All work should follow the given template or outline.
- All reflection papers should be typed in 12-point Times New Roman font, double-spaced, and with one-inch margins. Readings should be cited in MLA when necessary (borrowing an idea or language from a text).
- MLA Citations (in-text and works cited) are required for any work (lesson plan, research paper, discussion post, project, power point presentation, etc).
- Upload work as a PDF or a Word Document (doc or docx), Canvas does not read Pages.
- All articles are blogs, not journal articles and TYA plays are much shorter than full-length "adult" plays or musicals. If you need support keeping up, please see the instructor at any moment to discuss strategies for success.

EXTRA CREDIT

Extra credit is not given in this course.

EVALUATION

Rubrics will be given for each assignment on the same day the assignment description is discussed in class. Please refer to these documents as you are working. All assignment descriptions and rubrics are available on Canvas as well.

LATE WORK

Late work is not accepted in this course. Work is considered late if it is not turned in at the beginning of the class period for which the assignment is due (work turned in during or after class is considered late). [Click on your Canvas submission to make sure it uploaded correctly!](#) Computer or printer problems do not constitute a valid excuse for late work or tardiness to class. If absent (physically) from class, the work is still due (virtually) on the assigned day and time.

GRADING SCALE

A 100-93.0	B+ 89.9-87.0	C+ 79.9-77.0	D+ 69.9-67.0	F 59.9-0
A- 92.9-90.0	B 86.9-83.0	C 76.9-73.0	D 66.9-63.0	
	B- 82.9-80.0	C- 72.9-70.0	D- 62.9-60.0	

Theatre Majors need a C or better (not a C-) in the course in order to count toward the major. Final grades are not rounded up.

GRADING POLICY

Grades will usually be posted on Canvas within two weeks of submitting a paper/project or teaching during class. If you have a question about a grade once it is posted, please contact the instructor within 7 days of the grading being posted to set-up a meeting. Contacting the instructor after the 7-day window does not guarantee a dialogue about the grade given. To be fair to all students, grades will be calculated to two decimals and not be rounded up.

FINAL EXAM

This course will meet during the final exam time as listed by the Registrar's Office (1:00pm-3:00pm on Thursday, May 2, 2019).

ATTENDANCE

- Class attendance is vital for your personal success in the course and for creation of a dynamic learning community. Class participation and class experiences cannot be made up (theatre is experiential). If you are absent for any reason (excused or unexcused), you will receive a participation grade of a zero for the day. Late arrival or leaving class early will impact your participation grade.
- Attendance is taken by using Daily Participation Sheets. This serves as an official record of attendance. Should you have questions, check with Professor Streeter immediately following class. No discrepancies around attendance will be discussed after this window has passed.
- If you are absent for any reason (excused or unexcused), it is your responsibility to obtain any information missed and make

sure that any work due is turned in on time virtually if absent physically. If you know you will be absent ahead of time, out of courtesy, please inform the instructor.

- Each student's first two absences (excused or unexcused) will not affect his/her final grade. If a student accumulates more than two absences, his/her final grade will drop by a half letter grade for each absence (i.e. and A- to an B+). You should look at this policy not as if you are "allowed" two absences, but rather that your attendance is expected every class.
- With prior approval or in extreme instances, absences may be excused for the following reasons: emergency situations or observance of a religious holiday approved in advance. Documentation in hard-copy must be presented in advance or within 48 hours of the class absence. Should something happen it is your job to immediately contact the professor and the Dean of Students.
- Please see the Course Catalogue (pages 18 and 19) for an explanation of appropriate documentation for absences, notification of potential scheduled absences, and the university's stances on attendance policies.

COURSE CREDIT HOURS

Most students find they need to spend about two to three hours on homework and assignments outside of class for each credit hour they take. Please talk to the instructor if you need help with staying on top of your assignments or struggle with project-based learning. Being proactive is essential to your success in this course.

SYLLABUS

The instructor reserves the right to make changes to the course syllabus and course calendar.

If there is no class (for any reason, like inclement weather), there may be Canvas assignments to be completed as a class replacement. Or, classes will be made-up on the university make-up day.

SPECIAL CONSIDERATIONS FOR A THEATRE EDUCATION COURSE

OUR WORK SPACE

The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained. Differences of viewpoint or concerns should be expressed in terms that are supportive of the learning process, creating an environment in which students and faculty may learn to reason with clarity and compassion, to share of themselves without losing their identities, and to develop an understanding of the community in which they live. Student conduct that disrupts the learning process shall not be tolerated.

PEDAGOGY & PRACTICE

Practicing the pedagogy being taught requires a commitment to the work. Often education classes have this disconnect where we say one thing, but our actions are another. Professor Streeter works actively to disrupt this model by intentionally engaging in the pedagogy being explored. This requires a lot of the instructor, but the process of teaching also includes the student. What might this require of you? How might we work together to achieve this goal? Consider what you might individually do to bring an open-mind, a focus, and a dedication to the craft. While you are a “student” in this course, you are simultaneously a “pre-service educator”. Each action and each choice directly impacts (positively or negatively) your journey towards obtaining a professional license.

12 Things that Require Zero Talent: on time, work ethic, body language, energy, attitude, passion, being coachable, growth mindset, prepared, proactive, reflection

PHYSICAL CONTACT/PHYSICAL RISK

The course includes activity that by its very nature includes an element of physical risk. (For example, when engaging in the theatre activity “Statues” or “This Setting Needs”.) Students are encouraged to remain alert, follow directions, and be aware of potential hazards in working individually or with others. Please exercise common sense and caution, both in the classroom and outside of class during fieldwork. Additionally, the activities of this course may require some physical contact between students or between student and instructor. Please let the instructor know if you have any concerns about this. In general, stay fully present, be aware of your surroundings, and respectful of others and we will work together well.

Training in drama and theatre often incorporates touch as a means of gathering, processing, and communicating information. While we encourage receptivity to this powerful learning tool, and as much bravery as is safe for you and the class, we also acknowledge that our bodies carry personal histories, and that all our experiences are stored in our tissues. Ultimately, in this class as elsewhere, you have final authority when it comes to your body. When a class activity involves physical contact, you have the option to request or create an alternative approach. We ask also that you be mindful of other students’ boundaries in this regard, seek permission when appropriate, and give due respect to the potency of touch.

DRESS

We will be moving in this class. You are expected to wear comfortable, appropriate clothing that you can move in. Clothing that does not allow you to participate in the day’s activities will result in a zero for daily participation and attendance. When completing fieldwork in schools or elsewhere in the community, it is expected that you dress business casual. Please remember that you are a guest in the space and representing JMU. Business casual attire is expected in most environments when working with young people. If you have a question about what may or may not be appropriate to wear during fieldwork, please discuss with the professor before entering your fieldwork site.

ELECTRONICS

Drama/theatre and dance require a community in which each member is fully present. NO electronics (phones, computers, tablets, iPods, etc.) will be permitted in class unless previously arranged with the instructor. Please put electronics away before class begins and DO NOT take them out until class is over. If using electronics in class, you will be asked to put them away and/or asked to remove yourself from the class.

In the case of using technology as part of a lesson, the instructor will clearly indicate when electronics are allowed to be out and when electronics should be put away. When using electronics as part of a lesson, please use them only as instructed/intended and exercise best judgment. We will have access to four iPads purchased through a grant for the Theatre Education Program, please treat with respect and keep them safe so that they can last for many years!

FOOD/DRINK

In a drama/theatre education course we are up on our feet and active, just like a performance class. Furthermore, it can be distracting to the instructor and fellow classmates. For this reason, food is not permitted during instructional time. Drinks are permitted with a lid in order to prevent spilling. If we plan to bring snacks, this will be communicated in advance to prevent bringing food with known allergies.

Daily Course and Assignment Calendar

(Subject to change at instructor's discretion.)

ASSIGNMENTS DUE ARE LISTED IN RED, READING DUE ARE LISTED IN BLUE, GUEST ARE LISTED IN GREEN, DAILY TOPIC IS LISTED IN BLACK

Week 1: What is TYA?

Tuesday, January 8	What is TYA? How will we approach the canon? READ: Omasta & Adkins - pages 27-31 [Be prepared to discuss in class!]
Thursday, January 10	The "Rules" of TYA (and How to Break Them) The Marginalization of TYA DUE: Student Profile Sheet READ: "Don't Call It Sweet" by Sarah Coleman [POST] READ: "The Marginalization of TYA" by Mary Schuttler and Gillian McNally [POST] READ: Omasta & Adkins - pages 7-13 [Be prepared to discuss in class!]

Week 2: Gatekeepers, Responsibility, and Constructions of Childhood

Tuesday, January 15	Gatekeepers – a need or an annoyance? READ: "Getting Past the Gatekeepers" by Cheryl West [POST] READ: "Theatre of the Young, for the Young" by Steven Dietz [POST] READ: "Chupacabras and Risk in TYA" by Gabriel Jason Dean [POST]
Thursday, January 17	Childhood & Stories Building Immersive Experiences READ: "Alienating Our Audiences Early On" by Mia McCullough [POST] READ: <i>Wiley & The Hairy Man</i> by Suzan Zeder [QUIZ]

Week 3: Representation & Responsibility in TYA

Tuesday, January 22	Representation & Responsibility in TYA READ: Omasta & Adkins - pages 37-43 [Be prepared to discuss in class!] READ: "Rights and Responsibilities of Representation in TYA" by Roxanne Schroeder-Arce [POST] READ: "One African-American Cinderella is Not Enough" by Megan Alrtuz [POST] Guest: Roxanne Schroeder-Arce, Artist & Scholar in TYA & Culturally Responsive Practice [Post Two Question for Roxanne on Canvas by 11:00am]
Thursday, January 24	Representation & Responsibility in TYA Design in TYA – Playing Between Worlds READ: <i>Bocón</i> by Lisa Loomer [QUIZ] READ: <i>Anon(ymous)</i> by Naomi Iizuka [QUIZ]

Week 4: Book Adaptations (Finding the Rigor in the Work)

Tuesday, January 29	Transferring Mediums & Consideration of Style Understanding the Young Audience & Staging READ: <i>Jakes Old Skirts</i> by José Cruz González [QUIZ] READ: <i>Judy Moody & Stink</i> by Allison Gregory [QUIZ]
Thursday, January 31	Study Guide Review (bring laptops to class please) READ: "The Resource Guide: Tool or Ticket?" by Emily Freeman [POST] READ: Assigned Play for Study Guide [Be prepared to discuss in class!] DUE: Schedule Young Children's Program Experience (Feb 11 - Mar 1)

Week 5: Exploring Social Issues in TYA

- Sunday, February 3 **DUE: Study Guide Outline Posted on Canvas by 11:59pm**
- Tuesday, February 5 **NO CLASS** – Assessment Day
- Thursday, February 7 Dealing with Sensitive Topics
Taboo Topics in TYA
READ: *Afternoon of the Elves* by Y York [QUIZ]
READ: Omasta & Adkins - pages 43-48 [Be prepared to discuss in class!]

Week 6: Theatre for the Very Young (TVY)

- Sunday, February 10 **DUE: TVY Weekly Practice Posted on Canvas by 11:59pm (See Canvas for Readings)**
DUE: Post Two Questions for Michelle on Canvas by 11:59pm
- Tuesday, February 12 What is TVY?
Guest: Michelle Kozlak, Artistic Director, Arts on the Horizon
- Thursday, February 14 What is TVY?

Week 7: Theatre for the Very Young (TVY)

- Sunday, February 17 **DUE: TVY Weekly Practice Posted on Canvas by 11:59pm (See Canvas for Readings)**
DUE: Creative Meeting Schedule Posted on Canvas by 11:59pm
- Tuesday, February 19 Devising Laboratory
- Thursday, February 21 Devising Laboratory

Week 8: Theatre for the Very Young (TVY)

- Sunday, February 24 **DUE: TVY Weekly Practice Posted on Canvas by 11:59pm (See Canvas for Readings)**
- Tuesday, February 26 Devising Laboratory
- Thursday, February 28 Devising Laboratory
- Sunday, March 3 **DUE: TVY Weekly Practice Posted on Canvas by 11:59pm (Can submit earlier.)**

- Spring Break -

Week 9: Theatre for the Very Young (TVY) / Hip-Hop Theatre and TYA

- Tuesday, March 12 Devising Laboratory
DUE: \$8 for Ticket
- Thursday, March 14 Devising Laboratory
DUE: Upload Video to Canvas by 3:15pm
- Friday, March 15 **Are You Down: Hip Hop Theatre for Young Audiences** by Xanthia Walker **[POST]**
Guest: Paige Hernandez, Artist and Educator; Hip-Hop Educator Advocate

Week 10: Theatre for the Very Young (TVY)

Sunday, March 17 **DUE: TVY Weekly Practice Posted on Canvas by 11:59pm (See Canvas for Readings)**

Tuesday, March 19 Devising Laboratory
Guest: **Becca Drew Ramsey, Playwright, Director, and Designer; TVY Expert**

Thursday, March 21 Devising Laboratory

Saturday, March 23 *Beep, Beep* - Arts on the Horizon Field Trip

Week 11: Theatre for the Very Young (TVY) / Educational Connections to TYA

Sunday, March 24 **DUE: TVY Weekly Practice Posted on Canvas by 11:59pm (See Canvas for Readings)**

Tuesday, March 26 Devising Laboratory
DUE: Final Sharing of Piece in Class

Thursday, March 28 Study Guide Working Group

Week 12: TYA Inspired by Real Events

Sunday, March 31 **DUE: Full Draft #1 of Study Guide Posted on Canvas by 11:59pm**

Tuesday, April 2 Dramaturgy and Engagement
READ: "Esperanza Rising: A Culturally Specific Piece for TYA" by Joshua Streeper [POST]
READ: *The Remember* by Steven Dietz [QUIZ]

Thursday, April 4 Dramaturgy and Engagement
READ: *JJ's Arcade* by José (CC) Casas [QUIZ]
READ: *And in this Corner: Cassius Clay* by Idris Goodwin [QUIZ]

Week 13: TYA Inspired by Real Events / Educational Connections to TYA

Tuesday, April 9 Dramaturgy and Engagement
READ: *Lizzie Bright and the Buckminster Boy* by Cheryl West [QUIZ]

Thursday, April 11 Study Guide Working Group
Go Over Final Project
READ: Omasta & Adkins - pages 120-127 [Be prepared to discuss in class!]

Week 14: Redefining TYA

Tuesday, April 16 Pushing Boundaries
READ: *Mother Hicks* by Suzan Zeder [QUIZ]

Thursday, April 18 Form and Function in TYA; Applied Theatre & TYA Intersection
READ: *Afflicted* by Laurie Brooks [QUIZ]
READ: *Monster* by Aaron Carter [QUIZ]

Week 15: Programming Up – Mature Themes in TYA

Sunday, April 21	DUE: Full Draft #2 of Study Guide Posted on Canvas by 11:59pm
Tuesday, April 23	READ: <i>Omasta & Adkins</i> - pages 68-71 [Be prepared to discuss in class!] READ: <i>Slur</i> by Greg Changon [QUIZ] Guest: Greg Changon, playwright of <i>Slur</i> [Post Two Question for Greg on Canvas by 11:00am]
Thursday, April 25	READ: <i>This is Modern Art</i> by Kevin Coval & Idris Goodwin [QUIZ] READ: <i>Teen Girl Fantasies</i> by Kimberly Belflower & Megan Tabaque [QUIZ]
Final Exam	
Thursday, May 2 1:00pm-3:00pm	Project Sharing, Course Reflection, Course Evaluations READ: <i>Omasta & Adkins</i> - pages 158-165 [You will use this in your reflection paper.] DUE: Reflection Paper Posted on Canvas by 1:00pm DUE: Final Draft of Educational Study Guide Posted on Canvas by 1:00pm DUE: Individual Final Project Presentation (in class)