



THE 522 ADVANCED STUDIES IN THEATRE: THEATRE PEDAGOGY LAB

Class Time: Fridays 2:00pm - 4:50pm PST

Office Hours: T/W 11:00am-12:30pm PST

Email:

Class Zoom Meeting ID:

Office Hours Meeting ID:

Cell Phone:

Course Description

Theatre Pedagogy Lab examines current trends and advances in teaching theatre in K-12 settings as well as in higher education. The course is structured as a horizontal learning experience with the instructor as facilitator. Throughout the semester we will explore the history of theatre in educational settings, educational philosophies, and approaches, assessment of instructors and students, how to create a community of learners, etc. The course will incorporate scholarship from outside the field of theatre which we will work to incorporate into our own practice as educators. This course will function as a meta-pedagogical experiment in that I have designed the course to mirror many of the approaches and methods that we will discuss in class.

University Learning Outcomes:

1. to learn and integrate
2. to think and create
3. to communicate
4. to clarify purpose and perspective
5. and to practice citizenship.

Learning Outcomes for the Course

1. discuss the history of theatre in education settings,
2. work collaboratively with educators across the country,
3. apply concepts, techniques, and methods discussed in class to their own practice as educators,
4. discuss their teaching philosophy,
5. use library resources to conduct research,
6. and analyze existing curricula, syllabi, assignments, and assessments for strengths and weaknesses, and provide suggestions for improvement.

Learning Outcomes for the MFA Program in Theatre Arts:

1. Demonstrate mastery in understanding of relationship between theatre history, dramatic theory and practice;
2. to communicate expertly across the disciplines of playwriting, acting, directing, dramaturgy and design;
3. to analyze a play text, understand characterization, and expertly express these ideas through performance, production and written or spoken criticism;
4. to self-evaluate, refine and improve performance or production;
5. and to understand and advocate for the role of theatre and theatre artist within society.



Required Texts

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Students will need to acquire the following texts:

1. Freire, Paulo. *Pedagogy of the Oppressed 50th Anniversary Edition*. New York: Bloomsbury, 2018.
2. hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.

I will provide citation information and/or provide PDFs of other readings which will be available via OneDrive or the course Weebly site.

Course Expectations

On the first day of class, we will establish my expectations for your participation in the course as a student and, even more critically, your expectations of me as the instructor. This discussion will also help us to collectively brainstorm the best ways to participate in class discussions and how best to prepare for them. Attendance is expected; however, I will not be recording attendance as part of your grade.

Course Requirements

There are two assignment tracks for the course: an individual-based one and a collective-based one. The individual assignment track is focused on developing a teaching portfolio and the collective-based one is focused on developing resources and problem-solving in a group. Each track will consist of two assignments, each worth 250 points. Additionally, each student will be responsible for profiling a digital teaching tool and presenting it in class as well as providing feedback on two syllabi, each worth 250 points. Students will select the assignments that they want to complete and whether they would like that assignment to be due at the middle or end of the semester:

Assignment 1 will be due March 12th

Assignment 2 will be due May 7th

Profile of Digital Teaching Tool will be due May 7th (these will have various due dates)

Review of 2 Syllabi will be due by the end of the semester (May 7th)

Individual Track (select two)

1. **Statement of Teaching Philosophy.** The statement describes your personal philosophy as a teacher.
2. **Sample Syllabi.** Create a new syllabus for a course you'd like to teach or redesign a current syllabus.
3. **Diversity Statement.** This statement should focus on how you incorporate diversity into your teaching and how, in general, you value diversity in education.
4. **Sample Lesson Plans, Learning Objects, etc.** Develop new lesson plans or learning objects for a course that you would like to teach/already teach.
5. **Educator Website.** Using the materials developed above (or what you have completed previously) build a website for your educator-self. This site can be hosted on a number of different platforms but should at the very least include your statement of teaching philosophy and some syllabi or assignment descriptions.

Collective Track (select two)

1. **Journal-Length Article.** This should be co-written and focus on a current issue in theatre pedagogy.
2. **Contributions to an Undergraduate Level Play Analysis Open Textbook.** This could include developing a table of contents for the text, contributing a chapter, developing a learning object, research on hosting platforms, etc.
3. **Curriculum Development.** Working together in a group of no more than three, develop and refine an existing curriculum, or propose a new curriculum.
4. **Sample Lesson Plans, Syllabi, Learning Objects, etc.** With a partner, develop lesson plans, a syllabus, or learning objects for a course that you would like to teach.
5. **Assessment Plan.** Develop an assessment plan using the tools we have discussed in class.
6. **Problem and Plan of Action Assignment.** In groups of no more than three, identify a problem that you face as an educator or that you have faced as a student. Conduct research on the issue and develop a plan of action on how to solve the problem or issue.

Grading Breakdown

Spring 2021

Dr. Sarah Campbell

Breakdown of grades for the course is as follows:

Assignment 1	250 points
Assignment 2	250 points
Profile of Digital Teaching Tool	250 points
Review of 2 Syllabi	250 points
Total	1000 points



Course Calendar

Below you will find the schedule of readings to be completed for the course. Readings are subject to change (plenty of notice will be given).

Introduction: Expectations and a Brief History of Education

January 15th -

Course Expectations and Metapedagogy

1. hooks, "Building a Teaching Community: a Dialogue" pp. 129-165.
2. Davis and Arend, "The Lecture Paradigm and the New Context of Teaching and Learning," pp. 3-17.
3. McTighe and Wiggins, "Introduction," pp. 1-11.
4. Fink, "Creating Significant Learning Experiences," pp. 1-29.

January 22nd -

Education, Ideology, and Colonial Connections

1. Giroux, "Ideology and Agency in the Process of Schooling," pp. 71-94.
2. Lewis, "Modernizing Message, Mystical Messenger: the Teatro Petul in the Chiapas Highlands, 1954-1974," pp. 375-397.
3. Nguyễn, "Pequot Warriors Combating Paper Genocide: How the Eastern Pequot Nation Uses Education to Resist Cultural Erasure," pp. 1-19.
4. Engel and Olden - "One Size Fits All: Balancing Internationalization and Standardization of the U.S. Education System," pp. 77-92.

January 29th

Super Brief History of American Education and Theatre as a Discipline

1. Berkeley, "Changing Views of Knowledge and the Struggle for Undergraduate Theatre Curriculum, 1900-1980," pp. 7-30.
2. Omasta and Chappell, "Theatre Education in the Academy: Major Impacts of Minor Differences," pp. 185-197.
3. Hobgood, "A Short History of Educational Theatre," pp. 13-16.
4. Urban and Wagoner, "American Education in the Twenty-First Century," pp. 349-370.

Part 1: Developing a Teaching Philosophy

February 5th

Developing a Teaching Philosophy pt. 1 – Nothing is Neutral

1. Freire, "Chapter 1," from PO, pp. 43-69 (50th anniv. ed)
2. hooks, "Chapter 1: Engaged Pedagogy," pp. 13-22
3. Love, "Educational Survival," pp. 16-41.
4. Giroux, "Spectacles of Race and Pedagogies of Denial: Anti-Black Racist Pedagogy Under the Reign of Neoliberalism," pp. 191-211.

February 12th

Developing a Teaching Philosophy pt. 2 – Relationality

1. Freire, "Chapter 2" from PO pp. 71-86 (50th anniv. ed)
2. hooks, "A Revolution of Values: The Promise of Multicultural Change," pp 23-34.
3. hooks, "Embracing Change: Teaching in a Multicultural World," pp. 35-44.
4. Day, "Engaging Teachers in Building Relationships with International Families," pp. 115-137.
5. Bullen, "The Continued Relevance of 'Teaching to Transgress: Education as the Practice of Freedom,'" pp. 21-25.
6. Williams, "Practicing Teaching to Transgress," pp. 322-325.

February 19th

Developing a Teaching Philosophy pt. 3 – Dialogue

1. Freire, "Chapter 3," from PO pp. 87-124 (50th anniv. ed)
2. hooks, "Paulo Freire," pp. 45-58.
3. Hogan, "Facilitating Difference," pp. 213-252.
4. Irwin, "Authority through Freedom: On Freire's Radicalization of the Authority-Freedom Problem in Education," pp. 57-69.

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February 26th

Developing a Teaching Philosophy pt. 4 – Praxis

1. Freire, "Chapter 4," from PO pp. 125-183 (50th anniv. ed)
2. hooks, "Chapter 5: Theory as Liberatory Practice," pp. 59-76.
3. Akom, "Critical Hip Hop Pedagogy as a Form of Liberatory Praxis," pp. 52-66.
4. Duffy and Powers, "Blind to What's in Front of them: Theatre of the Oppressed and Teacher Reflexive Practice, Embodying Culturally Relevant Pedagogy with Pre-service Teachers," pp. 45-59.
5. Larrivee, "Transforming Teaching Practice: Becoming the Critically Reflective Teacher," pp. 293-307.



Part 2: Creating a Learning Community

March 5th

Creating a Learning Community pt. 1

1. hooks, "Language: Teaching New Worlds/New Words," pp. 167-176.
2. hooks, "Confronting Class in the Classroom," pp. 177-190.
3. hooks, "Eros, Eroticism, and the Pedagogical Process," pp. 191-200.
4. Hunt, "Classroom Cons and Assigning Activism: Ethical Issues in Relational Pedagogy" pp. 199-207.
5. Rios, Bowling, and Harris – "Decentering Student 'Uniqueness' in Lessons about Intersectionality," pp. 194-213.

March 12th

Creating a Learning Community pt. 2

1. Howard, "Is Anyone Really Paying Attention?" pp. 15-45.
2. Bartolome – "Beyond the Methods Fetish: Towards a Humanizing Pedagogy," pp. 173-194.
3. Dolmage, "Universal Design," pp. 115-143.
4. Barker, "Improvisational Theatre in Teacher Learning about Facilitating Discussion," pp. 1-18.

Part 3: Course Design

March 26th

Course Design pt. 1 – Creating Significant Learning Experiences

1. Fink, "A Taxonomy of Significant Learning," pp. 31-65.
2. Fink, "Designing Significant Learning Experiences I: Getting Started," pp. 67-112.
3. McTighe and Wiggins, "Backward Design," pp. 13-34.
4. McTighe and Wiggins, "Understanding Understanding," pp. 35-55.
5. Davis and Arend, "Alternative Approaches to Teaching and Learning" and "Using the Seven Ways of Learning for Teaching," pp. 19-42.

April 2nd

Course Design pt. 2 – Selecting and Organizing Information

1. Barkley and Major, "Clarifying What You Want Students to Learn," pp. 13-23.
2. Barkley and Major, "Determining Your Purpose for Assessing Student Learning," p. 24-29.
3. Clarke, "Organizing Your Literature: Spreadsheet Style," (Web Article).
4. Campbell, "How I Use Excel to Manage My Lit Review," (Web Article).
5. Fink, "Designing Significant Learning Experiences II: Shaping the Learning Experience," pp. 113-172 .



April 9th

Course Design pt. 3 – Assessment and Feedback

1. Stevens and Levi, "What is a Rubric," pp. 3-15.
2. Stevens and Levi, "Why Use Rubrics?" pp. 17-28.
3. Stevens and Levi, "How to Construct a Rubric," pp. 29-46.
4. Barkley and Major, "Selecting a Learning Assessment Technique," pp. 30-42.
5. Barkley and Major, "Implementing a Learning Assessment Technique," pp. 43-51.
6. Barkley and Major, "Analyzing and Reporting What Students Have Learned," pp. 52-66.
7. Barkley and Major, "Closing the Loop," pp. 67-69.

April 16th

Course Design pt. 4 – Adapting Courses for Different Modalities (Online, In-Person, Hybrid, Distance, etc.)

1. Miller, "Online Learning: Does it Work?" pp. 19-41.
2. Howard, "Making Online Discussions Work," pp. 105-139.
3. Osborne and Lunderman, "This is the Dawning of the Age of Online Course: Reimagining Introduction to Theatre," pp. 27-43.
4. Wake, "Two Decades of Digital Pedagogies in the Performing Arts a Comparative Survey of Theatre, Performance, and Dance," pp. 1-18.
5. Holbrey, "Kahoot! Using a Game-Based Approach to Blended Learning to Support Effective Learning Environments and Student Engagement in Traditional Lecture Theatres," pp. 1-12.

Part 4: De-Centering Whiteness in the Curriculum

April 23rd

De-Centering Whiteness in the Curriculum pt. 1

1. hooks, "Feminist Thinking in the Classroom Right Now," pp. 111-118.
2. hooks, "Feminist Scholarship: Black Scholars," pp. 119-128.
3. Tuck and Yang, "Decolonization is not a Metaphor," pp. 1-40.

April 30th

De-Centering Whiteness in the Curriculum pt. 2

1. Schroeder-Arce, "Seeking Culturally Responsive Pedagogical Practice – Teaching as Ally Across Identity Markers in University Settings," pp. 209-221.
2. hooks, "Essentialism and Experience," pp. 77-92.
3. hooks, "Holding My Sister's Hand: Feminist Solidarity," pp. 93-110.

May 7th

Sharing and Praxis

TBD

