

DRAMA AND YOUTH (DaY)- LONDON 2013

Objectives, Assessments, Bibliography and Policies

Saturday, June 29th – Friday, July 19th 2013

MPAET-GE 2075: Drama and Youth: Theoretical Perspectives (3 credits)

MPAET-GE 2076: Drama and Youth: Practical Implications (3 credits)

Course leader: Professor Philip Taylor, pt15@nyu.edu

DaY Overview

The Drama and Youth (DaY) course is an intensive three week program (6 credits) offered through our study abroad center in London, UK. DaY focuses on the many applications of drama education with young people, and especially examines British developments in, 1) process drama, and 2) theatre for young audiences.

1. Students will learn how to devise, implement and evaluate process drama for diverse audiences. Working with pre eminent leaders in the field of drama in education, such as David Booth, Gavin Bolton, Cecily O'Neill and Philip Taylor, students explore the issues and values informing drama activity across the curriculum. They study how to create a curriculum plan, informed by the UK experience, that can be adapted for young audiences in the US.

2. Students will examine recent developments in Theatre for Young Audiences (TYA). NYU Educational Theatre has a long established tradition of presenting both familiar and new works for young audiences. The DaY project aims to probe British trends in the creation, presentation and assessment of theatre for young people. The goal is for students to develop their own aesthetic sensibility in theatre making for youth through collaborations with leaders in the field, including Jeremy Harrison (Rose Bruford College) and Tim Webb (Oily Cart).

Studies will be supported by lectures and workshops, and numerous field visits to cultural organizations like RSC, The Globe, Unicorn, West End and fringe theatre. The DaY London experience is a fully immersive one and students are expected to be fully present, open to new ideas, ready to learn from colleagues, and to trial-deepen their emergent aesthetic-educational understandings through four assessment tasks.

DaY Objectives

By the conclusion of this 3 week (6 credit) program students will have:

1. Studied British trends in DaY, particularly process drama and theatre for young audiences.
2. Demonstrated competence in the four assessment tasks (participation and tutorials, curriculum plan, reflections, and DaY Team Project)

Assessments

The assessment in the course is both formative (ongoing) and summative (evaluative), and involves the following four components:

1. Participation and Tutorials (25% of final grade)

The course work is on-going, and faculty are interested in each person's full involvement in all sessions, field trips, and attendance at all theatre productions and tutorials.

Your overall participation is worth 25 points (25% of your grade). Each of the following criteria is worth five points.

<u>Attendance and Punctuality:</u>	The student is on time everyday and ready to work.
<u>Discussion:</u>	The student is an active participant in large and small group discussions, while sensitive to listening to other voices.
<u>Professional Behavior:</u>	The student engages with professional demeanor. This includes professional communication and interaction with the community.
<u>Effort:</u>	The student is fully engaged in activities; the student is working to the best of his/her ability.
<u>Tutorials:</u>	The student is able to reflect on their contribution to the study abroad experience identifying strengths and areas to be developed.

5= *Excellent work*. The student meets all of the criteria listed under this area.

4, 3= *Good work*. The student meets most of the criteria listed under this area throughout most, or all, of the program.

2, 1= *Insufficient work*. The student fails to meet many of the criteria listed in this area

and/or the criteria are inconsistently applied throughout the program.

SAMPLE

2. Reflections (25% of grade)

1. An Opening Reflection Statement describing what you hope to achieve from your London experience, your goals and how these might be met.

** DUE June 30th.

** This is a mandatory, 2-3 pages (double-spaced) to be hand-delivered to Dr. Philip Taylor in London at the Opening Reception or posted at NYU Classes website in advance.

2. Closing reflections

A 3-5 page (double spaced) paper discussing your learnings that might include ponderings on one or more of the following:

- Questions raised by the material
- Quotes gathered from instructors and/or reading materials
- Ideas/inspirations/images inspired by workshops, fieldtrips, and shows.
- Your Progress: what you have discovered/learned/rediscovered.. Do not be afraid to question books, lectures and workshop methods. Try to answer your own questions as more material is experienced. If you like something, this is not enough! State “why.” If you have negative reactions again clearly state “why”!
- Problems: your understanding and perception of difficulties which arose on any level (e.g. intellectual, emotional, physical, etc.) so that you do not simply identify confusions and difficulties, but also try to appreciate why these have arisen and what can be done to overcome, clarify or circumvent these in the future.
- Experience: How do these experiences relate to your professional development and work at home? What is new? What have you previously experienced? How are old structures/techniques used in different ways?
- Assigned Readings

Do the assigned texts and readings connect to your experiences? Do they support, add to, or confuse what you are exposed to in workshops, theatre visits, and schools? How?

Reflections is worth 25 points (25% of your grade). Each of the five areas listed below is worth a maximum of five points.

- Support: Opinions are supported by readings and by prior and current experience.
- Connections: Connections are made between experiences in the class and readings, and also between the students' own work and the learning in class.
- Readability: Care is taken in presentation; there is a clear organization schema. You may utilize handwriting if legible.
- Growth: There is a discernable pattern of new ideas, growth and imagination.
- Content: Specific mention is made of goals and how these were/not met.

5= *Excellent work*. Includes all of the criteria listed under this area throughout the entire document.

4, 3= *Good work*. Includes most of the criteria listed under this area throughout most, or all, of the document.

2, 1= *Insufficient work*. Missing many of the criteria listed in this area and/or the criteria are inconsistently applied to the document.

3. Curriculum Unit Planning (25% of final grade)

Unit plans: Students will create a unit plan focusing on a chosen subject or theme. The unit should be a process drama, with teacher-in-role as a primary strategy. It must be written for a school population, with the intention that it could be used in your own professional work at home. You will need to decide on what grade levels might experience this unit. While students can commence planning their unit plan in advance it must be informed by the UK experience.

The subject or theme of the unit must be appropriate for one of the following:

- 1) Drama in the Social Studies Classroom. eg, Develop a curriculum plan based on an artifact from London, either with historical or cultural significance such as a document gleaned from the Tower of London, or a period of significance such as the Revolutionary war period.
- 2) Drama in the English Classroom. eg, Develop a curriculum on Shakespeare education that includes studies on the Elizabethan playhouse.
- 3) Theatre Unit Plan. Develop a curriculum for a theatre class.

The unit includes three lesson plans, and:

- A unit title unifying all lessons, distinct titles of the lessons within
- Articulation of an overarching objective: a question or statement which defines the whole unit.
- Articulation of the essential questions, falling under the larger overarching objective, which identify the goals and objectives of the unit, which are also clearly stated.
- A unit abstract that explains your philosophy or rationale for the content, context and method/structures employed. In this rationale you should relate your work directly to course readings, lectures and workshops. The abstract needs to clearly indicate how the London experience informed the plan. (1 page)
- Audience/Developmental considerations of the students: the hypothetical population or audience
- Previous knowledge of the group (i.e., have they experienced process drama, work in role, or any drama work at all?)
- Materials needed
- Procedures: this includes three lessons based upon the lesson plan template.
- A clear method of assessing the unit, formally and informally, that reflects the initial goals and objectives
- Modifications/Plans for re-teaching: things to consider if you are working on

this unit with a different population, and other possible entry points into the work.

- An appendix (if necessary) with supporting photos or pictures; resources (bibliography could include film listings and websites), or any accompanying text that will be used. This is your unit, so feel free to explore other creative ideas that you think might work to make the unit accessible and teacher friendly.

Some things to keep in mind as you create your curriculum plan and write your abstract:

Review the foundational and specific learning objectives of the unit. Identify the activities, instructional strategies, resources, and assessment procedures, ensuring that they are consistent with the learning objectives.

Consider the following:

- What content, concepts, and issues will be emphasized? and why?
- How will the key learning objectives be assessed?
- What print and non-print resources will be needed? How will these resources be used?
- What introductory activities will establish connections between students' existing knowledge and new learning?
- What procedures build belief, create context, and serve as a lure into the action?
- How can activities be scaffolded or sequenced?
- What groupings—whole class, small group, or individual study—will be used?
- What activities are student-selected or student-originated? In what collaborative assessment and self-evaluation procedures will students participate?

Consider the language and learning needs, abilities, and interests of the students.

LESSON PLAN TEMPLATE (A suggestion only)

Name:

Title:

Focus Question(s):

Guiding or overarching questions. Ideally you can post these questions for students to explore throughout the lesson.

Learning Goals/Objectives: Can be broken down by drama goals, content area goals, and classroom community goals

Assessment: Should refer back to the learning goals/objectives.

Formal (A piece of evidence that makes the learning visible – can be placed into a child’s portfolio. Ex: Essays, journals, rubrics, standardized tests, pictures with analysis, video with analysis, self-assessments, reflection cards, post-it notes with analysis, etc)

Informal (A piece of evidence which can be seen but may require more formal evidence. Ex: Observation, Discussion, Q & A, etc)

How will you use these pieces of evidence to demonstrate learning?

Audience/Developmental Considerations: Grade level, school context, learning needs/abilities, ratio of boys/girls, etc.

Previous Knowledge: What do the students already know in terms of drama, content area, and community goals?

Spatial Organization: How is the space set up? Will you change the space depending upon the activity/structure you use?

Materials: For students’ use and for teacher’s use

Classroom Management Strategies: Attention Getters, Refocusing techniques, directions, etc.

Procedures: Structures/Activities described and broken down into time frames. Time for reflection and/or debrief must be incorporated.

Modifications/Plans for Re-teaching: What if the learning goals aren’t met? What if the students don’t "get it"? How might time frames be adjusted? What other entry points might you use? How might you adapt

your lesson?

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UNIT PLAN TEMPLATE

Name:

Unit Title:

Overarching Objective:

This should be a question statement which defines the whole unit. Objectives may be focused for each individual lesson.

Unit Abstract:

Duration of unit, overarching and essential questions. How has the London experience informed the plan? Be specific with evidence (eg workshops, lectures, conference, shows)

Audience/Developmental Considerations:

Grade level, school context, learning needs/abilities, ratio of boys/girls, etc.

Previous Knowledge:

What do the students already know in terms of drama, content area, and community goals?

Classroom Management Strategies:
directions, etc.

Attention Getters, Refocusing techniques,

Procedures:

Three lesson plans following the lesson plan template, including materials, spatial organization and assessment.

Modifications:

Plans for re-teaching

Appendix:

Optional

SAMPLE

Curriculum Assessment

The lesson and unit planning are worth 25 points (25% of your grade). Each of the five areas listed below is worth a maximum of five points.

- Style: Clear organization; no spelling or grammatical errors.
- Creativity: The unit contains original and thought provoking content; the layout facilitates the use of the lesson and unit.
- Content: Challenging and engaging content is included. Clear evidence of how the London experience has informed the plan.
- Assessment: There is a plan for assessing the key learning objectives, and a plan for assessing the effectiveness of the lesson and unit.
- Appropriateness: Activities and materials are appropriate for the age selected, and for exploring the text selected

5= *Excellent work*. The lesson and the unit include all of the criteria listed under this area throughout the entire document.

4, 3= *Good work*. The lesson and unit include most of the criteria listed under this area throughout most, or all, of the document.

2, 1= *Insufficient work*. The lesson and unit are missing many of the criteria listed in this area and/or the criteria are inconsistently applied to the document.

4. Drama and Youth (DaY) Team Project (25%)

Students divide into teams and present a project that captures their individual and collaborative learnings on Drama and Youth over the three week study abroad experience. The teams should share a similar interest (say in process drama, TYA, teaching artistry, assessment). Teams collect data, share data, generate themes/findings and then render their findings into an appropriate artistic presentation of no more than 30 minutes.

The team project should demonstrate the knowledge developed while studying process drama and/or theatre for young audiences in the United Kingdom. Content might cover key discoveries in teaching, learning, planning, collaborating, and artistic praxis.

The team gives careful attention to the dramatic form they will adopt when presenting their findings. The form might be driven by ideas presented in the workshops, lectures, field visits, and theatre performances. Examples might include an animated travel log which includes narration and Brechtian devices; a naturalistic play; an avante garde performance; a dance drama; theatre in the round or site specific work; a teacher in role process drama activity; a short TYA play; or, a combination of any of the above.

The team project must include a one page double sided handout to be given to the instructors prior to the presentation. The handout must include the following six ingredients,

- 1) Team members' names, NYU ID#, and email addresses,
- 2) Title of project,
- 3) Abstract describing the project,
- 4) The aims of the project,
- 5) How the aims might be assessed,
- 6) Selected resources that informed the project (eg notable readings, workshops, lectures, field visits). Describe their influence.

There will be a 15 minute response to each of the projects by faculty. The following five areas will be addressed. Each is worth a maximum of five points

<u>Content:</u>	The team has presented content that demonstrates learnings in both process drama and/or theatre for young audiences.
<u>Form:</u>	The form is appropriate to the content
<u>Collegiality:</u>	Articulates both individual and group development

Evidence: A range of appropriate data is used to inform the presentation (workshops, shows, field trips)

Handout: Appropriately includes the six ingredients.

5= *Excellent work*. Compelling team presentation in both content and form.

4, 3= *Good work*. Project includes most of the criteria.

2, 1= *Insufficient work*. Project is missing of the criteria listed in this area and/or the criteria are inconsistently applied to the assessment.

Drama and Youth Bibliography

Ackroyd, Judith & Boulton, Jo. (2001) *Drama Lessons for 5-11 Year-Olds*. UK: David Fulton Publishers.

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Shakespeare, William. *A Midsummer Night's Dream*.

Shakespeare, William. *Hamlet*.

Taylor, P. & Warner, C., Eds. (2006). *Structure and Spontaneity: the Process Drama of Cecily O'Neill*. London: Trentham Books.

Taylor, P. (2000). *The Drama Classroom: Action, Reflection, Transformation*. London, UK: Routledge Falmer.

Taylor, P. (1998) *Redcoats and patriots*. Portsmouth: Heinemann.

Wagner, B. J. (1999) *Dorothy Heathcote: Drama as a Learning Medium*. Rev. Ed. Portland, ME: Calandar Islands Publishers

NYU STUDY ABROAD POLICIES

Student Conduct Status

Membership in a global campus community requires mutual respect, consideration, and concern for the well being of others, as well as a significant degree of personal integrity and maturity. Students who have been determined through a University student conduct process to have engaged in behavior disruptive to the University community or antithetical to these qualities may be precluded from participation in an NYU Steinhardt Study Abroad Program. Information concerning student conduct actions is made available to NYU Steinhardt Study Abroad Admissions and will be considered in reviewing a student's application, and determining a student's continued eligibility, to participate in an NYU Steinhardt Study Abroad Program.

Students who have been placed on University disciplinary probation or on deferred suspension from University housing are ineligible to participate in an NYU Steinhardt Study Abroad Program during the period of their probation and/or deferred status. Students who have been suspended, withdrawn or dismissed from the University, or who have been dismissed or suspended from University housing, are ineligible to participate in an NYU Steinhardt study abroad program. Should a student's admission to an NYU Steinhardt Study Abroad Program be revoked as a result of disciplinary action or conduct violation, New York University will not be responsible for refunding any expenses incurred in preparation for the intended semester abroad.

Visitors Policy

No family member, friend, or significant other may join the program or stay with the student in the housing the university provides, unless she/he enrolls as a student in the program. There are no exceptions. If a relative or friend wants to visit the country while the program is in operation, then the visitor needs to arrange for her/his own daily activities and housing. A registered student may choose to move out of the on-site housing for the brief period of the visit, but must clear this with the faculty director before doing so. A relative or friend not attending the program may not stay in the group accommodations. If relatives and friends chose to visit they are strongly encouraged to do so before the academic program begins or after it is completed.

Health Policy

NYU Steinhardt's Office of Academic Initiatives and Global Programs is committed to the health and safety of all our program participants. Participants must complete a medical history form prior to departure. This information will be kept confidential and used only by Student Health Center and Global Programs staff.

NYU Student Health Center staff will review health forms. We strongly encourage all students to fully disclose their medical history so that we can prepare them properly for their experience, and make necessary accommodations. In some cases, NYU Student Health Center staff will contact students to discuss how a medical condition may affect the student's experience in a particular program.

In addition, we recommend that students have a general physical done well in advance of departure to identify and address any conditions that may impact your study abroad experience. Physicals can be obtained free of charge or at minimal cost at the Student Health Center.

Students should make sure that all of their routine immunizations are up to date. In cases where specific immunizations are required for travel, our office will alert participants. Study abroad participants are also encouraged to contact their health insurance provider to learn details about international coverage.

If students who plan to attend a study abroad program require academic/housing accommodations or special services because of a disability, they should contact the Moses Center to request accommodations. Students must be registered with the Moses Center to request accommodations, whether they are NYU students or students from another institution. The Moses Center will work with a student and the NYU Steinhardt Office of Academic Initiatives and Global Programs to arrange approved accommodations. Students with disabilities planning to study abroad are urged to obtain information in advance regarding the specific programs and facilities, so that adequate planning for reasonable accommodations can take place.

NYU Policy on Alcohol, Drug Use, Sexual Harassment, Discrimination

Alcohol and Drug Use

Please visit www.nyu.edu/public.safety/policies and download and read the Alcohol and Drug Use Policy Statement. You are responsible for understanding this information. Please keep in mind that being alert and being sober are keys to personal safety.

Sexual Harassment

Please visit www.nyu.edu/public.safety/policies and download and read the Sexual Assault and Harassment Policy Statement. You are responsible for understanding this information.

Discrimination and Harassment

Please visit www.nyu.edu/public.safety/policies and download and read the Anti-Harassment Policy Statement. You are responsible for understanding this information.

International Laws

Faculty, staff, and students should be aware that in addition to the university sanctions, all program participants are subject to the local laws of the host country, which may specify fines or imprisonment for conviction of offenses. When appropriate or necessary, NYU will cooperate fully with international law enforcement agencies. Inform yourself on the laws of host country, particularly in regards to controlled substances.

Immediate Suspension

If in the opinion of the Program's Faculty Director, a student's behavior presents an imminent threat to the student's physical or emotional health, safety, or well-being, or the health, safety, or well-being of others, the maintenance of public order, or the effective

continuation of the educational process, the director may immediately suspend the student from the program prior to any formal disciplinary proceeding. The director shall promptly advise the Dean of the school in which the student is enrolled, and the designated representative from the Office of Academic Initiatives and Global Programs. The student will be responsible for returning and for making alternative housing arrangements on his/her own and at his/her own cost. The student will not be able to take a grade of Incomplete in the course, nor will he/she receive any refund for the course. Typically, the grade entered the transcript will be F.