Fall 2011

Seminar and Field Experience in Teaching in the Elementary/Drama/Theatre Classroom

MPAET-UG 1134/ GE 2134 Section 002 3-6 points

Wednesdays 6:45-8:25pm

Education Building, Room 306

Instructor: Jonathan Jones Email: jonathan.jones@nyu.edu
Office Hours: by appointment only

Course Description: While in-service teachers may be placed in a K–6 drama or self-contained classroom, this seminar is designed to supplement the elementary student teaching experience through an examination of pedagogy, implementation, environment, and praxis. Using the course readings, case studies, personal observations and reflections, as well as class discussions, this course aims to deepen our understanding of teaching and learning, as well as explore and problematize contemporary philosophies of drama in education. Planning, curriculum, New York State and City standards/strands, instructional strategies, reflective practices, classroom management, facilitation, classroom diversity, and assessment will be addressed throughout the seminar as we focus on creatively and appropriately implementing dramatic forms. Additionally, this course will serve as a forum for student teachers to share successes and challenges within their placements.

Course Objectives:

- To identify individual goals and questions about teaching and learning to be explored through coursework and classroom field placements.
- To hone skills as teachers and reflective practitioners through an exploration of individual learning styles.
- To create lesson plans and unit plans focused on dramatic activities in the elementary classroom that meet the New York City and State standards.
- To utilize various observation methods in building relationship with students.
- To develop an understanding of arts integration with other core subject areas.
- To understand and implement effective strategies of assessment for the arts.
- To exercise creative and analytic skills through written, visual, and aural responses to readings and classroom experiences.
- To challenge, expand, and articulate a personal teaching philosophy.
- To generate a professional teaching portfolio.
REQUIRED TEXTS


Additional Readings will be posted on Blackboard or distributed in class.

EXPECTATIONS

Student Teaching Seminar:
The work in this course requires personal motivation, passion for exploration, risk-taking, and most importantly, openness to new ideas, thoughts, and feelings. Because the class meets once a week, **attendance and promptness are mandatory**. Lateness and leaving early are not an option. More than one unexcused absence from seminar meetings will adversely affect the participant’s final grade in the course. Official university excused absences must be documented. If you know you will be missing class, advance written or email notification is required. As a class, we will regularly break into pairs and small groups. All participants have a commitment to their colleagues as well as the university.

Student Teaching in the Field:

(1) Each student teacher will be given one elementary school placement within New York City. In selecting placements, much care was given to the needs and requests of each participant. **All student teachers will teach through the end of the semester – Dec 16, 2011. Student teachers are expected to be in their placements a minimum of three full days per week.**

(2) Student teachers will be assigned a university field-supervisor who will collaborate with the appropriate seminar instructor and cooperating teacher throughout the semester. Each of these educators should be viewed as a sounding board and resource throughout the student teacher’s experience. Using observation and conversation that triad will also facilitate informal assessment of the student teacher’s work and progress.

(3) Field Supervisors will meet three times with each student teacher and their cooperating teacher. The Field Supervisor will arrange a **formative visit**, which will serve as the introductory meeting at the student teaching site. A **diagnostic visit** four to six weeks later serves as the first practical observation of the student teacher’s lesson planning and facilitation in his/her placement. **This visit is followed by a conversation between the teaching triad** (student teacher, cooperating teacher, and supervisor) during which the lesson is debriefed and goals for the coming weeks are discussed. At the diagnostic visit the student teacher should implement one stand-alone lesson. **The lesson plan must be emailed to both the cooperating teacher and the supervisor at least 24 hours in advance.** A **summative visit** will take place toward the end of the semester. This also includes the observation and assessment of the student teacher’s facilitation and planning, this time referring to the goals set forth at the last observation. **The lesson plan must be emailed to both the cooperating teacher and the supervisor at least 24 hours in advance.**

(4) Student teachers are expected to implement lessons in the classroom **before** supervisors visit for observation. Each student teacher should facilitate a minimum of three stand-alone lessons and one mini-unit (a 3-4 lesson series) while in-service. Student teachers and cooperating teachers should begin dialogue early on regarding teaching opportunities, interests, and processes. Teaching 2-4 lessons on one’s own prior to the observation, while continuously incorporating feedback, is ideal.

(5) **Any repeated lateness or failure to report for scheduled student teaching times will adversely affect the final grade for the course.** Absences from student teaching should occur only in an extreme
emergency, and **student teachers must contact the cooperating teacher, supervisor, and seminar instructor prior to any absence.**

(6) Unforeseen conflicts that arise within your placements **must** be brought to the attention of your field supervisor and seminar instructor immediately.

(7) All New York City public school teachers and student teachers must be fingerprinted. Please contact Carla Gourdine at cgourdine@nyu.edu for more information about completing the process at the DOE.

**ASSIGNMENTS- Due dates for all assignments are listed on the following pages**

**Teaching Journal:**

(1) Each participant will chronicle her/his thoughts and ideas about the coursework and student teaching experience by generating a teaching journal. These journals must include a minimum of one entry per week, which should document participant’s individual growth throughout the semester, making connections between course readings, classroom teaching practice, dialogues, life experience, and observations.

(2) Journal entries may take myriad forms: written/typed, visual, aural, etc., and they should be varied throughout the semester. Students should allow inspiration and creativity to guide the journaling process. Instructors encourage variety and depth in journals so as to support the self-assessment process, believing that as arts educators, and individual learners, worldviews are dynamized by emotional and intellectual connections to the world around us. When creating an entry, students should include a date, title, and description as necessary. Again, participants will have one title/entry per week by the end of the semester.

**Observation Projects:**

(1) There will be two observation projects throughout the course of the student teaching experience (Classroom Observation and Student Observation). Details and instructions will be distributed in class. Please note- The Power of Observation and Yardsticks will integral to the depth and richness of these projects. Both projects can and should use citations from these texts (both formal and informal).

**Teaching Philosophy:**

(1) Throughout the student teaching and seminar experience, participants will be able to explore multiple theories and practices in arts education. This, combined with reflection and personal experience, will provide students a platform from which to synthesize their own beliefs about teaching, which will be developed into a one-page statement, incorporated into the final portfolio and their professional materials. More details to follow.

**Lesson and Unit Plans:**

(1) Student teachers are expected to create a variety of lesson plans while in their elementary placement. For this course, student teachers will select three stand alone lesson plans, each exploring a different subject or concept. Developmental and curricular considerations specific to the student teachers’ classrooms should be made for each lesson. All lesson plans should follow the template handed out in class.

(2) Student teachers will create and implement a 3-4 lesson mini-unit plan in the student teaching placement. All unit plans should follow the template handed out in class.

**Discussion Board:**

(1) As a class, seminar participants will develop a system of communication, interaction, and collaboration on NYU’s online Blackboard, especially as it pertains to seminar support groups. From this point on, participants are expected to contribute to online dialogue based on the agreement set forth as a collective.
**Professional Resume/Curriculum Vitae**:  
(1) Preparing student teachers to move into the job market, the end of the seminar will focus on developing professional materials. The curriculum vitae, or CV, differs from a resume in that it serves as a more detailed survey of one’s professional experience. Sample CV’s will be distributed in class for discussion and inspiration. Participants planning to teach in K-6 classroom can opt to create a professional resume instead.

**100-Word Professional Biography**:  
(1) Educators are often asked to synthesize their professional achievements in just a few words. Each student teacher will create and refine a professional biography for their portfolio and subsequently their professional materials.

**Artistic Resume**:  
(1) As arts educators, highlighting artistic achievement is equally as important as sharing work in the classroom. Each student teacher will create and refine an artistic resume for their portfolio and subsequently their professional materials.

**Educational Cover Letter**:  
(1) Seminar participants will explore what it means to write a cover letter that attracts possible employers through specific attention to an institution’s needs, student teacher’s connections, and the articulation of vision and possibility.

**Weekly Warm-Up**:  
(1) Once, during the second-half of the semester, seminar participants will create a warm-up/opening activity for the class, as well as one activity used to debrief that week of teaching. Participants will work individually for this assignment. All of the activities should be documented in a step-by-step format so that the process can be replicated by other teachers. The written version of the warm up activity/debrief should be emailed to the instructor by 4:00 pm on the scheduled presentation day. The warm up/opening activity should focus on teaching a theatre skill, or doing a dramatic activity, with the age group the participant is responsible for teaching in his/her placement. See the NYC Blueprint for age-appropriate skills and benchmarks.

**Placement Share**:  
(1) Once, during the second-half of the semester, participants will have 5 minutes to share with the group what they are doing in their student teaching placement. This presentation can be done using visuals, music, student work, etc. A short question and answer period will follow the presentations.

**Culminating Portfolio**:  
(1) At the end of the seminar experience, each participant will use the above materials to create her/his professional portfolio. The portfolio should illustrate the participant’s growth as an arts educator. The student teacher should use this as an opportunity to create a professional tool that is a clear and creative representation of her/himself. A well-organized and well-presented portfolio can help in providing evidence for participant’s final grade and will assist in gaining employment. Make sure to label photographs and student work to provide context for the reader (age of child and a description of the work is appropriate but real names of students and school specifics must be avoided). This portfolio may include work from previous portfolios. It is not necessary to include first and second drafts of documents; however, all documents included in the portfolio should be final drafts (error free and including up to date information). All Portfolios should include, but are not limited to, the following sections, continued on the next page:
**Any professional materials that participants have created for previous courses or employers can be used and amended!**

### Criteria for Assessment of the Portfolio:

- The portfolio includes all of the elements listed in the course outline.
- The portfolio captures the student’s teaching experience in the elementary classroom, both in description and analysis.
- The elements within the portfolio illustrate improvement and/or learning over the course of the semester.
- The portfolio reflects the individual’s personality in some way.
- The portfolio is organized and presented in such a way that it is useful for the creator, while also accessible for an outside reader.

### Assessment for This Course

**Final Review:** Each participant will schedule a meeting with the seminar instructor during Finals Week, and in that meeting we will discuss your work and your growth throughout the semester. Your final assessment will serve as the basis for this meeting, and the portfolio will serve as supplemental evidence for your final assessment.

Please note that I will be keeping my own notes for each participant in the course, based on what I observe each week during our class meetings, in your student teaching placement, and what I see and read in your assignments and responses throughout the semester. I will also consult on a regular basis with your NYU student teaching supervisor, and their comments will be taken into consideration during the final review meeting. All of this information will help me to guide each participant’s progress in the course. I will also be available for individual consultations to discuss your work in more detail.

**Ongoing Assignment Preparation and In-class Participation:** At various times during the course, you will be asked to complete assignments that will lead to the creation of your student teaching portfolio. These assignments will be assessed informally, meaning that you will receive feedback from the instructor and from a peer, but you will not receive a grade per se. However, the expectation is that you will complete these assignments to the best of your ability and that they will be submitted on time and free of grammar, spelling, and punctuation errors. The informal assessment is meant to provide feedback so that your final portfolio can be as strong as possible. You are also expected to actively participate in
seminar discussions and the peer feedback process. Deficiencies in any of the areas described above will adversely affect the Ongoing Assignment Preparation and In-class Participation portion of your overall course grade. Please note: Absences and/or tardiness to seminar meetings and your student teaching placement will also reflect poorly on this assessment area as well.

**Self-Assessment:** You will be required to complete an initial self-assessment at the top of the semester and a final self-assessment at the conclusion of the semester. The initial assessment will involve composing a personal history and identifying your goals and questions for the semester. For the final assessment you will write a 2000-2500 word essay that evaluates your work in the course, reports on your progress in reaching your goals and answering your questions, and provides specific examples as evidence of learning. You will assign yourself a letter grade for the learning that you feel you have achieved. *That grade will stand for the self-assessment portion of your overall grade as long as you provide evidence to support WHY you deserve that grade in your final self-assessment.* If your evidence is in conflict with the grade that you have assigned yourself, based on my observation of your work in the seminar and/or your NYU supervisor and cooperating teacher’s observations of you in your student teaching placement, your self-assessment grade will be adjusted accordingly.

Please note that this portion of the course assessment is not only about *doing*. Attending student teaching, coming to class, participating in discussions, and completing the assignments do not constitute learning. These all represent opportunities for learning to take place. As you consider your work in this course for the self-assessment, please make sure that you consider the *depth* of your learning through the following lenses: Awareness, Connections, and Ownership. What are your personal examples of new awareness, connections, and ownership? How has your knowledge and understanding shifted as a result of your work in this course? How have you changed as an educator? As an artist? What new questions have emerged because of this experience? What evidence can you provide that supports your assertions about your learning? What are the sources of evidence that you can use in your self-assessment to capture the learning experience? “A” work is not simply coming to all classes, turning in assignments on time, and completing all the requirements. This portion of your assessment is meant to encourage you to explore questions and ideas that are important to you, as well as to convey moments of learning that may not have been measured by the other assessment tools used for the other projects.

*In this class in particular, your individual learning while working in your student teaching placement will be difficult for me to measure. It is your responsibility to articulate and assess that learning in the final self-assessment.*

If this self-assessment process and this discussion about depth of learning are confusing or unclear, please make an appointment to speak with me. I am always willing to discuss your work in more detail outside of class. Please keep in mind that assessment is not an end of the course assignment. It is essential that you continually reflect on your learning throughout the semester.

**Assessment Breakdown:** Course assignments will have the following values for the overall grade in the course:

- Ongoing assignment preparation and in-class participation 20%
- Portfolio 40%
- Final Self-Assessment (2000-2500 words) 40%

**TOTAL** 100%
Grading Scale:

93% and up: A… 90-92%: A-… 88-89%: B+… 83-87%: B… 80-82%: B-… 78-79%: C+

73-77%: C… 70-72%: C-… 68-69%: D+… 63-67%: D… 62% and less: F

Formal assessment of certain assignments will be based on rubrics and/or checklists that I provide in advance so that assessment criteria and expectations are clear. In some instances, participants may be asked to suggest assessment criteria for a given project or paper.

The work in this course requires personal motivation, passion for exploration, risk-taking, and most importantly, an openness to new ideas, thoughts, and feelings. It also demands attendance at all class meetings, plus a professional commitment to your student teaching placement school, cooperating teacher(s), and students. Attendance and promptness are mandatory. Lateness and leaving early are not an option. Because of the structure of the course, your presence in class is crucial to your own success and the success of the other participants. Grades could be raised or lowered by in-class attendance and participation and commitment to your student teaching placement, particularly if a grade is borderline. There is no extra credit available for this course.

Official university excused absences must be documented. If you know you will be missing class, advance notification via email is appreciated.

ACADEMIC HONESTY

Students are responsible for knowing the University’s issued standards of academic honesty outlined in the student handbook. While the nature of this course demands that participants discuss ideas and opinions with classmates, all writing and other individual work should be original and appropriately cited. If this is unclear now or later in the semester, please make it a point to meet with me.

The standard penalty for academic dishonesty consists of an automatic “F” for the course and notification of campus authorities.

EMAIL AND BLACKBOARD

Each participant must have an active NYU email account that they check on a regular basis. This is the easiest way for the instructor to communicate with regarding last minute changes, questions, etc. The opposite is also true. Any questions or concerns should be voiced through an email contact initially. The Blackboard account for this course will be used this for communication, documents, assignments, resources, etc.

DO YOU HAVE ANY PARTICULAR NEEDS?

Participants are highly encouraged to open a dialogue with the seminar instructor regarding particular learning needs, emotional, or physical needs that may influence interactions, student’s participation, and most importantly personal well-being. One important goal for the seminar is the creation of a safe and inclusive forum for learning and communication. Disclosure of any needs or circumstances is of course optional, and all participants can expect that any communications made will be kept in confidence.

Note: Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities at 212 998-4980, 240 Greene Street, www.nyu.edu/csd.
OPEN DOOR POLICY
If at any time participants feel unsafe or uncomfortable, please feel free to address these issues with the instructor. Making an appointment to discuss any concerns in person is recommended. This can be done via email or phone.
Course Itinerary  (IN PROCESS)

September 7  Introduction: Learning, supporting, and exploring
Where do I go? When do I start? What do I do?
Explanation of placements, assignments, and the process
Initial Self-Assessment assigned

September 14  Environment/Observation: Learning to live in a new space
Where am I? How do I fit in?
Rubric assigned
*Assignment Due: Initial Self-Assessment
**Reading Due: Preface & Chap. 1 of Leading and Managing…

September 21  Negotiating the standards and school vision
What will I teach? How can I teach this?
Examining the standards, strands, and school
Classroom Observation Project assigned
**Reading Due: Chap. 2 & 3 of Leading and Managing…
*Assignment Due: Draft 1 of Rubric (1 hard copy for peer review only)

September 28  Curriculum/Instruction: Lesson/Unit Planning
How do I scaffold a lesson? A unit?
Lesson planning and the observation process
*Assignment Due: Revised Rubric
** Reading Due: Scaffolding as a Teaching Strategy (on BB)

October 5  Curriculum/Instruction: Lesson/Unit Planning, Part II
How do I scaffold a lesson? A unit?
Lesson planning and the observation process
*Assignment Due: Lesson Plan 1 (1 hard copy for peer review only)
** Reading Due: What do Children Say (on BB)

October 12  Assessment in the Arts: Subjectivity and ownership
What do I do? How do we assess creative work?
*Assignment Due: Classroom Observation Project
** Reading Due: Power of Observation
October 19  Classroom Management: Examining the visible and invisible  
*How do I manage all this? Managing yourself, space, and tasks.*  
Student Observation Project assigned  
**Reading Due: Chap. 4 & 5 of Leading and Managing…**

October 26  Mid-Point and Certification Check-In  
*Taking stock of where we’ve been and where we are headed*  
*Assignment Due: Lesson Plan 2 (On BB, for instructor feedback)*

November 2  Diversity: Developmental and Cultural Considerations  
*Who is part of our community? How do individuals contribute to the whole?*  
**Reading Due: Race and Racism in the Schoolyard (On BB)**

November 9  Student Observation Project Share  
*Assignment Due: Student Observation Project  
Reading Due: Chap. 6 & 7 of Leading and Managing…*

November 16  Portfolio Preparation  
*How do we concisely articulate who we are through our portfolio?  
Assignment Due: Unit Plan Due (On BB for instructor feedback)*

November 23  Thanksgiving (No class)

November 30  Examining the Professional Climate  
*How do I stand out in the job search?  
Assignment Due: Lesson Plan 3 (1 hard copy for peer-review)*

December 7  Show Us What You Got… Portfolio Prep Continued  
*Developing a Personal and Professional Aesthetic.  
Assignment Due: Final Portfolio*
December 14  Individual Portfolio Review  *** Please Note- This is a Legislative Day
Appointments will be scheduled in 10-minute increments.
Time TBA
Bibliography
Fall 2011


Initial Self Assessment:

This project should be explored using the following guidelines:

- Please PRESENT this information as a curriculum-centered project, appropriate for the grade level you are or will be teaching.
- Please AUTHOR this assignment using your own, adult, student teacher voice. You should be writing as “YOU”, articulating these thoughts and experiences as the narrator of your journey. You can take on a voice that complements your project, but please do not take on the character of an actual student in the grade you are teaching (so-no creative spelling, no speech impediments).
- If you have not been to your class to observe the curriculum, please use the NYC Blueprint for the Arts, the NYS or NYC standards in the subject of your choice, or your own experiences in that grade level to guide you.
- Examples of possible initial self-assessment projects:
  - 4th Grade class studying journalism- create a Newspaper of You
  - 2nd Grade Class studying Lewis and Clark- create a Map of Life that takes us down the river of your narrative
  - Kindergarten class studying Animals- create a children’s story based on the questions below, using animals as the main characters
  - First grade class studying playwriting- create a play (using monologues and dialogues) with characters we would find in your story

1. Please include a brief biographical statement (include a description of your journey as an artist and educator).

2. Why did you choose NYU and the Program in Educational Theatre?

3. What are you career goals?

4. What was your favorite subject in elementary school and why?

5. What subject did you find challenging in elementary school and why?

6. Please identify a teacher who helped you think differently, and reflect on key moments in your experience with that instructor (what about his/her practice affected you).

7. Please list three goals and three questions about teaching and learning in the elementary theatre/drama classroom that you would like to explore throughout the course of the semester.