

Theatre Studies in Creative Drama

The University of Central Florida
THE 3753, Section 0001
Fall 2023

This syllabus is subject to change at the instructor's discretion. Any changes will be communicated in a timely manner.

Course Philosophy:

It's a big world out there, and young people are required to navigate it in a myriad of ways. Children are naturally drawn toward make believe, storytelling, games, and play. These activities allow children to develop social skills, examine identity, explore values and beliefs, practice emotional regulation, problem solve, build



confidence, and cultivate empathy. Creative Drama is embedded with these powerful tools, deliberately applied by a teaching artist or artist-teacher, to allow children to safely explore problems and possibilities within imaginary circumstances. Through improvisation and process-based play, Creative Drama honors the present-day genius of young people, while helping them develop necessary skills for tomorrow. While Creative Drama techniques can be applied across a variety of forms and subject matters, it is my belief that, in an increasingly divided and isolated society, empathy and connectedness must be primary goals of any Creative Drama endeavor.

The Basics:

Instructor: Elizabeth Horn (she/her/hers)

Email: Elizabeth.Horn@ucf.edu

Meeting Times: T/TH 1:00 – 2:15PM

Class Location: NSC 0108

Credit Hours: 3

Office Hours Scheduler: <https://bit.ly/MeetWithLiz>

Zoom Office: <https://ucf.zoom.us/j/8149056954>

In-Person Office: PAC T214

Meet the Instructor:

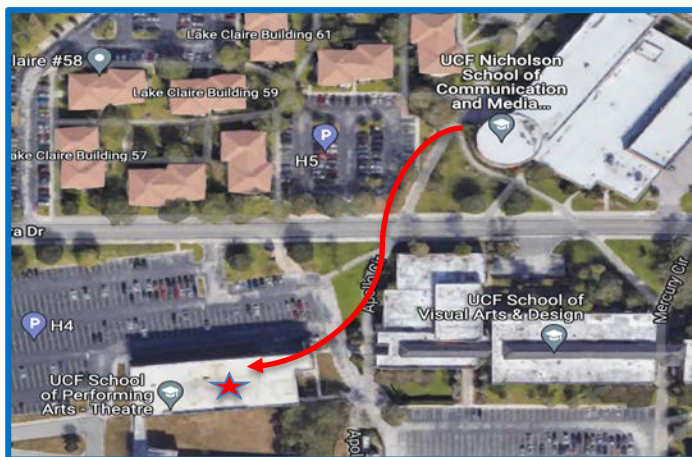
About Me:

Growing up, you could find me battling witches and ghouls in the creek in my backyard, rehashing encounters with schoolyard bullies in front of the bathroom mirror, or designing elaborate business ventures with my neighborhood friends. Make believe was a part of my life for as long as I can remember, and now I do it for my job. I'm an associate professor of Theatre at UCF, where I specialize in Theatre for Young Audiences (TYA)—that's theatre *for* kids, theatre *with* kids, and theatre *by* kids. I direct, write academic papers more than I like to and plays never enough, and facilitate community-based applied theatre programs like the one we'll be taking on in this class.



I believe every person is a storyteller and every person has a story to tell, and you can catch me sharing embarrassing stories about myself at Orlando Story Club, just for fun. I also love hiking and camping, and I still talk to myself in the mirror more than may be "normal" (I'm not sure). My husband is a high school theatre teacher and avid video-gamer, my 9-year-old daughter loves any chance to play the villain, and my 4-year-old son will morph into any animal at a moment's notice. The drama never ends with our grumpy old dog, our mischievous cat, and our spirited puppy.

Want to meet?: See [The Basics](#) for the sign-up link for appointments. While you are welcome to stop by my office anytime, I feel I offer you my best if you book an appointment with me in advance. I do not do drop-ins for virtual office hours.



How to find me: My office is in the Performing Arts Center, located on the campus map as PAC. You'll find me in the Theatre building on the second floor. in office 214.

About the Course:

Course Description: This course is all about remembering how to play, why we play, and discovering ways to structure purposeful play with young people. Together, we'll explore the power of theatre to build community, learn, and more deeply examine the human experience. We'll use theatre games, improvisation, and role play in the dramatic exploration of a theme, subject, or text. We'll apply the skills in this course in a hands-on setting through the Jeanette M. Gould Traveling Theater, in which you will facilitate creative drama with youth in pediatric hospitals in Central Florida. This course will prepare you for further opportunities in applied theatre, teaching artistry, theatre education, and arts integration.

Catalog Description: Techniques and theories for facilitating creative drama with youth, as both an art form and teaching tool.

Required Texts:

- *Drama-based pedagogy: Activated learning across the curriculum.* By Kathryn Dawson and Bridget Kiger Lee. ISBN: 9781783207398

Support Texts:

- *Applied Theatre with Youth: Education, Engagement, Activism.* Edited by Lisa S. Brenner, Chris Ceraso, and Evelyn Diaz Cruz. ISBN: 9780367483326
- *Wiley and the Hairy Man.* By Suzan Zeder. Available in Files.
- *la ofrenda* by José Casas. Available in Files.

Additional Materials:

- **A spiral or composition notebook dedicated to journaling.**
- **Blue jeans (no jeggings or tight jeans; no holes or tears; waist height).**
- **Close-toed, flat shoes.**

Objectives:

Students will:

- Reflect on the ways in which play was present in your own childhood, and how play shaped your sense of self and the world around you.
- Develop a personalized plan for how this course can help you pursue academic and/or professional goals.
- Develop and facilitate creative drama programming in children's hospitals through the Jeanette M. Gould Traveling Theater.

- Craft clear objective-driven lessons and activities using CPALMS and National Core Arts Standards.
- Apply creative drama strategies to promote engagement and connectedness in in-person and/or virtual programming.
- Use drama-based pedagogy to meet the physical, cognitive, behavioral, and social needs of youth participant(s).
- Share about your experience and knowledge gained in this course through video or written reflection, and/or public presentation.
- Throughout, reflect on your journey within this course and how it connects to your past, your academic goals, and your professional goals.

About the Jeanette M. Gould Traveling Theater:

Named in memory of Jean Gould, lover of literature, theater, and youth, the Jeanette M. Gould Traveling Theater was founded in Fall 2022 through the generosity of the Gould Family. Through a partnership between Theatre UCF and the UCF College of Nursing, and through Central Florida’s incredible network of pediatric hospitals, students will work with young patients through creative drama, applied theatre, and performance. Students enrolled in Creative Drama (THE 3753) will facilitate theatre games and creative drama activities in Fall semesters. Students in Theatre for Young Audiences and Communities (THE 3053) in Spring semesters will mount a short original play. While the courses complement one another, you do not need to be enrolled in both courses to participate.



Here's what you need to know:

- This program is in its second year and we are still learning as we go. Be prepared to be flexible.
- The unique nature of this opportunity may require some travel and time outside of class. We will work within your scheduling needs, and every effort will be made to insure you do not incur additional expenses. Those carpooling from UCF are eligible for mileage and toll reimbursement.

The theme we'll be exploring this year is SUPERHEROES. What makes a superhero? Who are the heroes in our lives? What are our own "superhero" strengths?

About Integrative Learning:

This section of THE 3753 is designated as an Integrative-Learning Experience (IE) course. This designation will be noted on your transcripts. Integrative-Learning Experience (IE) courses offer students a chance to explore integrative pathways that connect the core knowledge and skills of their major to real-world professional and civic contexts. Students work closely with their professors and peers to develop, reflect on, and articulate their goals. Although many courses include aspects of integrative-learning, to be designated an IE course integrative-learning content must be central rather than peripheral to the syllabus. For questions concerning Integrative Learning, please contact Experiential Learning at OEL@ucf.edu.

Disclaimer:

Studying theatre inherently opens up a wide variety of topics. Please see me if you have any concerns about class materials and we will discuss possibilities for an alternative assignment.

Class Policies:

Attendance and Participation:

1. Showing up, physically and mentally, contributes hugely to our class culture. Repeated unexcused absences or tardies may result in as much as a 10% deduction in the student's final grade. Throughout this class, you will be encouraged to reflect on what you want to get from our time together, and what choices you can make to bring the most to the experience for yourself and your peers.
2. This class is hands-on and participatory. I reserve the right to deduct as much as 10% from your final grade for lack of participation. **Participating in the Jeanette M. Gould Traveling Theater is essential to your success in this course and is heavily weighted in your final grade.**
3. Your participation should not come at a detriment to your peers. Active listening, sharing the space, and encountering diverse perspectives with curiosity are vital to our success. "Hogging the mic," sarcasm, put downs, foul language, discrimination, and bullying will not be tolerated.
4. Excused absences may include: illness with a doctor's note, a death in the family, a University-sanctioned event, a religious holiday, or at the instructor's discretion. I require written explanations of all excused absences. Please refer to the University handbook regarding timely communication of prearranged absences.
 - a. **University Authorized Events Policy:** Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will

Tips for Success:

- **Come to every class prepared to move (i.e. yoga clothes and running shoes).**
- **Bring a notebook and writing utensil. Laptops are permitted for class activities and notetaking only. Cell phones must be stowed and on silent during class time.**
- **No food or drink in class, with the exception of bottled water.**
- **Show up early to class to get settled and greet your instructor and peers.**
- **Try your best with every exercise. Loud voices, goofy faces, and silly gestures are welcome here!**
- **When your peers facilitate, participate with the same enthusiasm and engagement you would like them to show you.**
- **Fail often and fail big!**

be applied. For more information, see the UCF policy at <https://policies.ucf.edu/documents/4-401.pdf>

- b. **University Religious Observations Policy:** Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at <http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALJan19.pdf>.

Late Work and Incompletes:

Due dates will be strictly adhered to as outlined in the [Course Schedule](#). Please submit late work as soon as possible for partial credit. Late work will receive an automatic 10% deduction for each day it is late. After five days, the total possible points will be no greater than 50%. No late assignments will be accepted after the last day of class sessions Saturday, December 2nd at 11:59pm.

It is well worth it to submit assignments on time. Any assignment that has been previously submitted may be revised and resubmitted one additional time to redeem points until the December 2nd deadline. Please note that any initial late work penalty will still apply to the second submission.

Policy on Children in Class:

Parents and caregivers deserve access to education. Currently, the university does not have a formal policy on children in the classroom. The policy described here is thus a reflection of my own beliefs and commitments to student, staff, and faculty parents.

- 1) All exclusively breastfeeding babies are welcome in class as often as is necessary to support the breastfeeding relationship. I never want students to feel like they have to choose between feeding their baby and continuing their education.
- 2) For older children and babies, with advanced notification and on an occasional basis, children may be brought to class. While this is not a substitute for regular childcare, I understand that issues arise and want you to be able to attend class.
- 3) I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status.

- 4) I hope that you will feel comfortable disclosing your student-parent status to me. This is the first step in my being able to accommodate any special needs that arise. While I maintain the same high expectations for all student in my classes regardless of parenting status, I am happy to problem solve with you in a way that makes you feel supported as you strive for school-parenting balance.

Course Assignments:

Explanation of Assignments: Choice within structure allows you to custom-design this course based on your interests, skills, and goals, while ensuring all students meet course objectives. With this in mind, I have designed a “you do you” assignment breakdown, with a required number of assignments per column for you to select and complete.

Submissions: Some assignments (i.e. story shares, oral presentations) will be completed in person, and others can be submitted digitally. For each assignment, I will create a Webcourses assignment. If you do not have anything digital to submit, you can always leave me a brief comment stating that you completed the assignment in class.

Grading: Assignments with specific grading criteria are detailed in the [Assignment Descriptions](#) section of this syllabus. All other assignments will be graded holistically with feedback provided. You are always welcome to resubmit an assignment (see [Late Work and Penalties](#)) to raise your grade. I will let you know if I strongly recommend you resubmit (which will also be reflected in your initial grade until you resubmit).

Sharing: Some assignments are more presentational than others. Regardless of the assignment you select, we will have class time set aside to discuss our assignments and you should be prepared to share. These class sessions are intentionally exploratory and communal in nature, and your individual contribution is invaluable.

Format: All written responses, unless otherwise stated, should be double spaced, size twelve Times New Roman, with one-inch margins.

Assignment Options:

Show up	Engage	Explore	Apply	Activate	Reflect
Due 10/12 and 11/30	Due 8/31	Due 9/21	Draft: 10/5 Final: 10/12	Between 11/2-11/16	Due during Final exam
10 points ea.	10 points ea.	10 points ea.	30 points	50 pts total	20 points ea.
Choose 2*	Choose 2*	Choose 2*	N/A	TBD	Choose 1*
Required: <i>Yellowdig</i> Perfect attendance Screen break Social media engagement Office hours Peer helper Teacher's choice Can't get enough	Required: <i>Reflective essay</i> Warm-up Childhood favorite game "When I was a kid ..." story share Artistic response Play log TEDx video response	Required: <i>Class plan</i> Explore DBI website Watch a show at The REP Profile a creative drama practitioner Profile a TYA company Chapter response: <i>Applied Theatre with Youth</i> Read and respond: <i>Wiley and the Hairy Man</i> OR <i>la ofrenda</i>	Creative drama lesson plan	Facilitate creative drama lesson	Required: Post facilitation reflection HIP showcase Digital story Blog post Podcast Op-Ed piece "A moment I'll keep ..." story share Out-of-class oral presentation

*not including required assignments

Assignment Tracker:

Show up Assignment 1:	_____	___/10
Show up Assignment 2:	_____	___/10
Show up Assignment 3:	<i>(Yellowdig – Required)</i>	___/20
Engage Assignment 1:	<i>(Reflective essay – Required)</i>	___/10
Engage Assignment 2:	_____	___/10
Engage Assignment 3:	_____	___/10
Explore Assignment 1:	<i>(Class plan – Required)</i>	___/10
Explore Assignment 2:	_____	___/10
Explore Assignment 3:	_____	___/10
Apply Assignment:	Creative Drama lesson plan	___/30
Activate Assignments:	Lesson Plan facilitation(s)	___/40
Reflect Assignment 1:	<i>(Post-facilitation reflection – Req.)</i>	___/10
Reflect Assignment 2:	_____	___/20

- I completed the correct number of assignments in every column.
- I submitted assignments on time.
- I completed all of the required assignments.
- I revised and resubmitted any assignments requested by the instructor.

Total Possible Points: 200 points (100%)

Total Points Earned: _____

Letter Grade Points	
A	94 – 100 %
A-	90 – 93.99 %
B+	87 – 89.99 %
B	84 – 86.99 %
B-	80 – 83.99 %
C+	77 – 79.99 %
C	74 – 76.99 %
C-	70 – 73.99 %
D+	67 – 69.99 %
D	64 – 66.99 %
D-	61 – 63.99 %
F	60.99 % and below

Assignment Descriptions:

Show Up

#1 due October 12th; #2 and Yellowdig due November 30th

This category is all about building a positive classroom culture. How you show up to this class makes a huge difference to everyone. Proof of completing these activities can be submitted at any point during the semester. Demonstrate your commitment by participating in a minimum of two of these activities:

- **Required Assignment: Yellowdig:** Participate in our online learning community in between sessions. Post, comment, and receive likes to earn points towards your Yellowdig grade. See [Using Yellowdig](#) for more information.
- **Perfect attendance:** Like the name implies, show up every day, on time, to earn these points. Applies to the full semester and may not be used for the first due date.
- **Screen break:** Commit to putting your phone and computer away from the moment you enter our classroom to the moment you leave for two weeks (four classes). Take a complete break from screens, and use this as an opportunity to socially engage with your peers and instructor. To complete this, write the class dates and a short reflection on your experience taking a break from screen time.
- **Social media engagement:** Interpret this assignment one of two ways:
 - 1) Use your own social media platform to share something that excited you about our class. Share about something you learned, an article you found, something you did, or something you saw, and explain why you wanted to share this with your followers (beyond getting a grade).
 - Or, 2) Engage with the public social media profile of an organization or individual in the field of TYA and/or creative drama. Respond to one of their posts, retweet a post, or do whatever new-fangled thing kids are doing these days to connect with them in a meaningful way.



To complete this, engage in a minimum of three "events" (i.e. posts, comments) and screenshot them.

- **Peer Helper:** Show up for your peers in ways that make a difference to them. Help a student get caught up after an absence, schedule a coffee

date, or give someone a ride to class. To complete this, summarize, in writing, two ways that you've been a helper to your peers.

- Office hours: Schedule two half-hour office appointments with me. We can talk about class, your academic or professional goals, or life. The time is yours.
- Teacher's Choice: Due to the nature of this course and our service-learning programming, there may be occasional opportunities for additional engagement. If one of these opportunities arises, I will let you know if you complete a task that qualifies in this area.
- Can't Get Enough: If you're having a hard time deciding among the available assignments in one of the other columns because they just all sound so fun, select one assignment more than the required minimum to complete. This option is only available for the Engage, Explore, Apply, and Reflect categories.

Engage

Due August 31st

This category of assignments encourages you to reflect on the power of play as it relates to your past and present. Bring meaning to the content we'll be exploring in class by connecting it to your own life.

Required Assignment: Reflective Essay: Write a two-to-three-page paper (double spaced, size twelve Times New Roman, one-inch margins) reflecting on the ways in which play was present (or absent) in your own childhood, and how play shaped your sense of self and the world around you.



Consider:

- How did you play by yourself, with peers, or with family?
- Were there ways in which you longed for more play as a child?
- Was play present in your schooling?
- How did your play involve drama (i.e. make believe, characters, or conflict)?
- Did play impact how you saw yourself, your peers, or the world?
- Has play had any influence on your academic or career goals?

Reflective Essay Assessment Criteria:	
Student describes the ways in which play was present in their childhood.	___/4
Student reflects on how play shaped their sense of self, the world around them, and academic or professional goals.	___/4
Essay is the appropriate length and format.	___/1
Essay demonstrates college-level writing.	___/1

In addition to the above, select **two** of the assignments below:

- Warm-up: If you have participated in theatre before, share your favorite theatre warm-up or game with the class. Facilitate the warm-up or game as if you are the teacher and we are the students, and share with us what you love about this warm-up.
- Childhood favorite game: Share your favorite game from your childhood—even if it's one that we probably all know (i.e. freeze tag). Explain the game to us as if we've never heard of it before, and facilitate it as if you are the

teacher and we are the students. Share why you selected this game and what you loved about it as a child.

- “When I was a kid ...” story share: Prepare a three to five-minute sharing of a story from your childhood involving dramatic play. What was your most epic make-believe session? What trouble did you get into with your imaginary friends? What worlds did you create in your back yard? Tell us the story from your point of view. This story may be supported by personal photographs, a sentimental object, and/or music. This does not need to be memorized or written down, but you should spend some time thinking about what you want to share.
- Artistic response: Spend some time creating a visual piece in response to the idea of childhood play. Your piece may be abstract or literal, and you are encouraged to use a variety of mediums. Because of the tactile benefits of visual arts, you may not create a digital piece for this assignment (though you may incorporate printed text or images). Be prepared to share.
- Play log: For one whole week, record how/if you play each day, and for how long. Play may look differently now that you are older, so you can include things that have an aspect of play to them (i.e. trivia night, Zumba class). If this assignment encourages you to seek more opportunities for play, that’s great! But you do not need to do anything outside of your typical routine for this assignment. In addition to your log, include a one-paragraph reflection on what you observe: Were you surprised by some of the ways play shows up in your life? Do certain loved ones encourage playful activities? Do you wish you had more ways to play?
- TEDx video response: Write a three-paragraph response to one of the TEDx Talks below. Include a summary, three quotes that resonate with you and why, and how this speech makes you think about the role of play in your childhood and life.
 - [“The Decline of Play”](#) by Peter Gray
 - [“Creativity Delivered: How to Reconnect with your Creative Self”](#) by Nina Meehan

Explore

Due September 21st

These assignments help you to build a foundational understanding of creative drama and its position within the field of Theatre for Young Audiences (TYA).

Required: Class plan: Let's make this about more than a grade. Think about why you enrolled in this class and what you hope to get out of it. Then, develop a personalized plan for how this course can help you meet your academic and/or professional goals. These might be skills you want to focus on in this class (hint: the assignments you select for the remainder of the semester can help with this); ways you can connect this course content to something you're doing in another class (i.e. an oral presentation or research paper); or personal and/or professional goals that this class can help you work towards (i.e. applying for an internship or adding content to a digital portfolio). This class plan should be typed, but can be written as paragraphs, bullet points, or deadlines.



Class Plan Assessment Criteria:	
Class plan reflects what student hopes to gain, academically and/or professionally, from this course.	___/4
Class plan articulates tangible steps a student can take to meet these goals during the course of the semester.	___/4
Class plan is well organized, easy to understand, and typed.	___/2

In addition to the above, select **two** of the assignments below:

- Explore the [Drama-Based Instruction](#) website: Plan to spend at least one hour perusing this website, developed by the authors of our main text for this course. There's a lot to take in, so explore the videos, lesson plans, and activities—spend time with what interests you. Write a three-paragraph summary of what you explored, what you found useful or interesting, and what questions you have.
- Watch a show at [Orlando Family Stage](#): Attend a performance at Orlando Family Stage (formerly Orlando Repertory Theatre) one of UCF's partner theatres and Florida's premiere professional TYA company. After the show, write a one-page response to the performance, focusing on the youth experience. How was the show designed or performed with young

audiences in mind? Were there moments or performance that elicited strong responses from the young audience? What activities (writing prompts, visual art, drama games, etc.) might be used to further engage young people in the story or themes of this play?

- Profile a creative drama practitioner: Pick one of the creative drama practitioners below and prepare a five-minute slide/oral presentation highlighting them and their work. Your presentation should include: any pertinent biographical information, what their work looks like, and their impact on the field of creative drama. Books are available about these practitioners from the library or to check out from me. Please note that this list spans many decades, and you may encounter dated content about race, gender, etc. You are encouraged to read critically as you examine the work of these practitioners and to examine the aspects of their work that are still beneficial today, as well as those that are problematic.
 - Ann Flagg,
 - Dorothy Heathcote,
 - Sharon Grady,
 - Jonothan Neelands,
 - Michael Rohd,
 - Johnny Saldaña
 - Viola Spolin,
 - Elizabeth Swados,
 - Winnifred Ward,
 - others with instructor approval
- Profile a TYA company: Select a [member organization of TYA/USA](#) to profile and prepare a five-minute slide/oral presentation highlighting them and their work. Your presentation should include: a brief history/overview of this company, what makes them unique, and any examples of creative-drama the company engages in (i.e. process-based residencies in community centers, arts integration workshops). You may pull from their website, articles, or essays about the company to develop this presentation. Possible companies include:
 - Alliance Theatre Education
 - Adventure Stage
 - Children's Theatre of Charlotte
 - Children's Theatre Company
 - Childsplay, Inc.
 - Coterie Theatre
 - Honolulu Theatre for Youth
 - Metro Theatre Company

- The New Victory Theater
 - Oregon Children’s Theatre
 - Orlando Family Stage
 - Spinning Dot Theatre
 - Trusty Sidekick Theater Company
 - others with instructor approval
- Chapter Response: *Applied Theatre for Youth*: With instructor support, select one of the chapters in [Applied Theatre for Youth: Education, Engagement, Activism](#). Prepare a five-minute slide/oral presentation about the chapter, focusing on: an overview of featured applied theatre project(s); a summary of the big ideas of the chapter (i.e. discoveries, challenges, or questions raised about making applied theatre with youth); and at least one quote from the chapter that resonated with you or made you think.
 - Read and respond: Read either *Wiley and the Hairy Man* by Suzan Zeder or *la ofrenda* by José Casas, both available in our class Files. Write a one to two-page response to the play, including: a brief plot summary; what you noticed about the play that makes it an appropriate or engaging piece for young audiences; what age/grade level you think this play is most suited for, and why; ways in which this play might connect to other subject areas (i.e. math, history); and ideas for possible creative drama activities (games, role play, improvisation) a teaching artist might use to lead a group of young people through an exploration of the themes or story of this play.

Apply

Draft due October 5th, Final due October 12th

As this category implies, the goal here is for you to apply what you're learning in class in a real-world context. With a partner or in a small group, plan a creative drama lesson to facilitate for K-5 grade youth at children's hospitals through the Jeanette M. Gould Traveling Theater. Your lesson should be inspired by the theme SUPERHEROES.

Session details:

- 45 minutes in length
- Plan for 5-10 participants
- Provide flexibility in structure (especially at beginning and end of session)
- Engage participants in multiple ways, including theatre, writing, and visual arts
- Provide "to-go" option for patients who need to leave early or cannot attend, including any necessary supplies and modified instructions for how to explore the lesson independently.

Apply Assignment Assessment Criteria:	
Lesson plan is objective-driven, using CPALMS or National Core Arts Standards.	___/10
Lesson plan effectively applies creative drama strategies, being considerate of varying participant needs and providing opportunities for flexibility	___/10
Lesson plan is written with instructions clear enough to be facilitated by another student.	___/5
Assignment is formatted appropriately and typed.	___/5

Activate

Between November 2nd and November 16th

This is the moment we've been working toward! For this assignment you will facilitate your creative drama lesson plan at a local children's hospital. Your scheduled date(s) and location(s) for your facilitation will be determined in advance. You will be graded on the following:

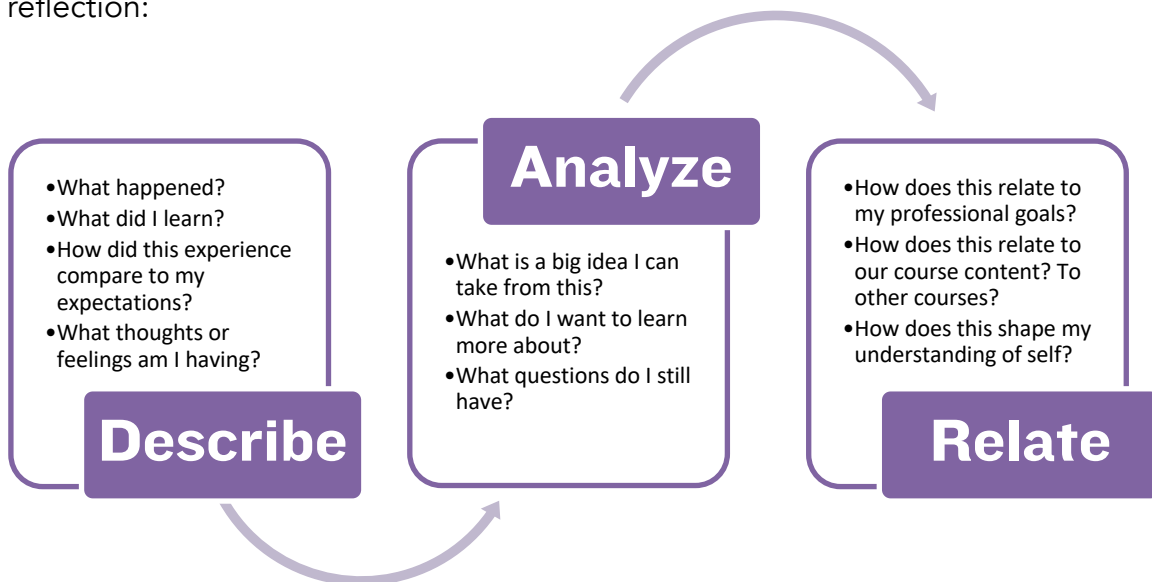
Activate Assignment(s) Assessment Criteria:	
Student facilitates creative drama lesson with an energy and enthusiasm that promotes engagement and connectedness among participants.	___/10
Student follows lesson plan, adapting as needed for the physical, cognitive, behavioral, and social needs of participant(s).	___/10
Student is prepared and behaves professionally before, during, and after their facilitation.	___/5
Student is present for the entirety of the activity, including set up and clean up, unless otherwise arranged with instructor.	___/5
Student uses appropriate body language, physicality, and spatial awareness.	___/5
Student uses appropriate volume, articulation, and vocal expression.	___/5

Reflect

Due during Final Exam (TBA)

Reflecting on your experiences in this class is crucial to your learning and continued growth. These assignments provide the opportunity to share out about your experience and knowledge gained in this course through video or written reflection, and/or public presentation.

In all of these assignments, you should be guided by the DAR model of reflection:



- **Required:** Post-facilitation reflection: Within one week of your facilitation, submit a two-to-three-page written reflection about your facilitation (size 12, Times New Roman, double-spaced). **Describe** the moments where you felt most successful, where you felt challenged, and what moments will stand out in your memory. **Analyze** what you'd change in your lesson plan, or what you'd try differently were you to facilitate it again. **Relate** your facilitation to our broader class discussions about play, creative drama, and the role of the teaching artist.



Post-Facilitation Reflection Assessment Criteria:	
Student describes moments in reflection that felt most successful, challenging, or memorable.	___/4
Student analyzes what they would try differently and relates facilitation to broader class content.	___/4

Essay is the appropriate length and format.	___/1
Essay demonstrates college-level writing.	___/1

In addition to the above, select **one** of the assignments below:

- HIP Showcase: As a participant in an Integrative-Learning Experience course, you are eligible to participate in the [Fall 2023 Amy Zeh HIP Student Showcase](#). Sign up is due by November 3, and submissions are due by November 13th. You may participate in the in-person and/or virtual option.
- Digital story: Digital stories combine video, photographs, voiceover, sound or music, and video editing to share a story. With your permission, this story may be shared on the Jeanette M. Gould Traveling Theater website.
 - Prepare a two to three-minute digital story in which you describe and reflect on one meaningful moment from your experience this semester. See [Story Center](#) for examples of digital stories.
 - Alternatively, you may prepare and share content for a specific social media platform (i.e. a YouTube video, series of TikTok videos, or Instagram stories)—for this option, please get my approval and make sure I will be able to view it.
- Blog post: Create and reflection on your experience in blog format, using words and photographs. In keeping with blog writing styles, your pieces should be between 600-1000 words and should have a specific angle (for example, “10 things I learned” or “A behind the scenes look”). While this may be submitted in Word or a similar program, prepare the document as though it is a blog, considering layout, headings, bullet points, and external links when appropriate. With your permission, this blog may be shared on the Jeanette M. Gould Traveling Theater website.
- Podcast: With a partner, record a twenty to thirty-minute podcast about your experience in this class. Consider your podcast as if it were part of a series, including: the name of your podcast, the target audience, and the topic of that episode. This does not need to be memorized or rehearsed, but you should put time into planning/implementing the podcast, which may include: audio editing, making an outline, preparing questions to ask one another, and/or gathering quotes or statistics to share.
- Op-Ed piece: Different than a blog post, an op-ed should make a strong argument that is supported by evidence. Think about what you learned in this class and what opinion you now strongly hold. What does this class make you believe about theatre, play, or education? Craft a 500-750 word op-ed piece. You can find strong advice for crafting op-eds in [this article](#) from The Learning Agency and [this interview](#) with Susan Shapiro.

- “A moment I’ll keep ...” story share: Prepare a three to five-minute sharing of a story from this semester based on the prompt “A moment I’ll keep.” What moment from your experiences this semester stands out to you, and why? How did you feel in this moment, and how do you feel about it now, after some reflection? Tell us the story from your point of view. This story may be supported by personal photographs, a sentimental object, and/or music. This does not need to be memorized or written down, but you should spend some time thinking about what you want to share.
- Out-of-class oral presentation: In an oral presentation of at least five minutes, share about this class, your experience in it, what you gained from the class, and what you’ll remember the most about it. This presentation must be completed outside of class but may be used for a similar assignment in another class (i.e. Fundamentals of Oral Communication) with permission from the other instructor. Other possibilities might include: speaking at your place of worship, at a club meeting, etc. Please record this oral presentation and/or, if appropriate, invite me to attend!

Reflect Assignment Assessment Criteria:	
Student articulates their experience and knowledge gained throughout the course.	___/8
Student reflects on their journey within the course and how they grew.	___/8
Student effectively communicates in the chosen medium(s) (writing, video, etc.)	___/2
Assignment is polished and prepared.	___/2

Course Schedule:

Date	In Class	Assignments Due (start of class)
Tues 8/22	Introduction Syllabus overview Ensemble-building	
Thurs 8/24	Community agreement Defining Creative Drama Ensemble-building *Select Engage assignments	
Tues 8/29	Demo creative drama lesson Explore story/theme for creative drama residency	
Thurs 8/31	Share Engage assignments	Engage assignments due
Tues 9/5	Share Engage assignments (cont'd) *Select Explore assignments	
Thurs 9/7	Asynchronous online class: Respond to remaining Engage assignments	
Tues 9/12	Intro to DBP Learning Design Essential Questions CPALMS and National Arts standards	Read <i>Drama-Based Pedagogy</i> pages 7 - 44
Thurs 9/14	Explore DBP Activating Dialogue Theatre Game as Metaphor	Read <i>Drama-Based Pedagogy</i> pages 45 - 176
Tues 9/19	Explore DBP Image Work	Read <i>Drama-Based Pedagogy</i> pages 177-272

	Role Work DAR	
Thurs 9/21	Share Explore assignments	Explore assignments due
Tues 9/26	Share Explore assignments (cont'd)	
Thurs 9/28	Brainstorm creative drama lessons (Apply)	
Tues 10/3	Develop creative drama lessons	
Thurs 10/5	Review/revise creative drama lessons	Draft of creative drama lessons
Tues 10/10	Review/revise creative drama lessons Discuss expectations	
Thurs 10/12	Asynchronous online class: Sign up for facilitations Work with group as needed Submit final lesson plan	Final copy of creative drama lessons due (Apply) Show Up Assignment #1 due
Tues 10/17	Prep/practice facilitations	
Thurs 10/19	Prep/practice facilitations	
Tues 10/24	Prep/practice facilitations	
Thurs 10/26	Prep/practice facilitations	
Tues 10/31	Prep/practice facilitations	
Thurs 11/2	TBD – Facilitations (Activate)	
Tues 11/7	TBD – Facilitations	

Thurs 11/9	TBD – Facilitations	
Tues 11/14	TBD – Facilitations	
Thurs 11/16	TBD – Facilitations	
Tues 11/21	Course release - Work on Reflect assignments	
Thurs 11/23	Thanksgiving Break – no school	
Tues 11/28	Reflect and wrap-up	
Thurs 11/30	Reflect and wrap-up	Show Up Assignment #2 and Yellowdig due *Last day to submit late work: Friday, December 2 nd
TBD	Final Exam Share/Discuss Reflect assignments Final Celebration	Reflect assignments due

Lesson Plan Template

Title:	
Participant Ages: K-5	Group Size: ~5-10
Materials:	
Set up:	

Learning Standard(s): <ul style="list-style-type: none">•
Essential Question:

Engage
1. <i>(type steps and names of activity)</i>

Explore
1.

Reflection
Describe: <i>(type questions)</i>
Analyze:
Relate:

Using Yellowdig

Yellowdig is an online conversation platform for Script Analysis. You receive points for participating in Yellowdig conversations, and the points you receive in Yellowdig factor into your final grade. Each week, you can earn up to **1050** points. To get an "A" in Yellowdig, you must have at least **9,750** points by **November 30th**. If you reach the weekly max by the end of each week, you are guaranteed to get an "A" for your [Yellowdig Assignment](#).

The grading period for Yellowdig will begin on **August 21st** and end on **November 30th**. Your Yellowdig grade is worth **20 points**, or **10%** of your final grade.

You receive points for interacting and engaging with your peers in the following ways:

- Writing a Post of at least **30** words (**240** points)
- Writing a Comment of at least **15** words (**160** points)
- Receiving a Comment on your Post (**60** points)
- Receiving an Accolade on your Post or Comment (**20-150** points)
- Receiving a Reaction on your Post or Comment (**45** points)

You are encouraged to reward your peers for producing excellent content by commenting on and reacting to their Posts. In addition, I will reward particularly exemplary Posts and Comments by giving Accolades. To earn as many points as possible, you are strongly encouraged to contribute to our Yellowdig Community early and often. Just keep in mind that, once you reach the weekly max, you cannot earn additional points until the weekly reset deadline (**Wednesdays at midnight ET**).

Yellowdig passes back your Yellowdig grade to **Webcourses** as a proportion (a percentage) that represents your current *pace* toward getting an "A" in Yellowdig. Therefore, the points you see in Yellowdig might not match the points you see in **Webcourses**. If any of this confuses you, just remember: *if you end every week with a Yellowdig grade of 100%, you are guaranteed to get an "A" in your Yellowdig assignment.*

What should I do in Yellowdig?

I really want you to read what other people are thinking about and have real conversations about course-relevant content. Please pay attention to the fact that you will earn quite a few points when other people react to your Posts and Comments. Your Posts will also get more points if they get a good conversation

started (i.e. if people comment on them). So think about your audience when you participate (i.e., your fellow classmates). Also, be sure to recognize good posts by reacting to them and talking about them.

It is also helpful to realize that you can't get points from people interacting with your posts if you don't have posts up in the community feed for other students to see. Therefore, coming in earlier in the week and getting good conversations started can actually save you work. I (or the TA) will also be dropping in occasionally to give Accolades to exceptionally thoughtful Posts. You'll increase your odds of your posts receiving that recognition if you have them up and I can see you are contributing to a vibrant conversation.

Our Community will thrive when we treat each other with respect and sensitivity. We will be adopting Yellowdig's [code of conduct](#) for this course. ***I also remind you of our institution's policies around student conduct: <https://scai.sdes.ucf.edu/>.***

A few additional recommendations:

- Watch Yellowdig's [student orientation videos](#).
- Peruse the [Features and Functionality](#) section of Yellowdig's Knowledge Base.
- If you have any technical questions or are having trouble, send Yellowdig a support ticket [here](#).
- Take advantage of features like [#hashtags](#) and [@mentions](#) to bring your conversations to life!

UCF Course Syllabus Statements

Culture of Inclusion:

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to be respectful in classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Title IX Policy:

Title IX prohibits sex discrimination, including sexual misconduct, sexual violence, sexual harassment, and retaliation. If you or someone you know has been harassed or assaulted, you can find resources available to support the victim, including confidential resources and information concerning reporting options at <https://letsbeclear.ucf.edu> and <http://cares.sdes.ucf.edu/>.

Academic Integrity:

Students should familiarize themselves with UCF's Rules of Conduct at <<https://scai.sdes.ucf.edu/student-rules-of-conduct/>>. According to Section 1, "Academic Misconduct," students are prohibited from engaging in

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints,

course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.

4. Falsifying or misrepresenting the student's own academic work.
5. Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.
8. Soliciting assistance with academic coursework and/or degree requirements.

Responses to Academic Dishonesty, Plagiarism, or Cheating:

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, *The Golden Rule* <<https://goldenrule.sdes.ucf.edu/>>. UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and respond to academic misconduct when necessary. Penalties for violating rules, policies, and instructions within this course can range from a zero on the exercise to an "F" letter grade in the course. In addition, an Academic Misconduct report could be filed with the Office of Student Conduct, which could lead to disciplinary warning, disciplinary probation, or deferred suspension or separation from the University through suspension, dismissal, or expulsion with the addition of a "Z" designation on one's transcript.

Being found in violation of academic conduct standards could result in a student having to disclose such behavior on a graduate school application, being removed from a leadership position within a student organization, the recipient of scholarships, participation in University activities such as study abroad, internships, etc.

Let's avoid all of this by demonstrating values of honesty, trust, and integrity. No grade is worth compromising your integrity and moving your moral compass. Stay true to doing the right thing: take the zero, not a shortcut.

Campus Safety Statement:

Emergencies on campus are rare, but if one should arise during class, everyone needs to work together. Students should be aware of their surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Students should make a note of the guide's physical location and review the online version at <https://centralflorida-prod.modolabs.net/student/safety/indexLinks> [to an external site.](#)>.
- Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency.
- If there is a medical emergency during class, students may need to access a first-aid kit or AED (Automated External Defibrillator). To learn where those are located, see <https://ehs.ucf.edu/automated-external-defibrillator-aed-locations>>.
- To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to www.getrave.com/login/ucfLinks [to an external site.](#)> and logging in. On the "My Account" tab, fill out the information, including e-mail address and cell phone number.
- Students with special needs related to emergency situations should speak with their instructors outside of class.
- To learn about how to manage an active-shooter situation on campus or elsewhere, consider viewing this video (<https://youtu.be/NIKYajEx4pkLinks> [to an external site.](#)

Course Accessibility Statement:

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need access to course content due to course design limitations should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <http://sas.sdes.ucf.edu/> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). For students connected with SAS, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential course access and accommodations that might be necessary and reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student. Further conversation with SAS, faculty and the student may be warranted to ensure an accessible course experience.

Deployed Active-Duty Military Students:

Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.

In-Class Recording Statement:

Students may, without prior notice, record video or audio of a class lecture for a class in which the student is enrolled for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording classroom activities other than class lectures, including but not limited to lab sessions, student presentations (whether individually or part of a group), class discussion (except when incidental to and incorporated within a class lecture), clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations is prohibited. Recordings may not be used as a substitute for class participation and class attendance, and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct as described in the Golden Rule.