



THE UNIVERSITY *of* NORTH CAROLINA
GREENSBORO

Continuing Accreditation Report

for

**North Carolina Department of Public Instruction
National Council for Accreditation of Teacher Education**

B.F.A. Degree in Theatre Education

Author:

Lorraine Shackelford, M.F.A.

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Section I: Program Overview

Levels Offered and Special Characteristics

In fall, 2006 the UNCG K-12 teacher licensure program in Theatre Arts will be fifty years old. The Department of Theatre currently offers a 128 semester hour Bachelor of Fine Arts (B.F.A.) degree concentration in Theatre Education, the first program of its kind in North Carolina, and, at its inception, the second in the country. Until 1996, the K-12 Theatre Arts licensing degree was a Bachelor of Arts (B.A.) in Drama, with an “A” level (now “Standard Professional I”) teaching license in K-12 Theatre Arts.

The UNCG Theatre Education program’s success is exemplified through graduates of the program, most of whom are teaching Theatre Arts in schools across the state, and many of whom hold leadership positions in professional organizations such as the North Carolina Theatre Conference (NCTC) and the North Carolina Theatre Arts Educators (NCTAE). In the fall, 2005 weekend conference of NCTAE, over thirty per cent (30%) of the K-12 Theatre Arts teachers in attendance had either graduated from UNCG’s undergraduate or graduate Theatre Education programs or were currently enrolled in the M.Ed. degree program. During the first class meeting of one fall, 2006 THR 231 *Acting I* section, sixty per cent (60%) of the freshmen students reported that they had been taught by UNCG Theatre Education graduates. In spring, 2006, a graduating Theatre Education student became a Fulbright Scholar and will pursue her project exploring the use of theatre for social change in Canada in 2006-2007. An example of the program’s reputation was noted when another state university recently followed the UNCG Theatre Education example and changed its Bachelor of Science (B.S.) degree in Theatre Education to a B.F.A.

The UNCG B.F.A. degree program in Theatre Education is designed to produce highly qualified, effective K-12 Theatre Arts teachers. Graduates are prepared to teach Theatre Arts as a distinct discipline, implement its wide variety of techniques to support the teaching of traditional disciplines, and employ theatre to teach reading and writing. The art form provides a rich well from which to draw in teaching a diverse K-12 school population. Students in the B.F.A. degree program take twelve to fifteen semester hours more theatre and professional education courses than the former B.A. degree provided. The curriculum places a strong focus on students experiencing all areas of theatre arts. The theatre faculty continually asks questions and analyzes the resulting data to make modifications to better meet the needs of future K-12 Theatre Arts teachers. Graduates of the program qualify for North Carolina Standard Professional I licensure in K-12 Theatre Arts.

The program is administered by the Department of Theatre in the College of Arts and Sciences. Lorraine Shackelford, a full-time, non-tenure-track faculty member, is in her sixteenth year coordinating the program as Director of Theatre Education. Ms. Shackelford has a Masters of Fine Arts (M.F.A.) degree in Acting, a Bachelor of Science (B.S.) degree in Drama and Speech, nine years of K-12 teaching experience in North Carolina K-12 schools, and an Advanced Masters (“M” level) K-12 North Carolina

teaching license in Theatre Arts. Serving on the Performance Faculty, Ms. Shackelford specializes in teaching foundational acting and is a current member of the Actors' Equity Association (AEA). Job responsibilities for the Director of Theatre Education include: program coordination and administration; advising; teaching; and supervision of interns and student teachers. The position includes teaching and advising for both the undergraduate (B.F.A.) and graduate (M.Ed.) Theatre Education programs.

Program of Study

Context

The program prepares qualified undergraduates to become effective professional Theatre educators at the elementary (K-5), middle school (6-8), and secondary (9-12) levels. Theatre Education students learn about theatre as a distinct discipline and art form. They also explore the use of theatre techniques in teaching other disciplines, reading, and writing.

The program has two primary goals: 1) to establish in students a solid foundation in all areas of specialization in theatre; and 2) to prepare competent, highly qualified, and dedicated teachers through study of professional education, identification of best practices in Theatre Education, development of a personal teaching philosophy, and extensive active engagement in the K-12 school environment. Within this context, the following goals and objectives guide the UNCG Theatre Education program:

Learning Outcomes

Students will be able to:

- 1.0 Recognize the role of Theatre Arts in the development of self esteem, self confidence, self discipline, creative self expression, positive expression of emotion, and individual diversity.
- 2.0 Understand theatre as a universal form of communication and as a means through which to explore beliefs, traditions, and values of world cultures throughout history.
- 3.0 Understand theatre as a multifaceted creative process and as a collaborative performing art.
- 4.0 Understand the anatomy and physiology of the voice, pronunciation standards, and the relationship of speech standards to actor training.
- 5.0 Understand the role of Theatre Education in developing communication, critical thinking, and decision- making skills.
- 6.0 Understand the process of literary analysis, the role of the reader, and the techniques for communicating literature to an audience.
- 7.0 Understand the role of philosophy, ethics, and disposition in fulfilling the obligations required of the professional K-12 Theatre Arts educator.
- 8.0 Demonstrate knowledge of the state-approved North Carolina Standard Course of Study for K-12 Theatre Arts.

- 9.0 Implement pedagogical knowledge in development of methods and skills for teaching all aspects of Theatre Arts to a diverse population of K-12 students.
- 10.0 Encourage cooperative learning experiences; teach students how to work with others.
- 11.0 Explore the implementation of Theatre Arts techniques as methods through which to teach other disciplines to K-12 students.
- 12.0 Explore implementation of current technology by Theatre Educators.
- 13.0 Recognize, acknowledge, and address the needs of diverse learners.
- 14.0 Explore, develop, and implement varied methods of assessment of student learning.
- 15.0 Explore the development and implementation of various self-assessment methods.
- 16.0 Recognize learning as a life-long process.

Objectives (keyed to numbered learning outcomes above)

- 1.1 Develop activities and exercises to foster self confidence, self discipline, creative self expression, positive expression of emotion, and individual diversity.
- 2.1 Display knowledge of the history of theatre and its impact on society.
- 2.2 Explore a variety of world cultures through studying representative plays.
- 2.3 Display a broad knowledge of dramatic literature.
- 3.1 Display knowledge of creative dramatics.
- 3.2 Identify, discuss, and implement knowledge of the collaborative process.
- 3.3 Display basic knowledge and skills in training the actor's instrument to include the body, voice, emotions, imagination, memories, and intellect.
- 3.4 Demonstrate knowledge and skills in directing.
- 3.5 Demonstrate knowledge of basic techniques of set, costume, make-up, and lighting design and related aspects of technical Theatre.
- 4.1 Display clear, fluent speech.
- 4.2 Identify and apply the characteristics of neutral American speech in performances.
- 4.3 Exhibit understanding and safe use of the vocal mechanism.
- 4.4 Demonstrate skills in the use of breath control, projection, and pitch variation.
- 5.1 Demonstrate knowledge of oral communication skills.
- 5.2 Use construction criticism in analysis and assessment of student work.
- 6.1 Explore varied genres of literature and apply high critical standards in the selection of prose, poetry, and drama for performance.
- 6.2 Display skills in oral interpretation, employing both verbal and non-verbal means of expression.
- 7.1 Identify professional dispositions and responsibilities required of professional K-12 educators.
- 7.2 Demonstrate knowledge of the North Carolina Department of Public Instruction (DPI), North Carolina Public School law, and current issues in K-12

- education.
- 7.3 Develop and express a personal teaching philosophy.
- 8.1 Implement the goals and objectives for the appropriate grade level from the North Carolina Standard Course of Study in Theatre Arts.
- 9.1 Develop skills in writing behavioral objectives and lesson plans.
- 9.2 Practice teaching methods and skills in field experiences in K-12 classrooms.
- 10.1 Develop and incorporate the use of ensemble-building and collaborative learning activities.
- 11.1 Design both unit and daily lesson plans that implement theatre specific techniques as methods of teaching other subject areas.
- 11.2 Identify opportunities for use of technology as a teaching tool in the Theatre Arts classroom.
- 12.1 Explore the use of technology in the creative process.
- 13.1 Identify and implement teaching methods required for a diverse student population.
- 14.1 Explore the creation and implementation of varied assessment methods to determine levels of student learning.
- 15.1 Implement varied methods of self-assessment regarding teaching effectiveness, including reflective writing and peer evaluation.
- 16.1 Implement a professional development plan to continually update knowledge, methods, and skills in theatre, professional education, and technology.
- 16.2 Implement a personal development plan to avoid potential effects of long-term stress.

The program of study requires 128 semester hours, including ten (10) semester hours of basic (100 level); forty (40) semester hours of upper level theatre courses (200 level and above); three (3) semester hours selected from a list of technical theatre course electives; twenty-seven (27) semester hours of required professional elective courses, including twelve (12) semester hours of student teaching; and 36 to 45 semester hours of liberal arts studies through the *UNCG General Education Requirements (GEC)*. HEA 201 *Personal Health* meets both a *Professional Education* and a *GEC Social and Behavioral Science* requirement. Twelve (12) semester hours of required theatre courses (THR 506 *Nonwestern Theatre* and THR 500, 501, and 502, *Theatre History I, II, and III*, respectively), also fulfill *GEC* requirements. One course, outside of theatre or professional education, is specifically required for the B.F.A. in Theatre Education curriculum: CST 105 *Introduction to Communication Studies*. The course is vital for future K-12 Theatre Arts teachers, because it teaches communication principles and skills for effective communication in public speaking, interpersonal communication, and small group/team communication. With careful planning and advising, students can select up to three courses (9 semester hours) that can fulfill several *Global Perspective* and *GEC Category* requirements simultaneously, allowing students to take three (3) to nine (9) semester hours of additional courses, selected in consultation with the Director of Theatre Education, to augment the program of study according to individual needs.

Table 1. BFA Theater Education Program Curriculum (2006-2007)

THEATRE COURSE REQUIREMENTS	
A. Basic Courses – 100 level	Total: 10 sem. hrs.
THR 120 Voice for the Actor	3 sem hrs.
*THR 140 Stage Crafts I	3 sem hrs.
*THR 145 Stage Crafts II	3 sem hrs.
**THR 194 Theatre Practicum Production (for first ASM)	<u>1 sem hr.</u>
B. Upper Level Courses – 200 and Above (parentheses) indicate that hours are credited under GEC requirements, and, therefore, are not counted here)	Total: 40 sem. hrs.
THR 201 Playscript Analysis	3 sem hrs.
THR 231 Acting I (fall)	3 sem hrs.
THR 232 Acting II (spring)	3 sem hrs.
THR 380 Playwriting (approved as WI for GEC)	3 sem hrs.
THR 381 Oral Interpretation (approved as SI for GEC)	3 sem hrs.
THR 382 Theatrical Design for Schools K-12 (bi-yearly, spring)	3 sem hrs.
*THR 370 Stage Lighting (spring)	3 sem hrs.
THR 435 Performance Styles (fall)	2 sem hrs.
#THR 482 Teaching Methods in Theatre Arts (fall, final year)	3 sem hrs.
THR 410 Directing I (approved as W for GEC)	3 sem hrs.
**THR 586 Stage Management	1 sem.hr.
THR 595 Directing Practicum	1 sem hr.
THR 510 Directing II (fall)	3 sem. hrs
THR 584 Theatre Management (fall – sometimes in special winter session, on-line)	
THR 500, 501 and 502 Theatre History I, II, & III (THR 500 – GLT; THR 501 – GLT; THR 502 – GFA)	(9 sem. hrs.)
THR 506 Non-Western Theatre (GL/GN– spring, some summers)	(3 sem. hrs.)
THR 515 Creative Dramatics (spring)	<u>3 sem hrs.</u>
* Carries Mandatory Non-credit Crew	
** Taken for credit re: asst. stage manager or stage manager assignments.	
# Must earn B- or above in this course to student teach	
C. Technical Theatre/Design Elective (Select one.)	Total: 3 sem. hrs.
THR 245 Theatre Graphics	3 sem hrs.
THR 351 Scene Design	3 sem hrs.
THR 361 Costume Design (approved as WI for GEC)	3 sem hrs.
THR 542 Scene Painting I	<u>3 sem.hrs.</u>
D. Required Professional Education Courses	Total: 27 sem. hrs.
LIS/CUI 120 Intro to Instructional Technology in Classroom	1 sem hr
HEA 201 Personal Health	3 sem.hrs.
ELC 381 Institution of Education	3 sem hrs.
CUI 450 Psychological Foundations of Education	3 sem hrs.
CUI 470 Reading Education for Secondary and Special Subject Teachers	2 sem hrs.
CUI 545 Diverse Learners	3 sem hrs.
CUI 465-F Student Teaching in Theatre Arts	<u>12 sem hrs</u>
E. Education Elective (Select one.)	Total: 3 sem. hrs.
CUI 527 Teaching Second Languages: Elementary/Middle Schools	3 sem hrs.
CUI 555 Multicultural Education	3 sem hrs.
SES 135 Sign Language for the Deaf I (Or others by permission)	<u>3 sem hrs.</u>
Total Hours in Theatre: 53 sem hrs. Total Hours in Professional Education: 30 sem. hrs.	

(# of sem. hrs. does not include 12 hours of Theatre courses that also fulfill GEC requirements.)	
GENERAL EDUCATION CORE REQUIREMENTS (GEC)	
I. GEC Category Requirements:	36-45 total sem. hours required
Humanities and Fine Arts	total: 12 sem. hrs.
One course from Literature list (GLT) – THR 500 Theatre History I, required	3 sem. hrs.
One course from Fine Arts list (GFA) - THR 502 Theatre History III, required	3 sem. hrs.
One course from Philosophical/Religious/ Ethical Perspectives list (GPR) (<i>Select from GPR list.</i>)	3 sem. hrs.
THR 501 Theatre History II, required (as “One additional course from above” requirement)	3 sem. hrs.
Historical Perspectives (GHP) (<i>Select from GHP list.</i>)	total: 3 sem. hrs.
Natural Sciences (GNS)	total: 6-7 sem. hrs.
Two courses from Natural Science list as follows:	6 sem. hrs.
• One must be a laboratory course	1 sem. hr.
• Each must have a different departmental prefix	
Mathematics (GMT) (<i>Select from GMT list.</i>)	total: 3 sem. hrs.
Reasoning and Discourse (GRD)	total: 6 sem. hrs.
ENG 101 or FMS 103 or RCO 101	3 sem. hrs.
One additional course from Reasoning and Discourse list CST 105, required	3 sem. hrs.
Social and Behavioral Science (GSB)	total: 6 sem. hrs.
Two courses from Social and Behavioral Science list.	3 sem. hrs.
HEA 201 Personal Health, required	3 sem. hrs.
PSY 121 General Psychology is suggested.	
II. GEC Marker Requirements	
<p>A) One writing intensive course in any discipline (indicated in semester <i>Schedule of Courses</i> by marker: WI;</p> <p>B) A second writing intensive course within the major: THR 380, THR 361, and THR 410 may be offered as WI courses. However, check the current <i>Schedule of Courses</i> for the WI marker identification.</p> <p>C) One speaking intensive course (indicated in semester <i>Schedule of Courses</i> by marker: SI in any discipline); and</p> <p>D) A second speaking intensive course within the major. THR 381 may be offered as a SI course. Check the current <i>Schedule of Courses</i> for the SI marker identification.</p>	
III. Four Global Perspective courses (indicated in <i>Schedule of Courses</i> by markers: GL/GN)	
<ul style="list-style-type: none"> • At least one of the Global Perspective courses must carry the GN (non-western marker) – • THR 506 Non-Western Theatre, required. • GL/GN courses may include a maximum of two courses in a foreign language (6 sem. hrs.) • One GL/GN course requirement is waived for each semester completed in a credit-bearing <i>Study Abroad</i> experience, up to a maximum of two course waivers. A summer program abroad counts as One semester. 	
IV. Work Towards Student Learning Goals Outside the GEC Requirements	
<ul style="list-style-type: none"> • Proficiency level in technology as required by the major (<i>Teaching/Technology Portfolio</i>) 	•
<ul style="list-style-type: none"> • Proficiency level in information skills/research as required for the major 	•
Total Semester Hours Required for B.F.A. in Theatre Education Degree:	128

Additional Program Requirements

A. Pre-Student Teaching Field Experience Hours:

Students are currently required to complete a minimum of 70 hours of pre-student teaching field experience in K-12 schools. Some of these required hours are fulfilled through practicum hours for: THR 515 *Creative Dramatics* (fall, junior year), CUI 545 *Diverse Learners* (spring, junior year), and THR 482 *Teaching Methods in Theatre Arts* (fall, senior year). Other field experience hours are fulfilled through assigned field experiences, independent of course work. The Director of Theatre Education assigns students to school sites at which they must complete their field experience hours. (See Table 2.) Focus topics are assigned to direct students' attention during field experience hours spent in observation. After the freshmen year, field experiences may include active experience with children, including tutoring, leading K-12 students in Theatre-related exercises, or assisting in after-school programs. At the end of the spring semester, students must submit papers written about the assigned topics. The papers are assessed the Director of Theatre Education, and they are discussed during the *Annual Faculty Review*. (See "C" below.)

B. Stage Management Requirement:

Students are required to complete a minimum of two stage management assignments prior to their student teaching (THR 194 *Theatre Practicum Production* and THR 586 *Stage Management*, 1 semester hour each).

C. Annual Faculty Reviews (AFR):

At the end of each year, all Theatre Education students are required to have a fifteen-minute interview with a committee of three Theatre faculty members, chaired by the Director of Theatre Education and including. Prior to the interview, students must complete and submit the *AFR* form. (See *Annual Faculty Review Form* in appendices of the *2006 - 2007 Theatre Education Handbook*.)

D. Teaching and Technology Portfolio (TTP):

- At the end of student teaching, Theatre Education students must submit a *Teaching and Technology Portfolio (TTP)* through which they document meeting the *National Educational Technology Standards for Teachers (NETS-T)* and the ten standards for the *Interstate New Teacher Assessment and Support Consortium (INTASC)*.
- A hard-copy version of the *TTP* is designed and produced not only to document students' achievement of standards, but also to accompany program graduates on job interviews. However, beginning in the 2006-2007 academic year, the UNCG Theatre Education program will develop the *TTP* as an e-portfolio through *TaskStream*, in addition to the hard copy.

E. Auditions:

Theatre Education majors are required to do one UNCG Theatre season audition for each year they are in the program. Students who elect to extend their programs of study for an additional year must do five UNCG season auditions.

(See *Audition Record Sheet* in appendices of the *2006-2007 Theatre Education Handbook*.)

Praxis Pass Rates for the Specialty Area

The State of North Carolina has not set a required minimum score for the *PRAXIS II: Theatre Specialty Area Test*; therefore, the state has never required the test for K-12 teaching licensure in Theatre Arts. In 2004, the UNCG Department of Theatre began requiring senior Theatre Education majors to take the *PRAXIS II: Specialty Area Test* and receive a minimum score of 610. The test is one of four elements of the final assessment gateway students must complete at the end of their student teaching semester. High scores on the specialty area test substantiate candidates' proficiency in the content area and help contribute to their professional credibility as theatre professionals. The *PRAXIS II: Theatre Specialty Area Test* is a requirement for K-12 Theatre Arts licensure in several other states. Some sample minimum scores from other states are: Arkansas – 560; Minnesota – 560; Arizona – 580; Tennessee – 610; Idaho – 540; and Wisconsin – 600. The national average score for the test is 695.

*** Table 2 shows the PRAXIS II: Theatre Specialty Area Test scores for ten students, from 2004 through 2006. The minimum score required for UNCG Theatre Education majors is 610. Scores ranged from 650 to 830. No student scored below 610 required, and only one student scored below that national average score for the test.**

Table 2. Aggregated PRAXIS II Pass Rates for the Specialty Area
N=10

Theatre Education Students	2004	2005	2006	(Percentages)
Licensure-Only students pursuing North Carolina Standard I teaching licensure in K-12 Theatre Arts	0	0	1	1 (10%)
Graduating seniors from the B.F.A. Theatre Education degree program from 2004 to 2006	4	2	3	9 (90%)
Graduating Theatre Education seniors <u>and Licensure-Only</u> students who scored higher than the required 610	4	2	4	10 (100%)
Graduating Theatre Education seniors <u>and Licensure-Only</u> students who scored above the national average score, 695	3	2	4	9 (90%)
Graduating Theatre Education seniors <u>and Licensure-Only</u> Students who scored below that national average score, 695	1	0	0	1 (10%)

The Theatre Education program can be completed in four years; however, it takes planning and strict adherence to advising. The time required for students to complete the Theatre Education program can be affected by several factors: studying abroad, pursuing one or more minors, taking below sixteen (16) semester hours per semester, or by electing to take additional theatre or professional education courses outside of the regular sequence of courses. (See “*Suggested Major and Professional Course Sequence for BFA Candidates*” in the *2006-2007 Theatre Education Handbook*) Therefore, some students choose to extend their program of study for another semester or year. Several Theatre Education students have studied abroad, with the understanding that it could throw them out of the Theatre course sequence. Without exception, students who study abroad report that the experience enhances their overall learning experience.

The UNCG Theatre Education Program graduates and licenses an average of 3.2 students and licenses an average of .60 alternative licensure students per year. (See Table 3) Ten (10) North Carolina Teaching Fellows (NCTF) have graduated from the program over the past five years, and there are currently seven (7) NCTF students who are declared Theatre Education majors.

*Table 3 shows the number of students who graduated and completed the K-12 Theatre Arts licensure only program from 2003 through 2006. The chart also gives the average number of program completers (B.F.A. Theatre Education degree graduates and LK-12 Theatre Arts Licensure-Only program completers) during that time frame.

Table 3. B.F.A. Theater Education Degree Graduates and Licensure Only Program Completers: 2002-2006

Students:	2002	2003	2004	2005	2006	# of Graduates and Licensure-Only Program Completers, 2003-2006	Average Program Completers per year
Graduates	3	4	4	2	3	16	3.2
Licensure-Only	1	1	0	0	1	3	.60
Totals:	4	5	4	2	4	19	3.8

Enrollment Trends

Over the past fifteen years, the number of freshmen entering UNCG as declared Theatre Education majors has ranged from eight to the thirty-one students on record for fall, 2006. This does not include transfer student figures, which range from one to three students coming into the program each year. The primary goal of the rigorous program of study is to produce highly qualified, effective K-12 Theatre Arts teachers. Towards that end, it is necessary to keep the enrollments of the B.F.A. degree program in Theatre Education to a manageable number.

There are two primary reasons for controlling the program enrollment. First, there is limited availability of student teaching placements with appropriate, qualified cooperating teachers, who are within an hour's driving distance. A second reason is the Director of Theatre Education is the sole supervisor for Theatre Education student teachers. Student teacher supervision is extremely time consuming; each student teacher must be observed a minimum of five times, with more observations added as needed or requested by the student or cooperating teacher. The student teacher supervisor must also teach/facilitate a bi-weekly two-and-a-half hour seminar for student teachers. In addition, the Director of Theatre Education teaches up to three courses while supervising student teachers and serves as administrator for both the undergraduate and graduate Theatre Education degree programs.

Taking all these factors into consideration, student teaching enrollments must be a maximum of six.

It is critical for UNCG's undergraduate Theatre Education program to maintain numbers that ultimately result in having a minimum of three (3) and a maximum of six (6) students enrolled in fall's THR 482-Teaching Methods in Theatre Arts and in CUI 465-F-Student Teaching in Theatre Arts in the spring semester that follows. THR 482

prepares students for student teaching, acting as their “spring board” into the student teaching experience. No more than six (6) students should be enrolled in THR 482, because those same students continue to their student teaching capstone experience, CUI 465-F.

In fall, 2006, there are sixty-five (65) undergraduate Theatre Education majors and two (2) alternative licensure students enrolled in the Theatre Education program. (See Table 4 below.) Fifteen (15) students have been accepted into the Teachers’ Academy. Three (3) seniors are scheduled to student teach and graduate in Spring, 2007, and three (3) seniors and one (1) licensure-only candidate completed student teaching and their UNCG program of study in spring, 2006. If freshmen enrollment numbers do not drop in the next two years, either a cap must be placed to limit the annual freshmen and transfer student enrollment or a second, part-time Theatre Education faculty position will need to be hired to assist the Director of Theatre Education in teaching and supervising.

* Table 4 reflects enrollments in the B.F.A. Theatre Education degree program, beginning in the freshman year and the number of students who have been accepted into the Teachers’ Academy as of fall, 2006.

Table 4. Theater Education Student Enrollment & Students Accepted into the Teachers Academy (as of FALL, 2006)

Classification:	Freshmen	Sophomores	Juniors	Seniors	Licensure-Only	Total # Students
Students enrolled in Theatre Education Program	31	19	8	7	2	67
Students accepted into Teachers’ Academy			6	7	2	15

Section II: Conceptual Framework

Conceptual Framework and the Knowledge Base that Informs It

The UNCG Theatre Education program philosophy and knowledge base reflects the *UNCG Teachers' Academy Mission Statement*, which reads as follows:

The mission of professional education at UNCG is to prepare and support the professional development of caring, collaborative, and competent educators who work in diverse settings. This mission is carried out in an environment that nurtures the active engagement of all participants, values individual and cultural diversity and recognizes the importance of a strong knowledge base, reflection, and integration of theory and practice.

UNCG's professional education programs are guided by shared commitments to:

- equity and excellence in teaching, research, and service
- integrity and ethical deliberation in working with students, their families, and university, school and community colleagues
- construction of a professional knowledge base through collaboration and collegiality
- dissemination of professional knowledge, skills and dispositions through the preparation and continuing professional development of teachers, principals and other school personnel

We believe that caring, collaborative and competent professionals possess a strong knowledge base comprised of five types of knowledge:

- content knowledge
- professional knowledge and skills
- pedagogical content knowledge
- socio-cultural knowledge
- critical and reflective knowledge and skills

Professional education programs at UNCG emphasize dispositions that drive application of the knowledge base and we believe that we must model and monitor these dispositions as conscientiously as we provide opportunities for building the knowledge base. Candidates should display behaviors that are:

- reflective
- ethical
- inclusive
- engaged in and committed to professional practice
- dedicated to life-long learning
- self-efficacious
- receptive to feedback
- affirming of diversity
- professionally responsible

- collaborative

Performance Expectations

Education is a culturally-relevant, caring enterprise that engages students, candidates, and faculty, as well as school and agency partners in opportunities to collaboratively construct meaningful and productive futures. Educators must be responsive to the varied racial, ethnic, linguistic, gender, disability, and socioeconomic experiences of all learners. Therefore, all candidates must acquire content and pedagogical knowledge, utilize current evidence-based practice, and make ethical decisions in a changing and culturally diverse world. UNCG's professional education programs present candidates with opportunities to master the knowledge base, acquire the skills, and develop the dispositions that are the foundation of competent professional practice.

The following performance expectations are aligned with standards, principles, or core propositions from the:

- Interstate New Teacher Assessment and Support Consortium (INTASC)
- North Carolina Professional Teaching Standards Commission (NCPTSC)
- National Board for Professional Teaching Standards (NBPTS)
- Interstate School Leaders Licensure Consortium (ISLLC)
- International Society for Technology in Education (ISTE)

Caring Professionals

- continually assess their own beliefs, attitudes and actions (ISLCC 1, INTASC 9, NBPTS 4)
- understand how students differ in their approaches to learning and create instructional opportunities that are adapted to diverse learners (INTASC 3, NBPTS 3)
- use an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning and self-motivation (INTASC 5)
- respect and care about their students (ISLLC 5)
- are committed to students and their learning (NBPTS 1)
- facilitate the development, articulation, implementation, and stewardship of a vision of learning that is shared and supported by the school community (ISLLC 1)
- act with integrity, fairness, and in an ethical manner (ISLLC 5)
- understand, respond to, and influence the larger political, social, economic, legal, and cultural context of schooling (ISLLC 6, ISTE 6)

Collaborative Professionals

- actively seek out opportunities to grow professionally (INTASC 9, ISTE 5)
- foster relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being (INTASC 10)
- demonstrate qualities of leadership (NCPTSC 4)
- are members of learning communities who pursue lifelong learning (NBPTS 5)

- collaborate with families and community members, responding to diverse community interests and needs, and mobilizing community resources (ISLLC 4)

Competent Professionals

- understand the central concepts, tools of inquiry, and structures of the disciplines they teach and can create learning experiences that make these aspects of subject matter meaningful for students (INTASC1, NCPTSC 1, NBPTS 2)
- understand how children learn and develop, and can provide learning opportunities that support a child's intellectual, social, and personal development (INTASC 2, NCPTSC 2)
- understand and use a variety of instructional strategies to encourage student development of critical thinking, problem solving, and performance skills (INTASC 4, NCPTSC 2, ISTE 3)
- use knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom (INTASC 6, NCPTSC 2)
- demonstrate a sound understanding of technology operations and concepts (ISTE 1)
- plan instruction based upon knowledge of subject matter, students, the community, and curriculum goals (INTASC 7, NCPTSC 2, ISTE 2)
- understand and use formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner (INTASC 8, NCPTSC 2, ISTE 4)
- are reflective practitioners who continually evaluate the impact of their choices and actions on students, parents, and other professionals (INTASC 9, NCPTSC 5)
- facilitate and monitor student learning (NBPTS 3)
- think systematically about their practice and learn from experience (NBPTS 4)
- advocate, nurture and sustain a school culture and instructional program conducive to student learning and promote success of all students (ISLLC 2)
- foster a safe, efficient, and effective learning environment (ISLLC 3)

Changes to the UNCG Teachers Academy Conceptual Framework

The Teachers Academy Council of Program Coordinators (CPC) has discussed and re-affirmed the *UNCG Teachers Academy Conceptual Framework (CF)* repeatedly since 2001. In 2005-06, a subcommittee of the CPC studied the CF and made several changes in order to assure that the CF is a reflection of current thinking. A greater emphasis was placed on diversity, with the CF having an expanded definition/description of the multiple ways in which the teacher education programs in the Teachers Academy (TA) are a diverse society and with a clear emphasis on a commitment to the learning of all students. The 2001 CF identifies four (4) dispositions, while the 2006 CF identifies ten (10) dispositions. This is in alignment with a 2004-05 study of dispositions by the TA and the development and commitment to the ten dispositions that are measured with a new dispositions rubric and profile.

Theatre Education Knowledge Base

The UNCG Theatre Education knowledge base is built not only upon expansive knowledge and skills of theatre as a distinct, multifaceted, and collaborative art form, but also upon the strong, full foundation provided by a liberal arts education. Professional education courses foster the development of pedagogy and methodology, such as the use of differentiated instruction for addressing the individual needs of a diverse classroom population. Theatre Education students draw from their study of theatre history and non-western theatre to honor and address cultural diversity among colleagues and in the classroom. Leadership skills are developed in professional education courses and through theatre classes and production experiences. Students develop a unique vernacular, communicating with language learned in liberal arts, theatre, and professional education classes as they design and implement lesson plans in K-12 classrooms. The program's knowledge base is built on the work of major theatre artists and theatre educators, such as Viola Spolin, Dorothy Heathcote, Nellie McCaslin, and Keith Johnstone.

The UNCG Department of Theatre's Conceptual Framework for Theatre Education

The UNCG Department of Theatre's Conceptual Framework for Theatre Education was inspired by and based upon major concepts in the *UNCG Teachers' Academy's (TA) Mission Statement and Conceptual Framework*; the *North Carolina Department of Public Instruction's (DPI) Standard Course of Study in K-12 Theatre Arts*; and built upon the knowledge base influenced by the work of major theatre artists and educators. (See above under "Theatre Education Knowledge Base"). It reflects current thinking and methodology not only from the realm of Theatre Arts education, but also from Professional Education in general.

The UNCG Conceptual Framework for Theatre Education (Formerly The Philosophy of Theatre Education)

The UNCG Theatre Education program prepares Theatre Education majors not only to become effective, highly qualified K-12 Theatre Arts teachers, but also to become active, creative artists and **caring**, productive members of society. The introduction to *The National Standards of Arts Education* asserts, "no one can claim to be truly educated who lacks basic knowledge and skills in the arts" (1994, p. 5). The UNCG Department of Theatre believes the study of Theatre Arts in the K-12 schools provides an integral part of educating the whole individual. Theatre Education majors must be highly **competent** in their discipline and, therefore, must explore a rigorous, well-rounded curriculum that includes the study of not only all areas of theatre and course work in professional education, but also a full liberal arts background. Theatre Education teacher candidates work for proficiency across all areas of their arts discipline. Classroom study should be enhanced through active participation in UNCG Theatre productions, workshops, local community theatre, and local professional theatre in all areas of theatre. Through experiential learning, students will increase their theatre and teaching skills as they develop self knowledge, self confidence, and acceptance of others, learning to honor and address both individual and cultural diversity in their teaching. They must learn to embrace all the possibilities for integration of curriculum inherent within the distinct discipline of theatre, the concepts and methods of which effectively address the needs of a diverse student population and provide techniques through which traditional disciplines

can be taught. K-12 Theatre educators should guide students to experience theatre as a unique art form through which the history of cultures around the world is recorded and brought to life.

Professional theatre is a **collaborative**, multifaceted art form. Because resources for K –12 Theatre programs are limited, one Theatre Arts teacher usually must teach all areas of theatre. Therefore, the required knowledge base and skills for K-12 Theatre Arts licensure candidates must be broad and deep. Future K-12 Theatre Arts educators must study theatre history, acting, improvisation, creative dramatics and process drama, directing, voice and diction, communication skills, technical theatre, and all areas of theatrical design: sound, lighting, costumes, scene, and makeup. They must be familiar with the current *North Carolina (N.C.) K-12 Theatre Arts Standard Course of Study*, the *N.C. Standards for Theatre Arts Teachers*, the *N.C. Diversity Standards*, the *National Educational Technology Standards for Teachers (NETS*T)*, *Core Standards for All Teachers in N.C.*, and the theatre achievement standards of *The National Standard of Arts Education* upon which the *North Carolina K-12 Theatre Arts Course of Study* is based. Prospective theatre teachers must be prepared not only for the classroom, but also for the inevitable co-curricular activities associated with K-12 Theatre Arts teaching positions, such as directing play productions, producing the school’s annual talent show, or sponsoring the school drama club or honorary Thespian Society. Theatre Arts teachers must be dedicated and strong leaders, highly **competent** educators, creative artists, and accomplished communicators. Theatre teachers should have flexibility and spontaneity, able to adapt lessons to meet the needs of individual students in a moment.

Effective K-12 Theatre Arts teachers are understanding and **caring** about the students they teach. Their study of developmental psychology, learning theories, learning styles, classroom management techniques, classroom motivation and discipline, pedagogy, and the use of technology prepares them to address the broad range of diversity present in today’s classrooms. Theatre teachers are also prepared for the wide range of health issues facing K-12 students today. Extensive pre-student teaching field experience hours, required of UNCG Theatre Education majors, are a crucial part of a professional teacher training program, serving as a laboratory in which students can identify, synthesize, problem solve, and apply knowledge and skills within a variety of classroom settings. Theatre educators must recognize that the ever-changing school environment reflects society and its growing diversity. They are required to practice techniques for instructional planning, curriculum design, and teaching to meet the varied needs of a widely diverse population of learners. These professional educators are trained to be innovative, exploring the use of process drama as a teaching and learning technique across disciplines. They should welcome and create opportunities for **collaboration** with other teachers in a variety of disciplines within the school environment and in the community, reaching out to families to encourage their involvement in their children’s experiences.

Theatre Arts teachers should develop and maintain a strong sense of professional ethics and an awareness of themselves as role models for the students they teach. These strong leaders must be life-long learners, and they will continue to explore opportunities for professional development throughout their teaching careers and after. Effective K-12

Theatre Arts teachers maintain awareness of current events and keep updated on the most current trends and developments in Theatre Education, including the use of new technology in the field. They continuously explore the role of technology in Theatre Education, including, but not limited to, computer technology, digital photography, videotape, DVDs, television, film, CDs, digital dimmer boards, and computerized lighting instruments. Future Theatre educators are aware of their roles, not only in the school environment, but also in the community, the state, the country, and ultimately, the world. Effective, **competent, caring** Theatre Arts teachers will work **collaboratively** and practice reflective assessment of their teaching and continuing growth as Theatre artists. Theatre Arts teachers are motivated to continually engage in learning.

Theatre educators must be well-rounded professionals who embrace teaching not merely as a job, but as a career. K-12 Theatre Arts teachers require a balance of study in liberal arts, professional education, field experience, and all areas of Theatre to create a rich foundation upon which they will continue to build throughout their careers. They understand that life itself is the greatest library from which theatre draws its subject matter; theatre is a life art. Theatre Education teaching candidates recognize that teachers are charged with an all important task: to help shape the future of the world through the education of children. They believe in the integrity and honor of the teaching profession. UNCG Theatre Education graduates acknowledge the use of theatre not only for entertainment purposes, but also for motivating social change. The UNCG Department of Theatre prepares K-12 Theatre Arts teachers who will serve as advocates for Theatre Education as an essential element in the whole education of every child and as a means through which life-long learning will continue.

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Evidence of Conceptual Framework in the Program

Evidence of the *UNCG Teachers Academy's Mission Statement* and *Conceptual Framework* and, in turn, *The UNCG Conceptual Framework for Theatre Education* runs throughout the Theatre Education program. All three are printed in the *2006-2007 Theatre Education Handbook*. They are also included in the course syllabi for THR 482-*Teaching Methods in Theatre Arts* and CUI 465-F-*Student Teaching in Theatre Arts*. Their influence can be noted in students' field experience/observation journals and papers; in student work for THR 482 *Teaching Methods in Theatre Arts*; and in all required Professional Education courses, such as: CUI 381-*Institution of Education*; CUI 450-*Psychological Foundations of Education*; CUI 470-*Reading Education for Secondary and Special Subject Teachers*; and CUI 545-*Diverse Learners*. Copies of the *UNCG Teachers Academy's Conceptual Framework* and *The UNCG Conceptual Framework for Theatre Education* are posted on a bulletin board beside the door of the Office of Theatre Education (212 Taylor Building) and on the Theatre Education bulletin board in the hallway of the basement near the Department's greenroom, a holding area for actors during performances and a gathering place for Theatre majors during days when there are no productions running. Both areas in which the documents are posted are highly trafficked by Theatre students, faculty, and staff.

Evaluation and Revision of Conceptual Framework

The UNCG Conceptual Framework for Theatre Education, formerly *Philosophy of Theatre Education*, has undergone several modifications. *The UNCG Conceptual Framework for Theatre Education* was inspired by the revisions made in *The UNCG Teachers' Academy's Mission Statement and Conceptual Framework*, building upon the three characteristics describing professional K-12 educators as “caring, competent, and collaborative” professionals. In 2006, after several alterations were made to the document, the title of the document was changed to more accurately reflect its content and purpose.

The document is presented to the Theatre Department faculty every five years for review and revision. The Director of Theatre Education, Lorraine Shackelford, presented the document to Theatre Department faculty for approval in fall, 2006. Prior to being brought to the Departmental faculty meeting, it was first presented in a meeting between the Director of Theatre Education and the Director of the Theatre for Youth program, Ms. Rachel Briley; the Theatre Education and Theatre for Youth programs have numerous points of commonality, so the two faculty members who coordinate, administrate, and teach in the programs meet, both formally and informally, one to two times a month. The creation of *The UNCG Conceptual Framework for Theatre Education* was initiated by the revisions made in *The UNCG Teachers' Academy's Mission Statement and Conceptual Framework*, building upon the three characteristics describing professional K-12 educators as “caring, competent, and collaborative” professionals.

Revisions made to the conceptual framework since the last visitation:

Since the last NCATE/DPI visitation, changes have been made to both *The UNCG Teachers Academy's Conceptual Framework* and *The UNCG Conceptual Framework for Theatre Education*. Changes to *The UNCG Teachers Academy's Conceptual Framework* are outlined in the unit report for the *UNCG Teachers Academy*. Changes made to the *The UNCG Conceptual Framework for Theatre Education* (formerly *The UNCG Philosophy of Theatre Education*):

- 1) The formerly entitled *Philosophy of Theatre Education* document was re-framed, updated, and revitalized to serve as a conceptual framework, rather than as a program philosophy, in keeping with *The UNCG Teachers' Academy's Conceptual Framework*. The current document has been titled: *The UNCG Conceptual for Theatre Education*.
- 2) The document was revised, focusing on and expanding existing links with *The UNCG Teachers' Academy's Conceptual Framework*. For example, in the opening sentence, the word “caring” was added and bolded. In the fourth sentence of that first paragraph, the word “competent” was added and again, placed in bold print for emphasis. “Collaborative” was already in the second paragraph, so its presence was also emphasized.
- 3) Reference books were revisited and expanded, in keeping with the content of the program and thus, the document.
- 4) The language of the document was sometimes altered by simple

changes in word choices or phrasing to more accurately reflect the Theatre Education programs, both undergraduate (B.F.A.) and graduate (M.Ed.).

- 5) In the second paragraph, the list of standards with which theatre education majors should be familiar was expanded to include all current standards that must be met by professional educators.

Section III: Standard I – Candidate Knowledge, Skills, and Dispositions

Evidence that Candidates Meet the Core, Diversity, Technology and Specialty Area Standards

The depth and breadth of content knowledge and skills provided by the program's curriculum are found not only in the content area course curriculum, but also in the experiential learning provided for students through a variety of avenues, including rehearsals and performances included in the requirements for performance courses, such as THR 120-*Voice for the Actor*, THR 231-*Acting I*, THR 232-*Acting II*, THR 435-*Performance Styles*; THR 410-*Directing I*; THR 510-*Directing II*; THR 515-*Creative Dramatics*, and THR 595-*Directing Practicum*. Faculty members provide guidance for rehearsals, guiding the students to apply concepts and skills learned during class. After performances of the scenes or monologues, professors model for and lead the class in sharing constructive criticism. Student directors and performers apply adjustments from that constructive criticism to improve their work for the next showing. The critical value of "process over product" is emphasized. In THR 515, the professor, Rachel Briley, Director of the UNCG graduate program in Theatre for Youth, models the facilitation of process drama experiences, implementing drama techniques to teach across the whole educational curriculum, implementing the work of Dorothy Heathcote, a master teacher of process drama and creative dramatics who is internationally applauded as one of the greatest teachers of the twentieth and now, early twenty-first century.

Technical and design courses also demand extensive experiential teaching and learning in developing a deep understanding and mastery of concepts and skills integral not only for Theatre Arts, but also for life. For instance, stage management develops organizational, communication, and problem solving skills. Theatre Education students must do two stage management assignments for UNCG Theatre season shows, either as a stage manager or assistant stage manager. As part of the preparation process, when students are assigned to assistant stage manage their first show, they are required to spend a full weekend in stage management training, scheduled at the start of the fall semester each year. They receive a copy of *The UNCG Stage Management Handbook*, and, in addition to working with a professor, students work with experienced stage managers who help prepare them for their first experience in the area: assistant stage managing a UNCG Theatre production (THR 194-*Practicum – Other*). The second required experience will be either assistant stage managing a large season show or stage managing a show (THR 586-*Stage Management*).

Opportunities for students to have active, hands-on experiences outside required courses abound. These experiences may be on-stage, as performers, or behind the scenes. Students may participate as assistant directors; performers; lighting, costume, or stage crew; stage managers or assistant stage managers; dimmer board operators; scene shop workers; or painters. Each job builds upon what is taught in the course curriculum. For instance, stage crafts courses include experiences:

- 1) Working with a wide array of tools in the scene shop or theatre
- 2) Cutting production sound tapes in the sound booth

- 3) Running a computerized dimmer board
- 4) Hanging and focusing lighting instruments
- 5) Working scene and costume shop hours for both THR 140-*Stage Crafts: Scenery and Lighting* and THR 145-*Stage Crafts: Costumes & Make-up*
- 6) Participating in productions as running crews for lighting, scenery, or costumes

Theatre Education students are directed to involve themselves in a variety of production experiences outside of course requirements to enhance their learning. One example of a non-course-related requirement pertains to auditioning. Theatre Education students must do one UNCG Theatre season audition for each year they are in the program. Auditioning requires unique, but essential acting skills; therefore, even if students are not cast, the preparation for the audition and the audition itself cultivate a beneficial set of acting skills. Monday Workshop Theatre Lab, a weekly student-produced event, also provides all Theatre majors with experiences in auditioning, acting, and directing.

Among the program changes to be processed in 2006-2007 is a requirement for all Theatre Education students to perform in at least two Monday Workshop Theatre Labs and in one directing scene for THR 410-*Directing I* or THR 510- *Directing II* students. In addition, the Department of Theatre's working relationship with the Triad Stage, a professional regional theatre in Greensboro, provides opportunities for one or two junior or senior Theatre Education majors to work as assistants to the director for Triad Stage productions, an invaluable experience for any young theatre artist and educator. Students can also audition for local. Theatre Education students can also audition for roles in community theatres, such as the Greensboro Community Theatre, the Livestock Players, or the annual Greensboro Fringe Theatre Festival, which usually includes new plays written by Theatre Education program graduates. All of these venues through which to participate in engaging, hands-on experiences provide even more opportunities for active learning in the acting and directing for UNCG theatre education students.

The Theatre Department is committed to the importance of program interaction with the community and public schools. This is exemplified in hosting the culminating event of the North Carolina Theatre Arts Educators' (NCTAE) *Playworks Project, Playworks Center Stage*. Nine original scripts representing the work of students from three participating school systems are directed and performed as staged readings by UNCG Theatre students. The event provides all Theatre majors with not only opportunity to act in or direct original scripts by K-12 students, but also to engage in constructive criticism dialogue with young playwrights and their families about their scripts. Theatre education students are required to work on the event, serving as host liaisons for the participating young playwrights, their families, and teachers. Theatre education majors head all committees organized for the event, and they may also elect to direct or perform in the staged readings. The constructive criticism forums that follow each staged reading

are facilitated by Alan Cook, resident professional playwright of the UNCG Theatre Department and coordinator of the graduate Directing Program. Finally, there are several opportunities each year for all Theatre majors, including Theatre education majors to be cast in student-directed films from the North Carolina School of the Arts and explore a different medium for actors. The program is provided with a well of opportunities through which Theatre Education students can actively apply what they learn in curriculum course work.

Candidates' knowledge and skills are measured in a variety of ways. Content knowledge is tested first of all, by the grades earned in required courses. Theatre Education majors may not earn less than a "C" in a content or professional education course or they must take the course again. Other methods through which content knowledge is assessed are: 1) Annual Faculty Review (AFR) interviews each spring semester, 2) Theatre Education Content Area Assessment Instrument (TECAAI) that is implemented during teaching methods class (THR 482) and student teaching (CUI 465-F), 3) PRAXIS II: THEATRE SPECIALTY AREA TEST taken in the student teaching (CUI 465-F) semester, 4) Teachers Academy Portfolio Assessment Profile (TAPAP) used to evaluate the Teaching and Technology Portfolio (TTP), 5) Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), 6) Theatre Education Dispositions Profile (TED), 7) Teachers Academy's Candidates' Dispositions Assessment Profile (CDAP), and 8) the Pre-service Teacher Growth and Assessment Profile (TGAP). Appropriate sections of the TGAP are implemented during sophomore field experiences, methods class teaching internships, and the entire assessment instrument is used to evaluate candidates during their student teaching.

Teaching and Technology Portfolio

Theatre Education students are required to produce a *Teaching and Technology Portfolio (TTP)* that illustrates candidates' mastery in content, technology, teaching methodology, assessment, and diversity. It contains documents such as: a personal teaching philosophy, a resume, unit lesson plans, daily lesson plans, reflections on teaching, and reflections on the use of technology in teaching. The *TTP* is organized according to the *Interstate New Teacher Assessment and Support Consortium (INTASC) Standards* and the *National Educational Technology Standards for All Teachers (NETS-T)*. Students are required to demonstrate mastery of the *NETS* standards in order to be licensed. Two instruments are used to assess the *TTP*: the Teachers Academy Portfolio Assessment Profile (TAPAP) and the Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI). Students must receive no less than a "3" in the TAPAP and no less than a "satisfactory" on the TETTPAI. If a portfolio receives lower than those ratings, it must be revised in order to pass.

Table 5 below provides data from the Teachers Academy Portfolio Assessment Profile (TAPAP) and demonstrates that none of the six 2005 and 2006 Theatre Education student teachers scored below the rating of "5" in any area of their portfolio assessment.

The slight drop in student teachers' ratings from the top rating of "6" to the next rating of "5" indicates that Theatre Education student teachers need to focus more on expanding: knowledge of diversity (#1); reflection about their teaching practices (#3); collaboration with teachers from other disciplines or with the community (#4); experiences involving families (#5); instructional adjustments based on assessment data (#7); and implementation of research-based professional practice (#12). UNCG Theatre Education students have done extremely well in the program, earning ratings of no less than "5" on the TAPAP..

* Table 5 reflects ratings for 6 students (2 from 2005 and 4 from 2006) for the Teaching and Technology Portfolio that students complete in their student teaching semester.

**Table 5. Teachers Academy Portfolio Assessment Profile (TAPAP)
Ratings of 2005 and 2006 Student Teachers**

2005=2 student teachers 2006=4 student teachers	N =6					
Ratings (1 as lowest – 6 as highest):	1	2	3	4	5	6
Twelve Dimensions:						
1. Knowledge of diverse cultures and perspectives					33%	67%
2. Evidence of having high expectations for all students to learn and achieve						100%
3. Evidence of reflective practice					33%	67%
4. Examples of collaboration					33%	67%
5. Knowledge of and experiences with families					50%	50%
6. Assessment of learning goals and objectives						100%
7. Instructional adjustments based on assessment data					17%	83%
8. Illustrations of monitoring student learning						100%
9. Evidence of having a positive impact on student learning						100%
10. Evidence of content depth						100%
11. Evidence of content breadth						100%
12. Evidence of research-based professional practice					17%	83%

Dispositions

Effective teaching requires teachers to possess high levels of professional dispositions as they interact with students, parents, teaching colleagues, administrators, and staff. Teachers must be prepared for the fact that they serve as role models to whom students look for guidance, and whose dispositions students often reflect. Therefore, the development of professional dispositions is crucial for prospective K-12 Theatre Arts teachers. While some dispositions seem to come easily to individuals, other dispositions may require development. Ultimately, there are a few dispositions that sometimes cannot easily be taught. However, by identifying specific professional dispositions and the behavioral expectations required for those dispositions, students have the opportunity to make conscious efforts towards improvement with guidance from their advisor, professors, cooperating teacher, and supervising teachers.

In addition to the School of Education's *Teachers Academy Candidate Disposition Assessment Profile (CDAP)*, the Theatre Education program has developed its own disposition assessment tool, the *Theatre Education Dispositions Profile (TED)*. The design of the *TED* instrument is partially based upon the *National Association of Schools of Theatre's (N.A.S.T.) Personal Qualities of Prospective Theatre Teachers*. The formal assessment of students' dispositions, implementing the CDAP and TED, begins at the end of the sophomore year, only rating students on dispositions that are appropriate for them at their point in the program.

Analysis of the data from the CDAP instrument (See Table 6.) reveals a slight (14% = 1 of 7 students rated), but important need for Theatre Education students to be instructed, guided, and monitored for the development of professionalism. That includes another disposition that the CDAP data (14%=1 of 7 students rated) identified as needing attention: being receptive to feedback. The Director of Theatre Education and the cooperating teachers will pay particularly close attention to students in regard to those two dispositions as they monitor for all dispositions during field experiences, including those affiliated with THR 482-Teaching Methods in Theatre Education, THR 515-Creative Dramatics, CUI 545-Diverse Learners.

* Table 6 displays percentages of ratings for seven (7) students on the Teachers Academy Candidate Dispositions Assessment Profile (CDAP) which includes ten categories of student dispositions. N=7 students reviewed: the four (4) 2006 student teachers and the three (3) students who are scheduled to student teach in spring semester, 2007.

Table 6. Ratings from the Teachers' Academy's Candidate Dispositions Assessment Profile

**(CDAP)
2005-2006**

	N =7 students					
RATINGS:	1	2	3	4	5	6
CANDIDATE DISPOSITIONS:						
1. Reflective						100%
2. Ethical						100%
3. Inclusive						100%
4. Engaged and committed to professional practice				14%		86%
5. Lifelong Learner						100%
6. Self-Efficacious						100%
7. Receptive to Feedback				14%		86%
8. Affirming of Diversity						100%
9. Responsible						100%
10. Collaborative				14%		86%

The B.F.A. degree program in Theatre Education is accredited by the National Association of Schools of Theatre (N.A.S.T.). The design of the program is based upon the North Carolina Department of Public Instruction's (DPI) Standards for Theatre Arts Teachers; North Carolina Core Standards For All Teachers; Interstate New Teacher Assessment and Support Consortium (INTASC) Standards; National Educational Technology Standards for Teachers (NETS*T); North Carolina Department of Public Instruction's (DPI) Diversity Standards; and the National Association of Schools of Theatre (N.A.S.T.) Essential Competencies for Baccalaureate Degrees in Theatre Education.

The following Theatre Education Dispositions Profile (TED, Table 7) was designed specifically for Theatre Education majors and reflects the influence of N.A.S.T.'s descriptions of characteristics for K-12 Theatre Arts teachers. The analysis of the data provided by TED ratings revealed that one (1=14%) of the seven (7=100%) Theatre Education students who were rated needs to improve performance in the following TED dispositions: 1) demonstrates leadership skills and the potential to inspire others and excite the imagination of students; 2) engenders respect and desire for theatre and theatre experiences; 3) demonstrates an open mind and the ability and desire for innovation; seeks out, evaluates, and applies new ideas and developments in both theatre and education; 7) reaches out to involve the school, students' families, and the community in the theatre program; and 10) demonstrates a vision for creating an active, high-quality theatre education program. Analysis of the TED instrument's ratings also indicate three (3=43%) of the seven (7) Theatre Education students that were evaluated need to improve their performance as related to disposition # 8) exhibits knowledge and understanding of cognitive, psychological, social, and physical child development; demonstrates a desire to work with children. Once again, just as with the results from the Teachers Academy Candidate Dispositions Assessment Profile (CDAP), the Director of Theatre Education and the cooperating teachers will pay particular attention to students in regard to dispositions on which they received ratings of less than "5". Although "4" is considered beyond "acceptable", the ultimate goal is for candidates is to receive ratings of "5" for each disposition..

* Table 7 reveals the percentages of seven students' ratings for ten dispositions in the Theatre Education Dispositions Profile (TED). N = 7 students reviewed: the four (4) 2006 student teachers and the three (3) students scheduled to student teach in spring, 2007

Table 7 2006: Rating Percentages: Theatre Education Dispositions Profile

THEATRE EDUCATION DISPOSITIONS PROFILE (TED)
students

N= 7

RATINGS:	1	2	3	4	5
DISPOSITIONS:					
1) Demonstrates leadership skills; shows potential to inspire others and to excite the imaginations of students				14%	86%
2) Engenders respect and desire for theatre and theatre experiences				14%	86%
3) Demonstrates an open mind and the ability and desire for innovation; seeks out, evaluates, and applies new ideas and developments in both theatre and education					100%
4) Displays an ability to establish and maintain positive relationships with Students and co-workers from various social and ethnic groups					100%
5) Displays strong communication and collaboration skills					100%
6) Demonstrates awareness of the importance of teaching safety in the K-12 Theatre Arts classroom					100%
7) Reaches out to involve the school, students' families, and the community in the theatre program				14%	86%
8) Exhibits knowledge and understanding of cognitive, psychological, social, and physical child development; demonstrates a desire to work with children				43%	57%
9) Demonstrates a plan for pursuing lifelong learning					100%
10) Demonstrates a vision for creating an active, high-quality theatre education program					100%

Table 8 illustrates how the B.F.A. Theatre Arts Degree Program meets each of the fifteen (15) *DPI Standards for Theatre Arts Teachers*. A variety of evidence has been presented, including data collected through several assessment instruments. Analysis of the evidence illustrates the effectiveness and high quality of the program and most of all, the graduates it produces. It also helps to identify ways in which the program can be improved. The UNCG Theatre Education program is committed to continually reviewing, assessing, and revising not only the curriculum, but also non-course related requirements that are integral to shaping future K-12 Theatre Arts educators. While the Department is proud of Theatre Education students' success in the degree program, faculty members are constantly seeking ways to improve the program, ultimately to better serve the K-12 students the UNCG Theatre Education graduates will one day teach.

Informal and formal assessments occur throughout the program of study. While several formal, quantifiable assessment methods have been identified to provide data for analysis, there are numerous types of student work that exemplify progress which cannot be communicated through assessment data. The benefits of student participation in live

theatre performances and experiential, often improvisation-based, course work cannot adequately be captured through the analysis of assessment data. Digital photography or videography may share images of the bodies and faces of teachers and children, but the life or “spirit” within those moments cannot be expressed through those mediums. Theatre is, by definition, a live art form.

Many life skills are expanded through participation in Theatre Arts classes. Expanded self confidence and self images cannot be measured, yet they can be seen clearly student theatrical performances and in reflective writing assessments. In an effort to convey what Theatre Education students experience in such learning experiences, such supporting evidence can be found in the document box for the B.F.A. in Theatre Education degree program. The Department of Theatre takes great pride in the high quality work of Theatre Education students, both in their teaching and in their artistic endeavors.

Table 8. DPI Theatre Arts Specialty Area (TASA) Program Standards for K-12 Theatre Arts Teachers

*N1=10 students (See Table 3 re: PRAXIS II: Theatre Specialty Area Test Scores) and N2=6 students (2005 and 2006 student teachers) * Unless otherwise indicated, products/evidence is filed in Document Box 1 for K-12 Theatre Arts.*

<p>Theatre Arts Standard 1 – Teachers of Theatre Arts understand that theatre, a performing art, is a creative process.</p> <p>Indicator 1:1 – Demonstrate skills in and understanding of the use of the mind, voice, and body as instruments for dramatic expression.</p> <p>Indicator 1:2 – Demonstrate an understanding of creative drama.</p> <p>Indicator 1:3 – Demonstrate knowledge and skills in contemporary and historical acting techniques.</p> <p>Indicator 1:4 – Demonstrate ability to guide development of acting skills throughout the theatrical process.</p> <p>Indicator 1:5 – Demonstrate the use of research, character analysis and reflective assessment in the study of acting.</p> <p>Indicator 1:6 – Demonstrate techniques and approaches to promote and build ensemble within the classroom and co-curricular programs.</p>

Evidence for Theatre Arts Standard 1

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N = See details above Chart 1
Pre-Service Teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Theatre Arts Content Area Assessment Instrument (TECAAI), Element I:A	2005-2006	P=100%	N2
TECAAI, Element I: C	2005-2006	P=100%	N2
TECAAI, Element I: D	2005-2006	A=17% and P=83%	N2
TECAAI, Element I: F	2005-2006	P=100%	N2
TECAAI, Element I:G	2005-2006	P=100%	N2

TECAAI, Element I:H	2005-2006	P=100%	N2
TECAAI, Element I: I	2005-2006	P=100%	N2
TECAAI, Element II: A	2005-2006	P=100%	N2
TECAAI, Element II: B	2005-2006	P=100%	N2
TECAAI, Element II: E	2005-2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI) , NETS-T: Standard III	2005-2006	P=100%	N2
TETTPAI, INTASC Standard I	2005-2006	P=100%	N2
TETTPAI, INTASC Standard VII	2005-2006	P=100%	N2

Theatre Arts Standard 2 – Teachers of Theatre Arts demonstrate knowledge of the directing process.

Indicator 2:1 – Select appropriate scripts for students and audience.

Indicator 2:2 – Analyze a script, research, and make artistic choices to develop a director’s production concept.

Indicator 2:3 – Organize and administer a production schedule, which facilitates auditions, rehearsals, production and business deadlines, and performances.

Indicator 2:4 – Collaborate with technical personnel to coordinate the production design process.

Indicator 2:5 – Guide actors in the process of developing theatrical roles.

Evidence for Theatre Arts Standard 2

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
Theatre Arts Content Area Assessment Instrument (TECAAI), Element III: A	2005-2006	P=100%	N2
TECAAI, Element III: B	2005-2006	P=100%	N2
TECAAI, Element III: C	2005-2006	A=33% P=67%	N2
TECAAI, Element III: D	2005-2006	A=33% P=67%	N2

TECAAI, Element III:E	2005-2006	A=33% P=67%	N2
TECAAI, Element IV:B	2005-2006	A=33% P=67%	N2
TECAAI, Element IV:C	2005-2006	A=33% P=67%	N2
TECAAI, Element IV:D	2005-2006	A=33% P=67%	N2
TECAAI, Element IV:E	2005-2006	A=33% P=67%	N2
TECAAI, Element IV:F	2005-2006	A=33% P=67%	N2
TECAAI, Element IV:G	2005-2006	A=33% P=67%	N2
TECAAI, Element V:A	2005-2006	P=100%	N2
TECAAI, Element V:B	2005-2006	A=33% P=67%	N2
TECAAI, Element V:C	2005-2006	P=100%	N2
TECAAI, Element VII:A	2005-2006	P=100%	N2
TECAAI, Element VII:B	2005-2006	P=100%	N2
TECAAI, Element VII:C	2005-2006	P=100%	N2
TECAII, Element VIII:B	2005-2006	P+100%	N2
Teachers Academy Portfolio Appraisal Profile (TAPAP), Element 9	2005-2006	P=100%	N2
Theatre Education Dispositions Profile (TED), Element 1	2005-2006	P=100%	N2
TED, Element 3	2005-2006	P=100%	N2
TED, Element 5	2005-2006	P=100%	N2
TED, Element 7	2005-2006	P=100%	N2

Theatre Arts Standard 3 – Teachers of Theatre Arts demonstrate working knowledge of the process of theatre production, including theatrical design, technical theatre, and theatre management.

Indicator 3:1 – Design and implement scenery and props within a variety of budgets and performance spaces.

Indicator 3:2 – Design and execute theatrical lighting and sound in a variety of situations using available equipment.

Indicator 3:3 – Design and create costumes and make-up for a variety of performance spaces and budgets.

Indicator 3:4 – Demonstrate the responsibilities and duties of a stage manager.

Indicator 3:5 – Demonstrate effective theatre management including budget, publicity, box office, and house management.

Evidence for Theatre Arts Standard 3

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
Theatre Arts Content Area Assessment Instrument (TECAAI):Element IV:A	2005-2006	P=100%	N2
TECAAI, Element IV: B	2005-2006	A=50% B=50%	N2
TECAAI, Element IV: C	2005-2006	A=50% B=50%	N2
TECAAI, Element IV: D	2005-2006	A=50% P=50%	N2
TECAAI, Element IV: E	2005-2006	P=100%	N2
Theatre Arts Content Area Assessment Instrument (TECAAI), Element IV: F	2005-2006	P=100%	N2
TECAAI, Element IV: G	2005-2006	P=100%	N2
TECAAI, Element VII: A	2005-2006	P=100%	N2
TECAAI, Element VII: B	2005-2006	P=100%	N2
TECAAI, Element VII: C	2005-2006	P=100%	N2
THR 586-Stage Management ASM or SM Prompt Book and Assessment notes from professor/director	2005-2006	P=100%	N2

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
THR 584-Theatre Management – Theatre Company Project and Assessment tool	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 10	2005-2006	P=100%	N2
TAPAP, Element 11	2005-2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI) , NETS-T: Standard III	2005-2006	P=100%	N2
TETTPAI, INTASC I	2005-2006	P=100%	N2

Theatre Arts Standard 4 – Teachers of Theatre Arts understand theatre as a universal form of communication.

Indicator 4:1 – Know and use dramatic literature from the classics through contemporary theatre, including multi-cultural and international literature.

Indicator 4:2 – Understand and use play analysis and the elements of dramatic structure.

Indicator 4:3 – Understand and implement the process of playwriting and adapting literature for performance.

Evidence for Theatre Arts Standard 4

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
Theatre Arts Content Area Assessment Instrument (TECAAI), Element V:C	2005-2006	P=100%	N2
TECAAI, Element VI: A	2005-2006	P=100%	N2
TECAAI, Element VI: B	2005-2006	P=100%	N2
TECAAI, Element VI: C	2005-2006	P=100%	N2
TECAAI, Element VI: D	2005-2006	P=100%	N2
TECAAI, Element VI: E	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 10	2005-2006	P=100%	N2

TAPAP, Element 11	2005-2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard III	2005-2006	P=100%	N2
TETTPAI, INTASC I	2005-2006	P=100%	N2

Theatre Arts Standard 5 – Teachers of Theatre Arts understand the origins and historical development of styles and forms of theatre.

Indicator 5:1 – Understand the origin and development of theatre in its historical context in western and non-western society.

Indicator 5:2 – Understand how theatre reflects the culture of historical time periods.

Indicator 5:3 – Demonstrate knowledge of the history and development of the physical theatre and technical theatre elements.

Indicator 5:4 – Demonstrate knowledge of performance styles throughout history as reflected in acting, directing, and playwrighting.

Evidence for Theatre Arts Standard 5

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
Theatre Arts Content Area Assessment Instrument (TECAAI), Element I: B	2005-2006	P=100%	N2
TECAAI, Element V: A	2005-2006	P=100%	N2
TECAAI, Element V: B	2005-2006	P=100%	N2
TECAAI, Element V: C	2005-2006	P=100%	N2
TECAAI, Element V: D	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 10	2005-2006	P=100%	N2
TAPAP, Element 11	2005-2006	P=100%	N2

Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard III	2005-2006	P=100%	N2
TETTPAI, INTASC I	2005-2006	P=100%	N2

Theatre Arts Standard 6 – Teachers of Theatre Arts employ appropriate technologies for theatrical process and production.

Indicator 6:1 – Use standard theatrical equipment to create sound, lighting, scenery, costumes, make-up, and special effects.

Indicator 6:2 – Use general technology for theatrical purposes.

Indicator 6:3 – Adapt standard classroom technology for theatrical purposes.

Indicator 6:4 – Use software appropriate to theatre process.

Indicator 6:5 – Demonstrate the proper use and maintenance of equipment used in theatre.

Indicator 6:6 – Are aware of new developments in theatrical technology.

Evidence for Theatre Arts Standard 6

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
TGAP: Element 7	2005-2006	P=100	N2
Theatre Academy Portfolio Assessment Profile (TAPAP), Element 10	2005-2006	P=100%	N2
TAPAP, Element 11	2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI), National Educational Technology Standards for Teachers (NETS-T): Standard 2	2005-2006	P=100%	N2
TTPAI, NETS-T: Standard 3	2005-2006	P=100%	N2
TTPAI, NETS-T: Standard 5	2005-2006	P=100%	N2
TTPAI, Interstate New Teacher Assessment and Support Consortium Standards (INTASC):	2005-2006	P=100%	N2

Standard 1			
TTPAI, INTASC 7	2005-2006	P=100%	N2
Theatre Education Content Area Assessment Instrument (TECAAI), Element XII: A	2005-2006	A=83% P=17%	N2
TECAAI, Element XII: B	2005-2006	A=83% P=17%	N2
TECAAI, Element XII: C	2005-2006	A=83% P=17%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETPAI) , NETS-T: Standard III	2005-2006	P=100%	N2
TETPAI, INTASC I	2005-2006	P=100%	N2

Theatre Arts Standard 7 – Teachers of Theatre Arts understand that theatre arts naturally incorporates multiple learning styles.

Indicator 7:1 – Demonstrate ways in which the theatrical process engages a range of learning styles.

Indicator 7:2 – Demonstrate the ways in which Theatre Arts engages multiple intelligences.

Evidence for Theatre Arts Standard 7

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2
TGAP: Element 8	2005-2006	P=100%	N2
TGAP: Element 9	2005-2006	P=100%	N2
TGAP: Element 10	2005-2006	P=100%	N2
TGAP: Element 14	2005-2006	P=100%	N2
TGAP: Element 15	2005-2006	P=100%	N2
TGAP: Element 16	2005-2006	P=100%	N2
TGAP: Element 17	2005-2006	P=100%	N2
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Indicator 3	2005-2006	P=100%	N2
CDAP, Indicator 8	2005-2006	P=100%	N2
Theatre Education Dispositions Profile (TED), Element 4	2005-2006	P=100%	N2
TED, Element 8	2005-2006	P=100%	N2
Theatre Education Content Area Assessment Instrument (TECAAI), Element IX: A	2005-2006	P=100%	N2
TECAAI, Element IX:B	2005-2006	P=100%	N2
TECAAI, Element IX:C	2005-2006	P=100%	N2
TECAAI, Element IX:D	2005-2006	P=100%	N2
Theatre Education Teaching and Technology	2005-		

Portfolio Assessment Instrument (TETPAI) , NETS-T: Standard 3	2006	P=100%	N2
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Theatre Arts Standard 8 – Teachers of Theatre Arts establish a safe, supportive environment to encourage the creative process.

Indicator 8:1 – Foster learning that is cooperative and collaborative.

Indicator 8:2 – Encourage creative self-expression.

Indicator 8:3 – Facilitate decision making in peer groups to make artistic choices.

Evidence for Theatre Arts Standard 8

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
Theatre Education Content Area Assessment Instrument (TECAAI): Element I-A	2005- 2006	P=100%	N2
TECAAI: Element I-E	2005- 2006	P=100%	N2
TECAAI: Element I-F	2005- 2006	P=100%	N2
TECAAI: Element I-I	2005- 2006	P=100%	N2
TECAAI: Element VI-A	2005- 2006	P=100%	N2
TECAAI: Element VIII-B	2005- 2006	P=100%	N2
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004- 2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 5	2005- 2006	P=100%	N2
TGAP: Element 16	2005- 2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI) , NETS-T: Standard 3	2005- 2006	P=100%	N2
TTPAI, NETS-T: Standard 5	2005- 2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 4	2005- 2006	A= 67% and P=33%	N2
TAPAP, Element 9	2005- 2006	P=100%	N2
Theatre Education Dispositions Profile (TED) Element 1	2005- 2006	P=100%	N2
TED, Element 3	2005- 2006	P=100%	N2
TED, Element 5	2005- 2006	P=100%	N2
TED, Element	2005-	P=100%	N2

	2006		
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard III	2005-2006	P=100%	N2
TETTPAI, INTASC I	2005-2006	P=100%	N2

Theatre Arts Standard 9 – Teachers of Theatre Arts use appropriate educational theatre assessment techniques and models.

Indicator 9:1 – Understand and model various performance assessment techniques including the constructive evaluation process of self and others.

Indicator 9:2 – Understand and apply constructive criticism to theatrical process and production.

Indicator 9:3 – Incorporate current methods in educational theatre assessment techniques.

Evidence for Theatre Arts Standard 9

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 8	2005-2006	P=100%	N2
TGAP: Element 9	2005-2006	P=100%	N2
TGAP: Element 11	2005-2006	P=100%	N2
TGAP: Element 13	2005-2006	P=100%	N2
TGAP: Element 15	2005-2006	P=100%	N2
Teachers Academy Candidate Dispositions Assessment Profile (CDAP): Element 1	2005-2006	P=100%	N2
CDAP: Element 7	2005-2006	A=14%, P=86%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI), NETS-T: Standard 4	2005-2006	A=14%, P=86%	N2
TTPAI, INTASC: Standard 8	2005-2006	P=100%	N2
Theatre Education Dispositions Profile (TED), Element 3	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 3	2005-2006	A= 33%, P=67%	N2
TAPAP, Element 6	2005-2006	P=100%	N2
TAPAP, Element 7	2005-2006	A=17%, P=83%	N2
TAPAP, Element 8	2005-2006	P=100%	N2

TAPAP, Element 9	2005-2006	P=100%	N2
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Theatre Arts Standard 10 – Teachers of Theatre Arts understand that theatre arts programs are both curricular and co-curricular.

Indicator 10:1 – Organize and manage a theatre arts program that includes classroom experiences, after school activities, and off-campus experiences.

Evidence for Theatre Arts Standard 10

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004-2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 18	2005-2006	P=100%	N2
TGAP: Element 19	2005-2006	P=100%	N2
Theatre Education Content Area Assessment Instrument (TECAAI), Element I-A	2005-2006	P=100%	N2
TECAAI, Element I-D	2005-2006	P=100%	N2
TECAAI, Element I-E	2005-2006	P=100%	N2
TECAAI, Element III-A	2005-2006	P=100%	N2
TECAAI, Element III-B	2005-2006	P=100%	N2
TECAAI, Element III-C	2005-2006	P=100%	N2
TECAAI, Element III-D	2005-2006	P=100%	
TECAAI, Element III-E			
TECAAI, Element IV	2005-2006	P=100%	N2
TECAAI, Element V	2005-2006	P=100%	N2
TECAAI, Element VI	2005-2006	P=100%	N2
TECAAI, Element VII	2005-2006	P=100%	N2
TECAAI, Element VIII	2005-2006	P=100%	N2
TECAAI, Element IX	2005-2006	P=100%	N2

Theatre Arts Standard 11 – Teachers of Theatre Arts understand how theatrical processes embrace and express diverse cultural and human experiences.

Indicator 11:1 – Demonstrate knowledge of the history and practice of theatre, which is multicultural and global.

Indicator 11:2 – Incorporate cultural and other diverse experiences of classroom populations into the Theatre Arts curriculum.

Evidence for Theatre Arts Standard 11

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004- 2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005- 2006	P=100%	N2
TGAP: Element 5	2005- 2006	P=100%	N2
TGAP: Element 12	2005- 2006	P=100%	N2
Theatre Education Content Area Assessment Instrument (TECAAI), Element I:E	2005- 2006	P=100%	N2
TECAAI, Element III: A	2005- 2006	P=100%	N2
TECAAI, Element V: C	2005- 2006	P=100%	N2
TECAAI, Element IX:A	2005- 2006	P=100%	N2
TECAAI, Element IX:C	2005- 2006	P=100%	N2
TECAAI, Element IX:D	2005- 2006	P=100%	N2
Teachers Academy Candidates' Disposition Assessment Profile (CDAP), Element 3	2005- 2006	P=100%	N2
CDAP: Element 8	2005- 2006	P=100%	N2
Theatre Education Disposition Profile (TED) Element 4	2005- 2006	A=14%, P=86%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 1	2005- 2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI) , NETS-T: Standard 2	2005- 2006	P=100%	N2
TTPAI, INTASC 3	2005- 2006	A=33% and P=67%	N2

Theatre Arts Standard 12 – Teachers of Theatre Arts are leaders in and advocates for quality theatre arts education.

Indicator 12:1 – Articulate and communicate the specific goals of a theatre program to students, colleagues, administrators, parents, and the community in an effective and professionally responsible manner.

Indicator 12:2 – Demonstrate a commitment to the production of quality theatre.

Indicator 12:3 – Actively participate in the arts community.

Indicator 12:4 – Utilize the community as a resource and are resources for the community.

Evidence for Theatre Arts Standard 12

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
Pre-Service Teacher Growth and Assessment (TGAP) Profile: Element 19	2005- 2006	P=100%	N2
TGAP: Element 20	2005- 2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 4	2005- 2006	A= 33%, P=67%	N2
TAPAP, Element 5	2005- 2006	A=50% , P=50%	N2
Theatre Education Content Area Assessment Instrument (TECAAI), Element X:A	2005- 2006	P=100%	N2
TECAAI, Element X:B	2005- 2006	P=100%	N2
TECAAI, Element X:C	2005- 2006	P=100%	N2
Theatre Education Dispositions Profile (TED), Element 2	2005- 2006	P=100%	N2
TED, Element 3	2005- 2006	P=100%	N2
TED, Element 5	2005- 2006	P=100%	N2
TED, Element 7	2005- 2006	P=100%	N2
TED, Element 10	2005- 2006	P=100%	N2
Required membership in the North Carolina Theatre Arts Educators (NCTAE), North Carolina’s professional organization for K-12 Theatre Educators, for THR 482-Teaching Methods in Theatre Arts; attendance at the annual fall NCTAE weekend conference is also required for THR 482.	2005- 2006	P=100% (membership and conference attendance)	N2

Theatre Arts Standard 13 – Teachers of Theatre Arts know and use the resources of professional organizations, current research and publications related to theatre and theatre education.

Indicator 13:1 – Utilize standard theatrical resources.

Indicator 13:2 – Display knowledge of current methods and materials of theatre education.

Evidence for Theatre Arts Standard 13

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
Theatre Education Content Area Assessment Instrument (TECAAI), Element I-D	2005-2006	P=100%	N2
TECAAI, Element I-F	2005-2006	P=100%	N2
TECAAI, Element I-G	2005-2006	P=100%	N2
TECAAI, Element I-H	2005-2006	P=100%	N2
TECAAI, Element I-I	2005-2006	P=100%	N2
TECAAI, Element II-C	2005-2006	P=100%	N2
TECAAI, Element III-A	2005-2006	P=100%	N2
TECAAI, Element V-C	2005-2006	P=100%	N2
TECAAI, Element VI-A	2005-2006	P=100%	N2
TECAAI, Element VI-C	2005-2006	P=100%	N2
TECAAI, Element VI-E	2005-2006	P=100%	N2
TECAAI, Element VIII-A	2005-2006	P=100%	N2
TECAAI, Element IX-A	2005-2006	P=100%	N2
TECAAI, Element IX-B	2005-2006	P=100%	N2
Pre-Service Teacher Growth and Assessment (TGAP) Profile: Element 5	2005-2006	P=100%	N2
TGAP: Element 7	2005-2006	P=100%	N2
TGAP: Element 12	2005-2006	P=100%	N2

Required membership in the North Carolina Theatre Arts Educators (NCTAE), North Carolina's professional organization for K-12 Theatre Educators, for THR 482-Teaching Methods in Theatre Arts; attendance at the annual fall NCTAE conference is also required for THR 482.	2005-2006	P=100% (membership and conference attendance)	N2
Theatre Education Dispositions Profile (TED): Element 3	2005-2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI) , NETS-T: Standard III	2005-2006	P=100%	N2
TETTPAI, INTASC I	2005-2006	P=100%	N2

Theatre Arts Standard 14 – Teachers of Theatre Arts understand legal policies applicable to theatre education.

Indicator 14:1 – Demonstrate knowledge and use of copyright law.

Indicator 14:2 – Understand the issues of censorship and obscenity laws within the context of local, state, and national standards.

Indicator 14:3 – Understand the potential personal liability of teaching theatre arts.

Evidence for Theatre Arts Standard 14

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
Theatre Education Content Area Assessment Instrument (TECAAI), Element 3:B	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 12	2005-2006	A=17%, P=83%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI) , INTASC Standard 9	2005-2006	P=100%	N2
TTPAI, INTASC Standard 10	2005-2006	P=100%	N2
Teachers Academy Candidate Dispositions Assessment Profile (CDAP): Element 2	2005-2006	P=100%	N2
CDAP: Element 9	2005-2006	P=100%	N2

Theatre Arts Standard 15 – Teachers of Theatre Arts recognize potential hazards in the theatre environment and practice.

Indicator 15:1 – Practice current safety standards in theatre productions and within the classroom.

Evidence for Theatre Arts Standard 15

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated As Acceptable(A) /Proficient (P)	N
PRAXIS II: Theatre Specialty Area Test (Table 3)	2004- 2006	P=100%	N1
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 3	2006	P=100%	N2
TGAP: Element 17	2006	P=100%	N2
Theatre Education Content Area Assessment Instrument (TECAAI), Element IV, A	2005- 2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 8	2005- 2006	P=100%	N2
Teachers Academy Candidate Dispositions Assessment Profile (CDAP), Element 9	2005- 2006	P=100%	N2
Theatre Education Dispositions Profile (TED), Element 6	2005- 2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI) , NETS-T: Standard 6	2005- 2006	P=100%	N2

The B.F.A. in Theatre Education program, including both curricular and non-course- related requirements, will continue to change and improve, as the data produced from assessment tools identifies specific areas for improvement. A diverse K-12 student population requires attention to a wide range of diversities, including, but not limited to: cultural or ethnic diversity; individual learning styles, multiple intelligences, abilities; and special needs. To meet these varied challenges, future K-12 Theatre Arts teachers must be able to employ pedagogy that includes a variety of methods and skills as represented in *North Carolina’s Core Standards for All Teachers* and *Diversity Standards*.

Technology is inherent to theatre, from the use of computerized dimmer boards and moveable lighting instruments to the execution of scene shop technology and design software. The role of technology in the K-12 Theatre Arts classroom has grown to include use of technology that, while not specific to theatre, is supportive and important to the Theatre Arts classroom. Future K-12 Theatre Arts teachers must meet the six *National Educational Technology Standards for Teachers (NETS-T)* and are guided to include on-going exploration of current technology resources as part of their professional development and life-long learning.

Table 9 was assembled in an effort to organize the *Diversity Standards (D)*, *North Carolina Core Teaching Standards (C)*, and *National Educational Technology Standards for Teachers (NETS-T)* and avoid superfluous repetition through creating eight areas of commonality (1 – 8). Listed under each Common Category Standard in Table 9 are the individual standards and relevant indicators from the three sets of standards listed above (*D*, *C*, and *NETS-T*) that fit into the eight categories. Following Table 9 are the individual tables (Tables 10-17, Common Categories 1 - 8).

Table 9. Matrix of Common Category Standards from North Carolina Core, Diversity, and Technology Standards

<i>Standards Key:</i> <i>Core Standards For All Teachers(C)</i> <i>Diversity Standards (D)</i> <i>Technology Standards – (T):</i>	<u>Core</u>	<u>Diversity</u>	<u>Technology</u>
Common Category 1. <u>Competent - Content Knowledge and Skills:</u> <i>Teachers know the content they teach.</i>			
<ul style="list-style-type: none"> Core 1: Teachers know the content they teach. Diversity 1: Teachers understand the central concepts, tools of inquiry, and structure of the disciplines they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful, and culturally relevant for diverse learners. Technology 3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize learning. 	C1.1 C1.2 C1.3 C1.4	D1.1	T3.1
Common Category 2. <u>Caring and Respectful - Diversity:</u> <i>Teachers respect, care about, and know how to teach a diverse population of students.</i>			
<ul style="list-style-type: none"> Core2: Teachers know how to teach students. Core 3: Teachers are successful in teaching a diverse population of students. Core 6: Teachers respect and care about students. Diversity 1: Teachers understand the central concepts, tools of inquiry, and structure of the disciplines they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful, and culturally relevant for diverse learners. Diversity2: Teachers understand how students’ cognitive, physical, socio-cultural, linguistic, emotional, moral development influences, learning and address these factors when making instructional decisions. Diversity 4: Teachers acknowledge and understand that diversity exists in society and utilize this diversity to strengthen the classroom environment to meet the needs of individual learners. Diversity 5: Teachers of diverse learners demonstrate leadership by contributing to the growth and development of their colleagues, their school and the advancement of educational equity. Diversity 6: Teachers of diverse students are reflective practitioners who are committed to educational equity. Technology 2: Teachers plan and design effective environments and experiences supported by technology. Technology 3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize learning. Technology 6: Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice. 	C2.1 C2.5 C2.9 C3.1 C3.2 C3.3 C3.4 C3.5 C6.1 C6.2 C6.3 C6.4	D1.1 D1.2 D1.3 D2.1 D2.2 D2.3 D4.1 D4.2 D4.3 D4.4 D5.1 D5.2 D5.3 D6.1 D6.2	T2.1 T3.2 T3.3 T6.2 T6.3 T6.5
Common Category 3: <u>Capable - Teaching Knowledge, Pedagogy, and Skills:</u> <i>Teachers know how teaching and learning take place.</i>			

<u>Standards Key:</u> <i>Core Standards For All Teachers(C)</i> <i>Diversity Standards (D)</i> <i>Technology Standards – (T):</i>	<u>Core</u>	<u>Diversity</u>	<u>Technology</u>
<ul style="list-style-type: none"> • <u>Core 2:</u> Teachers know how to teach students. • <u>Core 3:</u> Teachers are successful in teaching a diverse population of students. • <u>Diversity 1:</u> Teachers understand the central concepts, tools of inquiry, and structure of the disciplines they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful, and culturally relevant for diverse learners. • <u>Diversity3:</u> Teachers work collaboratively to develop linkages with parents/caretakers, school colleagues, community members and agencies that enhance the educational experiences and well being of diverse learners. • <u>Diversity 5:</u> Teachers of diverse learners demonstrates leaderships by contributing to the growth and development of their colleagues, their school and the advancement of educational equity. • <u>Diversity 6:</u> Teachers of diverse students are reflective practitioners who are committed to educational equity • <u>Technology 3:</u> Teachers implement curriculum plans, that include methods and strategies for applying technology to maximize learning • <u>Technology 5:</u> Teachers are reflect about their practice. • <u>Technology 6:</u> Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice. 	C2.1 C2.2 C2.5 C2.8 C2.9 C2.10 C3.4 C5.1 C5.3.	D1.1 D1.2 D1.3 D1.4 D3.3 D3.4 D5.2 D6.1 D6.2	T2.1 T2.2 T2.3 T2.4 T2.5 T3.1 T3.2 T3.3 T3.4 T6.2 T6.3
Common Category 4. <u>Reflective and Analytic - Assessment of Both Teacher and Student Learning:</u> <i>Teachers are reflective about their practice and the assessment of student learning.</i>			
<ul style="list-style-type: none"> • <u>Core 5:</u> Teachers are reflective about their practice. • <u>Diversity 5:</u> Teachers of diverse learners demonstrate leadership by contributing to the growth and development of their colleagues, their school, and the advancement of educational equity. • <u>Diversity 6:</u> Teachers of diverse students are reflective practitioners who are committed to educational equity. • <u>Technology 4:</u> Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies. • <u>Technology 5:</u> Teachers use technology to enhance their productivity and professional practice. • <u>Technology 6:</u> Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice. 	C5.1	D5.2 D6.1	T4.1 T4.2 T4.3 T5.1 T5.2 T6.2 T6.3
Common Category 5. <u>Technologically Skilled - Communication, Research, and Teaching:</u> <i>Teachers use technology as a tool for communication and research to support student learning..</i>			
<ul style="list-style-type: none"> • <u>Technology 1:</u> Teachers demonstrate a sound understanding of technology. • <u>Technology 2:</u> Teachers plan and design effective learning environments and experiences supported by technology. • <u>Technology 3:</u> Teachers implement curriculum plans that include methods and strategies for applying technology to maximize learning. 			T1.1 T1.2 T2.1 T2.2 T2.3 T2.4 T2.5

<u>Standards Key:</u> Core Standards For All Teachers(C) Diversity Standards (D) Technology Standards – (T):	<u>Core</u>	<u>Diversity</u>	<u>Technology</u>
<ul style="list-style-type: none"> • Technology 4: Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies • Technology 5: Teachers use technology to enhance their productivity and professional practice • Technology 6: Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice. 			T3.1 T3.2 T3.3 T3.4 T4.1 T4.2 T4.3 T5.2 T5.3 T5.4 T6.1 T6.2 T6.3 T6.4 T6.5
Table 15 COMMON CATEGORY VI. Collaborative – Communication in the Classroom and Community: <i>Teachers understand the importance of communication and collaboration within the classroom and community ;making education a family experience is an important goal.</i>			
<ul style="list-style-type: none"> • Core 2: Teachers know how to teach students. • Core 3: Teachers are successful in teaching a diverse population of students • Core 4: Teachers are Leaders • Core 6:- Teachers respect and care about students • Diversity 3: Teachers work collaboratively to develop linkages with parents/caretakers, school colleagues, community members and agencies that enhance the educational experiences and well being of diverse learners. • Diversity 4: Teachers acknowledge and understand that diversity exists in society and utilize this diversity to strengthen the classroom environment to meet the needs of individual learners. • Technology 5: Teachers use technology to enhance their productivity and professional practice. 	C2.3 C2.4 C2.8 C2.9 C3.5 C6.1 C6.2 C6.3 C6.4	D3.1 D3.2 D3.3 D3.4 D4.1 D4.2 D4.3 D4.4	T5.4
Common Category 7: Leadership – Teachers as Advocates and Role Models: <i>Teachers are leaders and advocates for theatre and education.</i>			

<u>Standards Key:</u> <i>Core Standards For All Teachers(C)</i> <i>Diversity Standards (D)</i> <i>Technology Standards – (T):</i>	<u>Core</u>	<u>Diversity</u>	<u>Technology</u>
<ul style="list-style-type: none"> • <u>Core 2:</u> Teachers know how to teach students. • <u>Core 4:</u> Teachers are leaders. • <u>Diversity 5:</u> Teachers of diverse learners demonstrate leadership by contributing to the growth and development of their colleagues, their school and the advancement of educational equity. 	C2.3 C2.4 C2.8 C2.9 C4.1 C4.2 C4.3 C4.4 C4.5 C4.6 C5.2	D5.1 D5.3	T6.1 T6.4 T6.5
Common Category 8: <u>Lifelong Learners:</u> Teachers continually seek professional development opportunities and serve as role models for education; they are lifelong learners.			
<ul style="list-style-type: none"> • <u>Core 5:</u> Teachers are reflective about their practice. • <u>Technology 5:</u> Teachers use technology to enhance their productivity and professional practice. 	C5.4		T5.1

* **Note:** Tables 10 through 17 each catalog one *Common Category*, beginning with *Common Category I* (Table 10). Each table contains three columns in which evidence is listed according to:

Column 1: *Assessments (Knowledge, Skills, and Dispositions)*

Column 2: *Time Frame*

Column 3: *% of Candidates Rated as Acceptable (A), Proficient (P), or higher.*

Several assessment instruments are referred to in the tables. The first time a particular instrument is mentioned, its full title is written out and its acronym is introduced in parentheses. Use of the instrument's acronym will follow.

Table 10. COMMON CATEGORY I. Competent - Content Knowledge and Skills:
Teachers know the content they teach.

Core Standard 1: Teachers know the content they teach.
<i>CI.1 Teachers have a broad knowledge of content.</i>
<i>CI.2 Teachers know the content appropriate to their teaching specialty.</i>
<i>CI.3 Teachers understand the ways in which their teaching area connects to the broad curriculum.</i>
<i>CI.4 Teachers know relevant applications of the content they teach.</i>
Diversity Standard 1: Teachers understand the central concepts, tools of inquiry, and structures of the discipline(s) they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful, and culturally relevant for diverse learners.
<i>D1.1 Teachers select, evaluate, and incorporate unbiased instructional materials.</i>
Technology Standard 3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize student learning.
<i>T3.1 Teachers facilitate technology-enhanced experiences that address content standards and student technology standards.</i>

EVIDENCE

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable(A) /Proficient (P) or Higher	N
Scores on PRAXIS II: Theatre Specialty Area Test (Table 3)	Spring, senior year (during student teaching); Scores from 2003-2006	P = 100% UNCG Minimum Score Requirement: 610 National Average: 590 Lowest Test Score: 610 Highest Test Score: 830	N1
Theatre Arts Content Area Assessment Instrument (TECAAI), All Elements	Sections of TECAAI are implemented in sophomore and junior years; full instrument implemented in senior year Scores from 2006	P= 100%	N1
Integration Lesson Plans and Rubrics for THR 482-Teaching Methods in Theatre Arts: ILP 1, ILP2	Fall, senior year; Samples are from 2005-2006	P= 100% (Grades = A, 100%)	N2
Integrated Lesson Plan and Rubric for CUI 465-F-Student Teaching in Theatre: ILP, 3	Spring, senior year Samples from 2005-2006	P= 100% (Grades =A, 100%)	N2
Diversity Lesson Plan, PowerPoint Presentation, and Rubric: DLP 1	Spring, senior year Sample from 2006	P=100% (Grades=A, 100%)	N2
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 4	2005-2006	P=100%	N2
TGAP: Element 5	2005-2006	P=100%	N2

Teachers Academy Portfolio Assessment Profile (TAPAP), Element 6	2005-2006	P=100%	N2
TAPAP, Element 10	2005-2006	P=100%	N2
TAPAP, Element 11	2005-2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI) , NETS-T: Standard III	2005-2006	A=17% P=83%	N2
TETTPAI, INTASC: Standard 1	2005-2006	A=50% P=50%	N2
TETTPAI, INTASC: Standard 7	2005-2006	P=100%	N2

**Table 11. COMMON CATEGORY II. Caring and Respectful - Diversity:
*Teachers respect, care about, and know how to teach a diverse population of students.***

Core Standard 2: Teachers know how to teach students.
<i>C2.1 Teachers know the ways in which learning takes place..</i>
<i>C2.5 Teachers plan instruction that is appropriate for the students they teach.</i>
<i>C2.9 Teachers instill a love of learning and self- confidence based on achievement.</i>
Core Standard 3: Teachers are successful in teaching a diverse population of students.
<i>C3.1 Teachers demonstrate their belief that diversity in the classroom, in the school, and in society is a strength.</i>
<i>C3.2 Teachers treat students as individuals..</i>
<i>C3.3 Teachers know and respect the influence of race, ethnicity, gender, religion, and other aspects of culture on a child's development and personality. They understand how an individual's belief system affects behavior.</i>
<i>C3.4 Teachers adapt their teaching for the benefit of students with special needs.</i>
<i>C3.5 Teachers work collaboratively with the families and significant adults in the lives of their students.</i>
Core Standard 6: Teachers respect and care about students.
<i>C6.1 Teachers enjoy spending time in the company of children and young adults.</i>
<i>C6.2 Teachers learn all they can about each of their students.</i>
<i>C6.3 Teachers maintain the dignity of each student.</i>
<i>C6.4 Teachers express pride in their students' accomplishments.</i>
Diversity 1: Teachers understand the central concepts, tools of inquiry, and structures of the discipline(s) they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful, and culturally relevant for diverse learners.
<i>D1.1 Teachers select, evaluate, and incorporate unbiased instructional materials.</i>
<i>D1.2 Teachers use multiple strategies to address the needs of individual learners.</i>
<i>D1.3 Teachers create a safe, inclusive, and caring environment in which all students can learn.</i>

Diversity 2: Teachers understand how students' cognitive, physical, socio-cultural, linguistic, emotional, and moral development influences learning and address these factors when making instructional decisions.
<i>D2.1 Teachers seek and apply good matches among instructional goals, methods, and materials and students' skills and abilities.</i>
<i>D2.3 Teachers modify instruction and assessment to meet the needs of individual students.</i>
Diversity 4: Teachers acknowledge and understand that diversity exists in society and utilize this diversity to strengthen the classroom environment to meet the needs of individual learners.
<i>D4.1 Teachers become knowledgeable of diverse cultures and encourage families to share the richness of their backgrounds.</i>
<i>D4.2 Teachers provide opportunities for students and their families to share their diversities.</i>
<i>D4.3 Teachers promote appreciation and respect for diversity by rejecting the use of stereotypes.</i>
<i>D4.4 Teachers provide P-12 students with the skills necessary for evaluating their beliefs, attitudes, and behaviors to enable them to understand how their attitudes affect their behaviors.</i>
Diversity 5: Teachers of diverse students demonstrate leadership by contributing to the growth and development of their colleagues, their school, and the advancement of educational equity.
<i>D5.1 Teachers become strong advocates for educational equity.</i>
<i>D5.2 Teachers continually refine practices that address the individual needs of diverse learners.</i>
<i>D5.3 Teachers are proactive and deliberate in promoting and fostering respect among students.</i>

Diversity 6: Teachers of diverse students are reflective practitioners who are committed to educational equity.
<i>D6.1 Teachers identify their own biases and reflect upon them in terms of practice.</i>
<i>D6.2 Teachers provide equity and access to learning in the classroom.</i>
Technology 2: Teachers plan and design effective learning environments and experiences supported by technology.
<i>T2.1 Teachers design developmentally appropriate learning opportunities that apply technology-enhanced instructional strategies to support the diverse needs of learners.</i>
Technology 3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize student learning.
<i>T3.2 Teachers use technology to support learner-centered strategies that address the diverse needs of students.</i>
<i>T3.3 Teachers apply technology to develop students' higher order skills and creativity.</i>
Technology 6: Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice.
<i>T6.2 Teachers apply technology resources to enable and empower learners with diverse backgrounds, characteristics, and abilities.</i>
<i>T6.3 Teachers identify and use technology resources that affirm diversity.</i>
<i>T6.5 Teachers facilitate equitable access to technology resources for all students.</i>

EVIDENCE

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or Higher	N
CUI 545-Diverse Learners project and assessment	2005-2006	P=100%	N2
Pre-Service Teacher Growth and Assessment (TGAP) Profile, Element 6	2005-2006	P=100%	N2
TGAP, Element 9	2005-2006	A=33% P=67%	N2
TGAP, Element 11	2005-2006	A=50% P=50%	N2
TGAP, Element 12	2005-2006	P=100%	N2
TGAP, Element 15	2005-2006	P=100%	N2
TGAP, Element 16	2005-2006	P=100%	N2
TGAP, Element 17	2005-2006	P=100%	N2
TGAP, Element 18	2005-2006	A=33% P=67%	N2
TGAP, Element 19	2005-	P=100%	N2

	2006		
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard II	2005-2006	A=100%	N2
TETTPAI, NETS-T: Standard III	2005-2006	A=17% P=83%	N2
TETTPAI, NETS-T: Standard V	2005-2006	P=100%	N2
TETTPAI, NETS-T: Standard VI	2005-2006	A=33% P=67%	N2
TETTPAI, INTASC: Standard 2	2005-2006	A=17% P=83%	N2
TETTPAI, INTASC: Standard 3	2005-2006	A=83% P=17%	N2
TETTPAI, INTASC: Standard 4	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 5	2005-2006	A=17% P=83%	N2
TETTPAI, INTASC: Standard 6	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 7	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 9	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 10	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 1	2005-2006	A=33% P=67%	N2
TAPAP, Element 2	2005-2006	P=100%	N2
TAPAP, Element 3	2005-2006	A=33% P=67%	N2
TAPAP, Element 5	2005-2006	A=50% P=50%	N2
TAPAP, Element 8	2005-2006	P=100%	N2
TAPAP, Element 9	2005-2006	P=100%	N2
Theatre Education Dispositions Profile (TED), Element 3	2005-2006	P=100%	N=7
TED, Element 4	2005-2006	P=100%	N=7
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Element 3	2005-2006	P=100%	N=7
CDAP, Element 8	2005-2006	P=100%	N=7

Table 12. COMMON CATEGORY III. Capable – Teaching Knowledge, Pedagogy, and Skills:

Teachers know how teaching and learning take place.

Core Standard 2: Teachers know how to teach students.
C2.1 <i>Teachers know the ways in which learning takes place.</i>
C2.2 <i>Teachers use a variety of methods to teach students.</i>
C2.5 <i>Teachers plan instruction that is appropriate for the students they teach.</i>
C2.8 <i>Teachers help students develop skills of teamwork, leadership, and cooperation in their classrooms and schools.</i>
C2.9 <i>Teachers instill a love of learning and self-confidence based on achievement.</i>
C2.10 <i>Teachers align their instruction with the required curriculum.</i>
Core Standard 3: Teachers are successful in teaching a diverse population of students.
C3.1 <i>Teachers demonstrate their belief that diversity in the classroom, in the school, and in society is a strength.</i>
C3.2 <i>Teachers treat students as individuals.</i>
C3.3 <i>Teachers know and respect the influence of race, ethnicity, gender, religion, and other aspects of culture on a child's development and personality. r.</i>
C3.4 <i>Teachers adapt their teaching for the benefit of students with special needs.</i>
C3.5 <i>Teachers work collaboratively with the families and significant adults in the lives of their students.</i>
Core Standard 5: Teachers are reflective about their practice.
C5.1 <i>Teachers analyze the results of teaching.</i>
C5.3 <i>Teachers use research in their classrooms.</i>
Diversity Standard 1: Teachers understand the central concepts, tools of inquiry, and structures of the discipline(s) they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful, and culturally relevant for diverse learners.
D1.1 <i>Teachers select, evaluate, and incorporate unbiased instructional materials.</i>
D1.2 <i>Teachers use multiple strategies to address the needs of individual learners.</i>
D1.3 <i>Teachers create a safe, inclusive, and caring environment in which all students can learn.</i>
D1.4 <i>Teachers use a variety of assessment procedures/instruments.</i>
Diversity Standard 3: Teachers work collaboratively to develop linkages with parents/caretakers, school colleagues, community members and agencies that enhance the educational experiences and well being of diverse learners.

D3.3
<i>Teachers make links with the learners' other environments, on behalf of students, by working with in-school personnel and community professionals and agencies.</i>
D3.4
<i>Teachers talk with and listen to the student, are sensitive and responsive to clues of distress or conflict, investigate situations, and seek outside help as needed and appropriate to remedy problems.</i>
Diversity Standard 5: Teachers of diverse learners demonstrates leaderships by contributing to the growth and development of their colleagues, their school and the advancement of educational equity.
D5.2
<i>Teachers continually refine practices that address the individual needs of diverse learners.</i>
Diversity Standard 6: Teachers of diverse students are reflective practitioners who are committed to educational equity.
D6.1
<i>Teachers identify their own biases and reflect on them in terms of practice.</i>
D6.2
<i>Teachers provide equity and access to learning in classroom.</i>
Technology Standard 2: Teachers plan and design effective learning environments and experiences supported by technology.
T2.1
<i>Teachers design developmentally appropriate learning opportunities that apply technology-enhanced instructional strategies to support the diverse needs of learners.</i>
T2.2
<i>Teachers apply current research on teaching and learning with technology when planning learning environments and experiences.</i>
T2.4
<i>Teachers plan for the management of technology resources within the context of learning activities.</i>
T2.5
<i>Teachers plan strategies to manage student learning in a technology-enhanced environment.</i>
Technology Standard 3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize learning.
T3.1
<i>Teachers facilitate technology-enhanced experiences that address content standards and student technology standards.</i>
T3.2
<i>Teachers use technology to support learner-centered strategies that address the diverse needs of students.</i>
T3.3
<i>Teachers apply technology to develop students' higher order thinking skills and creativity.</i>
T3.4
<i>Teachers manage student learning activities in a technology-enhanced classroom.</i>
Technology Standard 6: Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice.
T6.2
<i>Teachers apply technology resources to enable and empower learners with diverse backgrounds, characteristics, and abilities.</i>
T6.3
<i>Teachers identify and use technology resources that affirm diversity.</i>

EVIDENCE

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or	N
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		Higher	
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 1	2005- 2006	P=100%	N2
TGAP: Element 2	2005- 2006	P=100%	N2
TGAP: Element 4	2005- 2006	P=100%	N2
TGAP: Element 6	2005- 2006	P=100%	N2
TGAP: Element 8	2005- 2006	A=33% P=67%	N2
TGAP: Element 9	2005- 2006	A=33% P=67%	N2
TGAP: Element 10	2005- 2006	A=17% P=83%	N2
TGAP: Element 11	2005- 2006	A=50% P=50%	N2
TGAP: Element 12	2005- 2006	P=100%	N2
TGAP: Element 14	2005- 2006	P=100%	N2
TGAP: Element 16	2005- 2006	P=100%	N2
TGAP: Element 17	2005- 2006	P=100%	N2
TGAP: Element 20	2005- 2006	A=50% P=50%	
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI) , NETS-T: Standard II	2005- 2006	P=100%	N2
TETTPAI, NETS-T: Standard III.	2005- 2006	A=17% P=83%	N2
TETTPAI, NETS-T: Standard V.	2005- 2006	P=100%	N2
TETTPAI, INTASC: Standard 1	2005- 2006	A=50% P=50%	N2
TETTPAI, INTASC: Standard 2	2005- 2006	A=17% P=83%	N2
TETTPAI, INTASC: Standard 3	2005- 2006	A=83% P=17%	N2
TETTPAI, INTASC: Standard 4	2005- 2006	P=100%	N2
TETTPAI, INTASC: Standard 6	2005- 2006	P=100%	N2
TETTPAI, INTASC: Standard 7	2005- 2006	P=100%	N2
TETTPAI, INTASC: Standard 9	2005- 2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 6	2005- 2006	P=100%	N2
TAPAP, Element 7	2005- 2006	A=17% P=83%	N2
TAPAP, Element 8	2005-	P=100%	N2

	2006		
TAPAP, Element 12	2005-2006	A=17% P=83%	N2
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Element 4	2005-2006	A=14% P=86%	N=7
CDAP, Element 7	2005-2006	A=14% P=86%	N=7
Elementary, Middle, and High School Lesson Plans and Rubrics,.: ELP1, MLP2, and HSLP1	2005-2006	P=100%	N2

Table 13. COMMON CATEGORY 4. Reflective and Analytic - Assessment of Both Teacher and Student Learning: *Teachers are reflective about their practice and the assessment of student learning.*

Core Standard 5: Teachers are reflective about their practice
<i>C5.1 Teachers analyze the results of teaching.</i>
Diversity Standard 5: Teachers of diverse learners demonstrate leadership by contributing to the growth and development of their colleagues, their school, and the advancement of educational equity.
<i>D5.2 Teachers continually refine practices that address the individual needs</i>
Diversity Standard 6: Teachers of diverse students are reflective practitioners who are committed to educational equity.
<i>D6.1 Teachers identify their own biases and reflect on them in terms of practice.</i>
Technology Standard 4: Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies.
<i>T4.1 Teachers apply technology in assessing student learning of subject matter using a variety of assessment techniques.</i>
<i>T4.2 Teachers use technology resources to collect and analyze data, interpret results, and communicate findings to improve instructional practice and maximize student learning.</i>
<i>T4.3 Teachers apply multiple methods of evaluation to determine students' appropriate use of technology resources for learning, communication, and productivity.</i>
Technology Standard 5: Teachers use technology to enhance their productivity and professional practice.
<i>T5.1 Teachers use technology resources to engage in on-going professional development and lifelong learning.</i>
<i>T5.2 Teachers continually evaluate and reflect on professional practice to make informed decisions regarding the use of technology in support of student learning.</i>
Technology 6- Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice.
<i>T6.2 Teachers apply technology resources to enable and empower learners with diverse backgrounds, characteristics, and abilities.</i>

T6.3

Teachers identify and use technology resources that affirm diversity.

EVIDENCE

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or Higher	N
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 8	2005-2006	A=33% P=67%	N2
TGAP: Element 9	2005-2006	A=33% P=67%	N2
TGAP: Element 11	2005-2006	A=50% P=50%	N2
TGAP: Element 13	2005-2006	A=33% P=67%	N2
TGAP: Element 14	2005-2006	P=100%	N2
TGAP: Element 15	2005-2006	P=100%	N2
TGAP: Element 18	2005-2006	A=33% P=67%	N2
TGAP: Element 21	2005-2006	P=100%	N2
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Element 1	2005-2006	A=33% P=67%	N=7
CDAP, Element 2	2005-2006	P=100%	N=7
CDAP, Element 4	2005-2006	A=33% P=67%	N=7
CDAP, Element 7	2005-2006	A=14% P=86%	N=7
CDAP, Element 10	2005-2006	A=14% P=86%	N=7
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 3	2005-2006	A=33% P=67%	N2
TAPAP, Element 6	2005-2006	P=100%	N2
TAPAP, Element 7	2005-2006	A=17% P=83%	N2
TAPAP, Element 12	2005-2006	A=17% P=83%	N2
Sample Student Teachers' Reflective Papers, written at end of student teaching semester (STRP1 – 4), and Rubrics	2005-2006	P=100%	N2
Samples Student Teaching Reflective Journals with Rubrics	2005-2006	A=33% P=67%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), INTASC 3	2005-2006	A=83% P=17%	N2

Table 14. COMMON CATEGORY V. Technologically Skilled - Communication, Research, and Teaching:

Teachers use technology as a tool for communication and research to support student learning..

Technology Standard 1: Teachers demonstrate a sound understanding of technology operations and concepts.
<i>T1.1 Teachers demonstrate introductory knowledge, skills, and understanding of concepts related to technology (as described in the ISTE National Educational Technology Standards for Students).</i>
<i>T1.2 Teachers demonstrate continual growth in technology knowledge and skills to stay abreast of current and emerging technologies.</i>
Technology Standard 2: Teachers plan and design effective learning environments and experiences supported by technology.
<i>T2.1 Teachers design developmentally appropriate learning opportunities that apply technology-enhanced instructional strategies to support the diverse needs of learners.</i>
<i>T2.2 Teachers apply current research on teaching and learning with technology when planning learning environments and experiences.</i>
<i>T2.3 Teachers identify and locate technology resources and evaluate them for accuracy and suitability.</i>
<i>T2.4 Teachers plan for the management of technology resources within the context of learning activities.</i>
<i>T2.5 Teachers plan strategies to manage student learning in a technology-enhanced environment.</i>
Technology Standard 3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize learning.
<i>T3.1 Teachers facilitate technology-enhanced experiences that address content standards and student technology standards.</i>
<i>T3.2 Teachers use technology to support learner-centered strategies that address the diverse needs of students.</i>
<i>T3.3 Teachers apply technology to develop students' higher order thinking skills and creativity.</i>
<i>T3.4 Teachers manage student learning activities in a technology-enhanced classroom.</i>
Technology Standard 4: Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies.
<i>T4.1 Teachers apply technology in assessing student learning of subject matter using a variety of assessment techniques.</i>
<i>T4.2 Teachers use technology resources to collect and analyze data, interpret results, and communicate findings to improve instructional practice and maximize student learning.</i>
<i>T4.3 Teachers apply multiple methods of evaluation to determine students' appropriate use of technology resources for learning, communication, and productivity.</i>
Technology Standard 5: Teachers use technology to enhance their productivity and professional practice.
<i>T5.1</i>

<i>Teachers use technology resources to engage in on-going professional development and lifelong learning.</i>
T5.2 <i>Teachers continually evaluate and reflect on professional practice to make informed decisions regarding the use of technology in support of student learning.</i>
T5.3 <i>Teachers apply technology to increase productivity.</i>
T5.4 <i>Teachers use technology to communicate and collaborate with peers, parents, and the larger community in order to nurture student learning.</i>
Technology Standard 6: Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice.
T6.1 <i>Teachers model and teach legal and ethical practice related to technology use.</i>
T6.2 <i>Teachers apply technology resources to enable and empower learners with diverse backgrounds, characteristics, and abilities.</i>
T6.3 <i>Teachers identify and use technology resources that affirm diversity.</i>
T6.4 <i>Teachers promote safe and healthy use of technology resources.</i>
T6.5 <i>Teachers facilitate equitable access to technology resources for all students.</i>
Core Standard 2: Teachers know how to teach students.
C2.5 <i>Teachers have expert technology skills.</i>

EVIDENCE

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or Higher	N
Certificate for LIS/CUI-Introduction to Instructional Technology for the Classroom	Taken in Freshman or Sophomore year; Sample Certificate from 2005	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard II	2005-2006	P=100%	N2
TETTPAI, NETS-T: Standard III	2005-2006	A=17% P=83%	N2
TETTPAI, NETS-T: Standard IV	2005-2006	P=100%	N2
TTPAI, NETS-T: Standard V	2005-2006	P=100%	N2
TTPAI, NETS-T: Standard VI	2005-2006	A=33% P=67%	N2
TTPAI, INTASC 6	2005-2006	P=100%	N2
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 7	2005-2006	A=33% P=67%	N2

Table 15. COMMON CATEGORY VI. Collaborative – Communication in the Classroom and Community:

Teachers understand the importance of communication and collaboration within the classroom and community; making education a family experience is an important goal.

Core Standard 2: Teachers know how to teach students.
C 2.3: <i>Teachers are expert communicators.</i>
C 2.8: <i>Teachers teach communication, thinking, and problem solving skills.</i>
C 2.8: <i>Teachers help students develop skills of teamwork, leadership, and cooperation in their classrooms and schools..</i>
C2.9 <i>Teachers instill a love of learning and self confidence based on achievement.</i>
Core Standard 3: Teachers are successful in teaching a diverse population of students.
C3.5: <i>Teachers work collaboratively with the families and significant adults in the lives of their students.</i>
Core Standard 6: Teachers respect and care about students.
C6.1 <i>Teachers enjoy spending time in the company of children and young adults.</i>
C6.2 <i>Teachers learn all they can about each of their students.</i>
C6.3 <i>Teachers maintain the dignity of each student.</i>
C6.4 <i>Teachers express pride in their students' accomplishments.</i>
Diversity Standard 3: Teachers work collaboratively to develop linkages with parents/caretakers, school colleagues, community members, and agencies that enhance the educational experiences and well being of diverse learners.
D3.1 <i>Teachers develop strategies to communicate with the families of their students, help them understand and value the educational process and encourage their participation in a variety of school activities.</i>
D3.2 <i>Teachers recognize and value the family's role in education and offer them suggestions on how to help their children complete school-related tasks.</i>
D3.3 <i>Teachers make links with the learners' other environments on behalf of students, by working with in-school personnel and community professionals and agencies.</i>
D3.4 <i>Teachers talk with and listen to the students, are sensitive and responsive to clues of distress or conflict, investigate situations, and seek outside help as needed and appropriate to remedy problems.</i>
Diversity Standard 4: Teachers acknowledge and understand that diversity exists in society and utilize this diversity to strengthen the classroom environment to meet the needs of individual learners.

D4.1 <i>Teachers become knowledgeable of diverse cultures and encourage families to share the richness of their backgrounds.</i>
D4.2 <i>Teachers provide opportunities for students and their families to share their diversities.</i>
D4.3 <i>Teachers provide appreciation and respect for diversity by rejecting the use of stereotypes.</i>
D4.4 <i>Teachers provide P-12 students with the skills necessary for evaluating their beliefs, attitudes, and behaviors to enable them to understand how their attitudes affect their behaviors.</i>
Technology Standard 5: Teachers use technology to enhance their productivity and professional practice.
T5.4 <i>Teachers use technology to communicate and collaborate with peers, parents, and the larger community in order to nurture student learning.</i>

Evidence

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or Higher	N
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 20	2005-2006	A=50% P=50%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard II	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 2	2005-2006	A=17% P=83%	N2
TETTPAI, INTASC: Standard 3	2005-2006	A=83% P=17%	N2
TETTPAI, INTASC: Standard 4	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 5	2005-2006	A=17% P=83%	N2
TETTPAI, INTASC: Standard 6	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 7	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 8	2005-2006	A=50% P=50%	N2
TETTPAI, INTASC: Standard 9	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 10	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 1	2005-2006	A=33% P=67%	N2
TAPAP, Element 4	2005-2006	A=33% P=67%	N2
TAPAP, Element 5	2005-2006	A=50% P=50%	N2
TAPAP, Element 8	2005-2006	P=100%	N2
TAPAP, Element 9	2005-2006	P=100%	N2
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Element 8	2005-2006	P=100%	N=7
CDAP, Element 10	2005-2006	A=14% P=86%	N=7
Theatre Education Dispositions Profile (TED), Element 1	2005-2006	A=14% P=86%	N=7
TED, Element 2	2005-2006	A=14% P=86%	N=7
TED, Element 3	2005-2006	P=100%	N=7
TED, Element 4	2005-2006	P=100%	N=7

TED, Element 5	2005-2006	P=100%	N=7
TED, Element 7	2005-2006	A=14% P=86%	N=7
TED, Element 8	2005-2006	A=43% P=57%	N=7

Table 16. Common Category 7: Leadership – Teachers as Advocates and Role Models:
Teachers are leaders and advocates for theatre and education.

Core Standard 2: Teachers know how to teach students.
<i>C 2.3: Teachers are expert communicators.</i>
<i>C 2.4: Teachers are able to use communication skills to circumvent or manage conflict as it arises in the classroom.</i>
<i>C 2.8: Teachers teach communication, thinking, and problem solving skills.</i>
<i>C 2.9: Teachers help students develop skills of teamwork, leadership, and cooperation in their classrooms and schools.</i>
Core Standard 4: Teachers are leaders.
<i>C4.1: Teachers lead in their classrooms.</i>
<i>C4.2: Teachers lead in the school.</i>
<i>C4.3: Teachers lead in advocating for schools and children.</i>
<i>C4.4: Teachers function effectively in a complex, dynamic environment.</i>
<i>C4.5: Teachers meet high ethical standards of practice.</i>
<i>C4.6: Teachers support the teaching profession.</i>
Diversity Standard 5: Teachers of diverse students demonstrate leadership by contributing to the growth and development of their colleagues, their school, and the advancement of educational equity.
<i>D5.1: Teachers become strong advocates for educational equity.</i>
<i>D5.3: Teachers are proactive and deliberate in promoting and fostering respect among students.</i>
Technology Standard 6: Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice.
<i>T6.1: Teachers model and teach legal and ethical practice related to technology use.</i>
<i>T6.4: Teachers promote safe and healthy use of technology resources.</i>
<i>T6.5: Teachers facilitate equitable access to technology resources for all students.</i>

Evidence

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or Higher	N
Pre-Service teacher Growth and Assessment (TGAP) Profile: Element 20	2005-2006	P=100%	N2
Theatre Education Teaching and Technology	2005-2006	A=33%	N2

Portfolio Assessment Instrument (TETTPAI), NETS-T: Standard VI		P=67%	
TETTPAI, INTASC: Standard 6	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 9	2005-2006	P=100%	N2
TETTPAI, INTASC: Standard 10	2005-2006	P=100%	N2
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 2	2005-2006	P=100%	
Teachers Academy Portfolio Assessment Profile (TAPAP), Element 4	2005-2006	A=33% P=67%	N2
TAPAP, Element 5	2005-2006	A=50% P=50%	N2
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Element 1	2005-2006	P=100%	N2
CDAP, Element 2	2005-2006	P=100%	N=7
CDAP, Element 3	2005-2006	P=100%	N=7
CDAP, Element 4	2005-2006	A=14% P=86%	N=7
CDAP, Element 5	2005-2006	P=100%	N=7
CDAP, Element 6	2005-2006	P=100%	N=7
CDAP, Element 7	2005-2006	A=14% P=86%	N=7
CDAP, Element 8	2005-2006	P=100%	N=7
CDAP, Element 9	2005-2006	P=100%	N=7
CDAP, Element 10	2005-2006	A=14% P=86%	N=7
Theatre Education Dispositions Profile (TED), Element 1	2005-2006	A=14% P=86%	N=7
TED, Element 2	2005-2006	A=14% P=86%	N=7
TED, Element 3	2005-2006	P=100%	N=7
TED, Element 4	2005-2006	P=100%	N=7
TED, Element 5	2005-2006	P=100%	N=7
TED, Element 6	2005-2006	P=100%	N=7
TED, Element 7	2005-2006	A=14% P=86%	N=7
TED, Element 9	2005-2006	P=100%	N=7
TED, Element 10	2005-2006	P=100%	N=7
Copy of teaching philosophy paper and assessment rubric	2005-2006	P=100%	N2

Table 17. COMMON CATEGORY VIII. : Lifelong Learners:

Teachers continually seek professional development opportunities and serve as role models for education; they are lifelong learners.

Core Standard 5: Teachers are reflective about their practice.
<i>C5.4: Teachers continue to grow professionally.</i>
Technology Standard 5: Teachers use technology to enhance their productivity and professional practice.
<i>T5.1: Teachers use technology resources to engage in ongoing professional development and lifelong learning.</i>

Evidence

Assessments (Knowledge, Skills, and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or Higher	N
Teachers Academy Candidates Disposition Assessment Profile (CDAP), Element 1	2005-2006	P=100%	N2
CDAP, Element 5	2005-2006	P=100%	N2
CDAP, Element 7	2005-2006	A=14% P=86%	N2
Theatre Education Dispositions Profile (TED), Element 9	2005-2006	P=100%	N2
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TETTPAI), NETS-T V	2005-2006	P=100%	N2

Involvement with Families

The North Carolina Department of Public Instruction’s Theatre Arts Specialty Area

(TASA) Standards address K-12 Theatre Arts teachers’ involvement with families through indicators under Standard 12. Indicators address community and parent connections. Those standards are:

- 12:1 – Articulate and communicate the specific goals of a theatre program to students, colleagues, administrators, parents, and the community in an effective and professional responsible manner.
- 12:4 – Utilize the community as a resource and are resources for the community.

K-12 Theatre Arts teaching situations may present unique challenges and opportunities for involving families. Interns and student teachers at the elementary level may not have the same opportunities to directly interact with parents and families as classroom teachers do, due to the nature of schedules for arts specialists. An elementary Theatre Arts cooperating teacher’s load is often twenty-nine (29) or more different classes each week, and they meet with each class for brief periods, only thirty (30) to forty (40) minutes each. However, student teachers’ attendance at Parent Teacher Association (PTA) meetings and other community and school events can provide rich interactions with family and community members. For instance, during productions, parent volunteers may help staff the box office, provide refreshments, and help provide door prizes.

If the cooperating Theatre Arts teacher is producing a public performance, interns may interact with family members throughout the rehearsal process, providing newsletters (by email or hard copy) to communicate rehearsal and performance schedules and to arrange for volunteers to help with costumes, scenery, or other technical elements. In addition, like the regular classroom teachers, Theatre Education student teachers may contact parents for telephone conferences in regard to student progress or behavior problems, recording each telephone conversation in a calling log. At the middle school and secondary levels, the cooperating teacher's class load is in alignment with that of teachers in other, more "traditional" disciplines, so there are the same opportunities and venues for family contact, plus the unique opportunities presented by students' participation in a Theatre Arts class or extra-curricular program..

Ways in which UNCG Theatre Education student teachers have been interactive and involved with families are:

- 1) Sending home letters of introduction to the families of students in theatre classes
- 2) Creating an interactive web page through which to communicate with parents, including email and/or chat rooms
- 3) Creating and sending a weekly newsletter for theatre students to take home to their parents
- 4) Attending school functions, such as PTA meetings or open houses in which the Theatre Arts, choral, or band students give special performances.
- 5) Participating in formal and informal parent-teacher conferences
- 6) Telephoning or writing letters to parents concerning discipline problems or praising students for achievements
- 7) Inviting parents to volunteer for different jobs in helping to prepare for performances, such as assisting in building sets, making costumes, setting up concessions for intermission, or making programs.
- 8) Inviting families to chaperone or join theatre classes on field trips, such as attending plays
- 9) Helping organize parents to create a boosters' support group for the theatre Program

During THR 482-Teaching Methods in Theatre Arts and CUI 465-F-Student Teaching in Theatre Arts, Theatre Education students explore possibilities for involving parents and other family members. Student teachers have the opportunity to brainstorm and share different strategies for interacting with families at each of the bi-weekly student teaching seminars or in on-line chat sessions with their supervising teacher (Director of Theatre Education) and fellow student teachers.

All Theatre Education students have occasion to interact with families during the annual culminating event of the North Carolina Theatre Arts Educators' (NCTAE) *Play Works Center Stage*, hosted by the UNCG Theatre Education program and held at the *Triad Stage*, a critically acclaimed professional regional theatre located in downtown Greensboro.

Theatre Education students are required to participate as liaisons for participating young playwrights, their families, and teachers, acting as guides during the day-long event. Theatre education students, along with Theatre students from other undergraduate or graduate programs, may direct, perform, or stage manage the staged readings of the K-12 student-written play scripts. The young playwright and his family have the opportunity to attend the final rehearsal of the staged reading of the play script, to have dialogue with the cast and director, to watch the staged reading in a professional theatre setting, and to discuss the script and the performance choices with the UNCG cast and director in a forum facilitated by a UNCG faculty member who is coordinator of the Directing program and a professional and produced playwright..

Standard 1A: Candidate Qualifications

Theatre Education program candidates need specific advising from the beginning of their programs of study; therefore, most freshmen have declared Theatre Education as their major Theatre upon their acceptance to the University. However, students must be accepted into the Teachers Academy before they are officially Theatre Education majors. Students apply for admission to the Teachers Academy at the end of the sophomore year or the end of their junior year.

To be admitted to the Teachers' Academy in the School of Education, students must have:

- 1) Reached a minimum 3.0 grade point average (GPA)
- 2) Received passing scores on the PRAXIS I: Pre-professional Skills Test (PPST) or SAT or ACT scores that meet States Department of Public Instruction requirements. Students who earned 1100 or better on their SAT scores do not have to take the PRAXIS I'PPST. Students who did not earn 1100 on the SAT, but who:
 - 1) earned 550 on the math section of the SAT do not have to take the math section of the PRAXIS I:PPST;
 - 2) earned 550 on the verbal section of the SAT do not have to take the reading or writing section of the PRAXIS I:PPST.Similarly, tudents who earn appropriate scores on the ACT do not have to take the PRAXIS I: PPST.
- 3) Completed a minimum of 25 hours of observation/field experience, including the submission of two papers written on assigned focus topics
- 4) Received ratings of "3" or above on all four categories on the *Annual Faculty Review (AFR)* form during the sophomore AFR, which serves as the admission interview to determine admission to the Teachers' Academy
- 5) Received ratings of no less than "NCI" in all appropriate categories on the Theatre Education Content Area Assessment Instrument (TECAAI).
- 6) Received ratings of no less than "3" on both the Theatre Education Dispositions Profile (TED) and the Teacher Academy Candidate Dispositions Assessment Profile (CDAP).

Standard 1B: Licensure-Only Candidates

At UNCG, candidates seeking a teaching license, but not a degree, may enroll in the NC TEACH program. This program is an abbreviated version of the traditional undergraduate program. Until 2005, most licensure-only candidates completed the same 18 semester hour sequence of core education coursework as secondary candidates and, when required by the program, additional program-specific methods courses. The core courses included CUI 535: Literacy in the Content Area, CUI 545: Diverse Learners, CUI 450: Psychological Foundations of Education, ELC 381: Institutions of Education, and HEA 201: Personal Health. Candidates in secondary (9-12) science followed a curriculum that contained the same core education content, but which was presented through a statewide (NC TEACH) program.

In 2004-05, UNCG developed its own core education courses, based on the NC TEACH curriculum, with the sequencing of coursework responsive to the specific needs of lateral entry teachers; the most critical information is presented during an intensive summer institute while more complex and conceptual content is presented in subsequent courses. Beginning in summer 2006, *all* beginning licensure-only candidates take the NC TEACH coursework; candidates who have completed a substantial amount of education coursework prior to being admitted to the licensure-only program take selected NC TEACH courses and/or licensure programs' education core courses, as appropriate. In addition, candidates must demonstrate content knowledge in their teaching fields; candidates may be required to take additional content coursework.

NC TEACH Courses	
Course	Timeframe
EDU 491: Introduction to Schools, Schooling and Society (1 SH) EDU 492: Foundations of Educational Psychology (1 SH) EDU 493: Introduction to Instructional Planning (1 SH) EDU 494: Fundamentals of Assessment (1 SH) EDU 495: Fundamentals of Classroom Management (1 SH) EDU 496: Foundations of Teaching Diverse Learners (1 SH)	Summer (online)
EDU 497: Internship/seminar I (3 SH) Program-specific methods (3 SH)	Fall
EDU 498: Internship/seminar II (3 SH) CUI 535: Reading in the Content Area (3 SH)	Spring
Additional program requirements Additional content	Subsequent semesters, as needed

Admission to the TA

Admission to a licensure-only program is processed by the Teachers. Candidates complete an application, which is initially reviewed by the TA Licensure Advisor. In

consultation with coordinators of licensure programs, she develops a program of study for each candidate that aligns the candidate's previous coursework and professional experiences with licensure program requirements.

Undergraduate licensure-only (ULO) applicants must hold a bachelor's degree from a regionally accredited college or university and have graduated with an overall GPA of 2.5, or higher if required by the licensure program. In alignment with North Carolina law regarding lateral entry licensure, candidates who do not have the minimum 2.5 GPA may be admitted to a licensure-only program if they have a 3.0 in their senior year as an undergraduate, in their major, or in 15 semester hours of coursework completed subsequently to completing the bachelor's degree *and* have North Carolina passing scores on Praxis I.

Most NC TEACH candidates have a major, 24 semester hours of coursework or passing scores on Praxis II in their licensure area when they are admitted to the licensure program. In these cases, candidates' GPAs provide one measure of content knowledge. Candidates who do not meet content requirements are required to take additional coursework, maintaining at least the minimum GPA required by their programs.

Applicants to the K-12 Theatre Arts Licensure-Only program must have an undergraduate degree in Theatre Arts, Drama, or Drama and Speech from an accredited college or university. The content of candidates' undergraduate degree programs is assessed according to the curriculum for the B.F.A. degree concentration in Theatre Education. Applicants must have a minimum 3.0 GPA in their undergraduate degree program.

The program of study for Theatre Education includes not only any Theatre courses and, therefore, the knowledge and skills that are missing, but also education, technology, and field experience requirements. Licensure-only candidates who have extensive experience in theatre may request courses to be waived. However, candidates are required to produce evidence of mastery in the content knowledge and skills covered in Theatre Education curriculum courses they request to be waived. This evidence includes portfolios, preparatory documents for performances, performance reviews, letters of support, designs, production photographs, or video tapes. The appropriate methods of documentation are determined by the Director of Theatre Education, in collaboration with the professor(s) of the course(s) the candidate is requesting to be waived.

Admission to Student Teaching

Most NC TEACH candidates obtain a teaching contract under a temporary Lateral Entry License, with the understanding that their teaching will be supervised and evaluated by both school-based and university supervisors. Content knowledge and skills are evidenced by their having a major or 24 semester hours in their content area or passing Praxis II scores (a state requirement for lateral entry teachers in alignment with No Child Left Behind), and by maintenance of the required GPAs as they complete licensure coursework. Licensure-only candidates who do not hold a lateral entry teaching position

must student teach. In order to be eligible for placement, they must meet the all requirements for admission to student teaching, including required content coursework and a GPA of 2.5, or higher if required by the licensure program (3.0 for Theatre Education).

Program Completion/Eligibility for Licensure

Undergraduate NC TEACH candidates are evaluated by university and school-based supervisors. As with other candidates, undergraduate NC TEACH candidates must demonstrate appropriate dispositions, content knowledge, and pedagogical knowledge and skills through acceptable ratings on the Pre-service Teaching Growth and Assessment Profile (TGAP), Teaching Portfolio Rubrics, and Dispositions Rubrics. Candidates who do not complete a teacher preparation program prior to licensure (lateral entry teachers) must pass Praxis II examinations in their teaching area, and must submit school-based evaluations and recommendations from their principals.

Section IV: Standard II – Candidate Assessment and Evaluation

Program and Program Operations Assessment

The UNCG Theatre Education program has a well-developed program assessment plan that has evolved and continues to evolve to assess theatre education students and thereby, to also provide data for assessment of the program. (See Table 11.) There are numerous and varied methods of assessment and evaluation that run throughout the B.F.A. degree program in Theatre Education. These methods include:

- 1) Minimum required Grade Point Average (GPA) in all Theatre and Education courses
- 2) Minimum Grade point average (GPA): Theatre Education majors must maintain a minimum overall GPA of 3.0.
- 3) Acceptable Scores on the PRAXIS I: Pre-Professional Skills Test (PPST): 176 for Math, 173 for Writing, 173 for Verbal (or alternative scores on SAT or ACT, as determined by SDPI).
- 4) Passing score on the PRAXIS II: Theatre Specialty test: 610 or above.
- 5) Annual Faculty Review (AFR): a ten minute interview with three Theatre faculty members, including:
 - A) Lorraine Shackelford, Director of Theatre Education, and Professor for Acting I, Acting II, THR 482 Teaching Methods in Theatre Arts, and CUI 465-F Student Teaching in Theatre Arts, all required courses for the Theatre Education program. Ms. Shackelford supervises THR 482 internships and student teachers in CUI 465-F.
 - B) John Wolf, Lighting Designer, UNCG Theatre Production Manager; and Professor for THR 382-Theatrical Design for Schools K-12, a required course for the Theatre Education program. Mr. Wolf is a regular faculty member in the Summer Institute for Theatre Education (SITE), and, therefore, has worked eleven out of twelve summers with many in-service K-12 Theatre Arts teachers. (See *DPI Graduate Report for M.Ed. in Theatre Education* for specific information about SITE)
 - C) Alternating third AFR committee members:
 - Tom Humphrey, Department Head and Professor for THR 510-Directing II, THR 595-Directing Practicum; and THR 381 Oral Interpretation, all required courses for the Theatre Education program.
 - Rachel Briley, Director of the UNCG Theatre for Youth program and Artistic Director of the North Carolina Theatre for Young People (NCTYP), who teaches THR 510-Creative Dramatics, a required course for the Theatre Education program.

Students are required to do a self assessment through completing and submitting the detailed *Annual Faculty Review (AFR) Interview Student Form* prior to the date of their interviews. (See appendices of *2006-2007 Theatre Education Handbook* and document box.) Individual committee members review completed student forms prior to the start of the individual reviews. After each student review, the AFR committee rates students using the *Annual Faculty Review (AFR) Rating Form*. (See appendices of *2006-2007 Theatre Education Handbook*.) Candidates for admission to the program must achieve ratings of no less than “3” in their AFR in the spring in which they apply to the Teachers Academy. Categories represented on the document are: academic, artistic, professional (field experience), and disposition. In addition to the *Annual Faculty Review (AFR) Interview Student Form*, committee members analyze data on student performance through review of the following documents, as appropriate to their classification and experiences in the program:

- a.) Theatre Education Dispositions Profile (TED) form
- b) Teachers Academy Candidate Dispositions Assessment Profile (CDAP) – created in 2005.
- c) Theatre Education Content Area Assessment Instrument (TECAAI) – revised in 2005.
- d) Theatre Education Field Experience Signature Sheet (TEFESS)
- f) Pre-Service Teacher Growth and Assessment (TGAP) instrument- implemented with student teachers (CUI 465-F) and methods class (THR 482) teaching interns in spring, 2005.

In addition to the forms listed above, other informal assessments reviewed include:

- a) Students’ reflective field experience papers, written around assigned focus topics
- b) Classroom teachers may elect to do a reflective writing assessment of individual student performance.
- c) Written feedback from the UNCG professor/supervisor, that include use of running time notations throughout the observation
- d) Students’ reflective writing in their field experience or internship, or student teaching journals

Student teachers (CUI 465-F) are evaluated using all the assessment instruments listed above and participate in an “exit conference” through the AFR process.

Describe how progress is limited until formal admission is granted.

Students are advised that the Theatre Education program requires that students may not take more than fifty per cent (50%) of professional education courses until they have been admitted to the Teachers Academy (TA). Fifteen (15) semester hours of professional education courses are required, not including the 12 semester hours of student teaching. Therefore, prior to admission to the TA, Theatre Education students

may take no more than the following seven (7) semester hours of professional education course work: HEA 201-*Personal Health* (3 semester hours); CUI/LIS 120-*Introduction to Instructional Technology in the Classroom* (1 semester hour); and ELC 381-*Institution of Education* (3 semester hours). Students cannot take THR 482-*Teaching Methods in Theatre Arts* (3 semester hours) until they have been admitted to the TA and been accepted to student teach (CUI 465-F-*Student Teaching in Theatre Arts* –12 semester hours) for the spring semester immediately following methods class. In addition, students must have taken all theatre courses except: THR 586-*Stage Management* (1 semester hour), THR 510-*Directing II* (3 semester hours), THR 584-*Theatre Management* (3 semester hours), THR 506-*Non-Western Theatre* (3 semester hours), and a *Technical Theatre/Design Elective* (3 semester hours).

In the past five years, a couple of students did take CUI 450-Psychological Foundations of Education (3 semester hours) or CUI 470-*Reading Education for Secondary and Special Subject Teachers* (2 semester hours) prior to official admission to the program, having signed up for the course during spring registration for the following fall semester. Anticipating passing the test, they scheduled taking the PRAXIS I: PPST during the summer months, prior to taking the CUI course in the following fall. A review of all Theatre Education student advising folders or on-line transcripts, prior to the first week of fall classes, reminds the Director of Theatre Education to have students in this situation drop these two education courses if they have not passed all three sections of the PRAXIS I: PPST (reading, writing, and math).

Describe how progress is monitored to ensure that formal admission occurs no later than one semester prior Student Teaching.

Advising

Careful, consistent advising and monitoring of individual student programs of study plays a strong role in monitoring student progress through the Theatre Education program. Formal application for admission to the Teachers' Academy (TA) cannot be made until either the second semester of the sophomore year or the fall semester of the junior year. The application process starts with the Director of Theatre Education's (DTE), advisor for all Theatre Education students, in the Office of Theatre Education (OTE). Applicants pick up application forms in OTE. After completing the application form, the applicant completes the form and submits it to the DTE for approval. Before approving the application and forwarding to the faculty committee for the Annual Faculty Review, the applicant's files are reviewed by the DTE for the achievement of all requirements for formal admissions to the Teachers' Academy.

Students meet with their advisor, the Director of Theatre Education, a minimum of twice a year. In addition to individual meetings, there are two required group meetings of all Theatre Education majors with the DTE, one each semester. Students are encouraged to check in with their advisor throughout the semester, as needed, either by setting an appointment time on the appointment sheet on the OTE door (212 Taylor Building) or through emailing the DTE.

Annual Faculty Review

Theatre Education students must complete an Annual Faculty Review (AFR) interview at the end of each spring semester, appearing for a fifteen-minute interview before a committee of three to four Theatre faculty, including: the Director of Theatre Education, Lorraine Shackelford (chair); the Department Head, Tom Humphrey and/or Rachel Briley, Director of the Theatre for Youth program; and John Wolf, Production Manager and Lighting Designer. In preparation for this fifteen minute interview, students must complete a detailed *Theatre Education Faculty Review Form* in which they record courses taken, grades earned or anticipated, field experience hours completed, production crews on which they have worked, directing projects they have done, roles they may have performed, and any other appropriate experiences or achievements students wish to share with the committee. Students are encouraged to bring work samples they want to share with the committee. The committee implements a Theatre Education Faculty Review Form on which they rate each student on a scale of 1 (lowest) to 5 (highest) in four areas: academic, artistic, professional, and disposition. In addition, students are rated on the Theatre Education Dispositions Rubric, using a rating scale of 1 (lowest) to 6 (highest). (See appendices in *Theatre Education Handbook*.) Freshmen field experience hours are completed primarily through observations, so there is not ample opportunity to observe freshmen dispositions.

Beginning in spring, 2006, freshmen participated in the annual faculty reviews; prior to the 2005-2006 academic year, sophomores through seniors participated in the assessment process. The sophomore faculty review interview serves as the required interview that is part of the application process for acceptance into the Teachers Academy. Both dispositions assessment tools are implemented beginning in the sophomore year. Table 18 presents ratings from six Theatre Education students for both 2004 (sophomore year) and 2005 (junior year). Students should not receive a rating of less than “3” on the Annual Faculty Review form. Note that Student 6 received a “2.5” rating under “artistic” in the 2004 sophomore year, and in 2005 junior year raised that rating to “3.0”. Theatre Education students who earn less than a “3” on any element of a review form must work with an assigned faculty mentor and/or the Director of Theatre Education to develop a plan for improvement in the deficient area. Those candidates are required to do a follow-up review session with the AFR committee at the end of the following fall semester. The follow-up review will focus on how the candidate has worked to improve in the deficient area.

Table 18. Ratings from 2004 and 2005 Annual Faculty Review Forms (AFR) Forms

*N=6 students (The same 6 students are rated in both 2005 and 2006 to allow analysis of progress.)

Year	Student	Academic	Artistic	Professional	Dispositions	Student 2004 Totals	Individual Student Average	Combined Averages 2004 and 2005	
2004	Student1	4.5	5.0	5.0	5.0	19.5	4.9	Student1	4.9
	Student2	4.5	4.0	4.0	4.0	16.5	4.1	Student2	4.3
	Student3	4.5	4.5	4.5	4.5	18.0	4.5	Student3	4.6
	Student4	3.0	3.0	4.5	5.0	15.5	3.9	Student4	4.1
	Student5	4.5	4.0	4.5	4.5	17.5	4.4	Student5	4.6
	Student6	3.0	2.5	4.0	4.0	13.5	3.4	Student6	3.6
Combined Averages									
2004	Students 1-6	4.0	3.8	4.4	4.5	4.2	4.2	*N=6 students (The same 6 students are rated in both 2005 and 2006 to allow analysis of progress.)	
2005	Student1	4.5	5.0	5.0	5.0	19.5	4.9		
	Student2	4.5	4.5	4.5	4.5	18.0	4.5		
	Student3	4.5	4.5	5.0	5.0	19.0	4.8		
	Student4	3.5	3.5	5.0	5.0	17.0	4.3		
	Student5	4.5	4.5	5.0	5.0	19.0	4.8		
Student6	3.5	3.0	4.0	4.5	15.0	3.8			
Combined Averages									
2005	Students 1-6	4.2	4.2	4.8	4.8	4.5	4.5		
Category		Academic	Artistic	Professional	Dispositions	Grand Totals			
Combined Averages									
2004 and 2005 Averages per Category		4.1	4.0	4.6	4.7	4.3			

If students receive ratings of less than 3.0 in any area of assessment on the AFR form, they are required to do a follow-up faculty review at the end of the following fall semester to demonstrate how they have made efforts to improve in the area of concern. AFR committee member may elect to assign a faculty mentor from the area of concern to directly monitor the student's progress. If improvement is not noted in the area(s) of concern, students may be dismissed from the program. For sophomores, the AFR interview

serves as the required interview that is part of the process for admission to the Teachers Academy; therefore, failure to show, at minimum effort to improve in the areas of concern may bar the degree candidate from being officially accepted into the Teachers Academy, and thus, the B.F.A. degree program in Theatre Education.

In January of each year flyers are posted on the Department listserv, sent through a Theatre Education emailing list, and posted on Theatre Education and other Theatre Department bulletin boards. These flyers are reminders for students to apply for student teaching (CUI 465-F) between January 15th and February 15th if they plan to student teach in spring of the next calendar year. Students who miss the deadline for applications can appeal, with the assistance of the Director of Theatre Education.

Table 19. UNCG B.F.A. Theatre Education Program Assessment Plan

Type of Assessment	Freshman Year	Sophomore Year	Admission to Teachers Academy (spring of sophomore year or fall of junior year)	Midway in Program	Entrance to Student Teaching	Completion of Student Teaching	Follow-up
GPA			Minimum 3.0 GPA	Minimum 3.0 GPA	Minimum 3.0 GPA	Minimum 3.0 GPA	
Minimum Required Grades in Theatre and Education Courses	No less than a “C” in theatre courses	No less than a “C” in theatre or education courses	No less than a “C” in theatre or education courses	No less than a “C” in theatre or education courses	No less than a “C” in theatre or education courses; cannot earn less than a “B-“ in THR 482-Teaching Methods in Theatre Arts		
PRAXIS I: PPST (Pre-Professional Skills Tests in Reading, Writing, and Math)			Minimum scores 176 for Math, 173 for Writing, 173 for Verbal or minimum scores on SAT or ACT, as determined by SDPI <i>*See footnote following this table</i>				
PRAXIS II: Specialty Area Test in Theatre Arts						Minimum score for Specialty Area Test in Theatre: 610	
Annual Faculty Reviews (AFR)	Spring semester; can receive no less than rating of “3” on AFR forms	Spring semester; can receive no less than rating of “3” on AFR forms.	Spring semester; can receive no less than rating of “3” on AFR forms; serves as required pre-admission interview to Teachers Academy	Spring semester; can receive no less than rating of “3” on AFR forms	Spring semester; can receive no less than rating of “3” on AFR forms	Spring semester; serves as final conference (“exit review”) for graduating seniors	

Type of Assessment	Freshman Year	Sophomore Year	Admission to Teachers Academy (spring of sophomore year or fall of junior year)	Midway in Program	Entrance to Student Teaching	Completion of Student Teaching	Follow-up
Teachers Academy Candidate Dispositions Assessment Profile (CDAP)				All ratings must be “3” or higher; ratings of “1” or “2” require an action plan to address specific problems.	All ratings must be “3” or higher; ratings below that require action plan to address specific problems.	Part of final AFR, (“exit review”) for graduating seniors	
Theatre Education Disposition Profile (TED)		Spring semester, (part of AFR interview). Students do self-assessment using TED that is presented, with AFR form and TECAAI self assessment	Spring semester: AFR serves as pre-admission interview for admission to Teachers Academy; must receive ratings of “3” or higher in all categories	Spring semester, part of AFR interview; must receive ratings of “3” or higher in all categories	Spring semester, as part of AFR interview; must receive ratings of “3” or higher in all categories	Part of final AFR (“exit review”) for graduating seniors	Informal follow-up via graduates’ membership in NCTAE. Professional Theatre organization
Theatre Education Content Area Assessment Instrument (TECAAI)			Spring semester, part of AFR interview (required admissions interview); students do self-assessment re: competency in each area of theatre, presented at AFR, along with AFR form and TED. Must receive faculty committee ratings of “3” or above.	Spring semester of junior year, as part of AFR interview; must receive faculty committee ratings of “3” or above.	Fall semester of last year, as part of AFR interview; must receive faculty committee ratings of “3” or above.	Part of final AFR interview (“exit review”)	Formal survey designed around TECAAI to be implemented in 2007

Type of Assessment	Freshman Year	Sophomore Year	Admission to Teachers Academy (spring of sophomore year or fall of junior year)	Midway in Program	Entrance to Student Teaching	Completion of Student Teaching	Follow-up
Teachers Academy Portfolio Assessment Profile (TAPAP)						Must receive ratings of “3” or better in all dimensions	
Theatre Education Teaching and Technology Portfolio Assessment Instrument (TTPAI) ,						Must receive ratings of “satisfactory” or better in all dimensions	
SERVE Rubric and Profile Instruments: Pre-Service Teacher Growth and Assessment (TGAP)		Students may be assessed using portions of the TGAP instrument as appropriate	Students may be assessed using portions of the TGAP instruments as appropriate	Portions may be completed for early field experiences as appropriate	TGAP reviewed as part of student teaching application process	Need “competency demonstrated” and “needs continued improvement” with no “unsatisfactory” ratings	Follow up through Teachers Academy (TA) survey at end of 2 nd year of teaching
Audition Requirement	Must complete one UNCG Theatre season audition	Must have done two UNCG Theatre season auditions by the end of sophomore year			Has completed four UNCG Theatre season auditions prior to student teaching		

Type of Assessment	Freshman Year	Sophomore Year	Admission to Teachers Academy (spring of sophomore year or fall of junior year)	Midway in Program	Entrance to Student Teaching	Completion of Student Teaching	Follow-up
Licensure Status						Application is filed for a North Carolina Standard Professional I K-12 Teaching License in Theatre Arts	TA keeps record of all licensure applications
Employment Status						Director of Theatre Education writes letters of recommendation for job applications	Checked at end of 2 nd year of teaching (TA)
Employer Satisfaction							Completed by TA at end of grad.'s 2 nd year of teaching
Candidate Satisfaction							Complete survey at end of program

* Students who did not earn 1100 on the SAT, but who: 1) earned 550 on the math section of the SAT do not have to take the math section of the PRAXIS I:PPST; 2) earned 550 on the verbal section of the SAT do not have to take the reading or writing section of the PRAXIS I:PPST.

Departmental Annual Review of the Program

Each year, individual faculty and the department as a whole prepare an *Annual Report* for the University. Any changes in the program requirements, such as the addition of new courses, revised course descriptions, program requirements not related to course credit, or courses to be dropped or added to the program must be included in this report. Theatre Area meetings include those for Performance Faculty, Design/Technical Faculty, and the Theatre for Youth/Theatre Education Faculty. At the end and/or beginning of the academic year, the Director of Theatre Education will share information provided by analysis of the assessment instrument data, and discussions may follow about addressing any program needs presented by the data.

In addition to formal annual report measures, an examination of minutes from Theatre Department faculty meetings will verify that between thirty (30) and forty (40) percent of meeting times are spent in discussion of various program and curriculum matters. Assessment is ongoing with in the Department.

Surveys

A survey evaluating students' experience in each Theatre program is distributed to graduating students. Results of the survey are discussed in both full Theatre Department and Theatre Area meetings.

Student Course Evaluations

Each semester student course evaluations are completed for each course offered through the Department. Courses and instructors are rated numerically through questions that provide specific feedback. The evaluation form includes a section in which students can write more specific, directed, or reflective comments. In addition, at the end of the student teaching semester, students are required to write an extensive reflective paper through which they assess their experiences in student teaching and in the UNCG Theatre Education program.

Theatre Education Program Advisory Committee

The Theatre Education Program Advisory Committee (TEPAC) is a program advisory committee that meets once a year, either in the summer, the early fall semester, or late spring semester. Its purpose is to provide input for the UNCG Theatre Education programs, including:

- Director of Theatre Education (chair)
- Director of the Teachers Academy
- Head of the Department of Theatre
- Associate Dean of the College of Arts and Sciences
- President of the North Carolina Association of Theatre Educators (NCTAE)
- Members of the Annual Faculty Review committee
- A graduate of the Theatre Education program from within the past two years

- One K-12 Theatre Arts teacher who is currently enrolled in the M.Ed. in Theatre Education program
- Two high school Theatre Arts teachers
- One middle school Theatre Arts teacher
- One elementary Theatre Arts teacher
- A first-year K-12 Theatre Arts teacher who is a graduate of the UNCG B.F.A. in Theatre Education program.

Proposed Program Changes for the B.F.A. in Theatre Education

During the 2006-2007 academic year, the following program changes will be proposed and submitted to the required committees for approval. After each proposed change is an explanation for the proposed change, including information processed from specific assessment tools.

- 1) Allow students to choose between PSY-121-*General Psychology* (3 semester hours) and PSY 240-*Developmental Psychology* (3 semester hours) to fulfill the second course requirement for the *Social and Behavioral Sciences* category (6 semester hours required) under the *General Education Core (GEC) Requirements*.

Formal and informal observations and assessments of fall teaching interns in THR 482-*Teaching Methods in Theatre Arts* implement the *Pre-Service teacher Growth and Assessment (PTGA)*, the *Teachers Academy Candidate Dispositions Profile (TAD)* and the *Theatre Education Dispositions Profile (TED)*. The proposed change was motivated by early observations and assessments of THR 482 internship teaching experiences in elementary, middle, and high school classrooms. Observations and the following student conferences revealed that two students lacked confidence in their knowledge and skills for dealing with the K-12 age range for which North Carolina theatre teachers are licensed to teach.

- 2) Drop the *Professional Education Elective* (3 semester hours).
- 3) Drop the *Technical Theatre Elective* (3 semester hours).
- 4) Add two new courses in technical theatre. Students can select two of the following three courses (4 semester hours), in consultation with the Director of Theatre Education:

THR 242-*Technical Production: Scenery* (2 semester hours)
 THR 244 -*Technical Production: Costumes* (2 semester hours)
 THR 246-*Technical Production: Lighting and Sound* (2 semester hours)

These courses provide active, “hands-on” opportunities for Theatre Education

majors. The use of lecture in the courses is limited. Students will take these courses in the spring semesters of their sophomore and junior years.

Proposed program changes, 2 – 4, are a result of the analysis of data from both formal and informal observations and assessments of student teachers (CUI 465-F *Student Teaching in Theatre*). Formal assessments draw information from the *SERVE Pre-Service teacher Growth and Assessment (TGAP) Profile*, assessment instrument. (See appendices of the *2006-2007 Theatre Education Handbook* in the document box.) Informal assessment includes a self-assessment done by the student using the *Theatre Education Content Area Assessment Instrument (TECAAI)*. The planned addition of two hands-on technical theatre courses was motivated by observation notes given by the supervising teacher and feedback given and received during observation conferences. Several student teachers' articulated a lack of confidence in tackling some areas of design and/or technical theatre, such as building a piece of stage scenery or focusing lighting instruments

- 5) Drop CUI 465-F *Student Teaching in Theatre Arts* (12 semester hours)
- 6) Add a new course to replace CUI 465-F: THR 588 *Student Teaching in K-12 Theatre Arts* (12 semester hours).

The Department of Theatre already provides all supervision for Theatre Education student teachers. Therefore, it is logical to move the 12 semester-hour course for student teaching to the Department of Theatre.

- 7) Change the freshmen and junior field experience hours, adding five hours at each of those two levels, for a total of ten and twenty-five hours, respectively. The required minimum number of pre-student teaching field experience hours will increase from 70 to 80 hours.

Most Theatre Education students already complete more than 80 hours of field experience, both non-course related and internships associated with required courses.

- 8) Add a field experience requirement for students who take more than four years to complete the program: a minimum of 20 field experience hours for each additional year.

Students need to have recurrent involvement with K-12 schools each year they are in the program in order to practice and hone knowledge and skills learned during each year in the program.

- 9) Require students to purchase *TaskStream* at the start of the fall semester of the junior year.

TaskStream will be implemented by students to create an e-portfolio version of the *Teaching and Technology Portfolio (TTP)*, completed at the end of the student teaching semester.

- 10) Add a second THR 595 *Directing Practicum* in which students are required to direct either middle or high school students.

Feedback from 2005 cooperating teachers (Southwest Guilford High School) in informal discussions following student teacher observations, along with feedback from two 2005 student teachers during their exit review (last Annual Faculty Review), revealed the need for a second directing practicum with middle or high school actors prior to student teaching. While half (50%=1) of the 2005 student teacher ratings on the *Pre-Service teacher Growth and Assessment (TGAP)* and the *Teachers Academy Candidate Dispositions Profile (TAD)*, and the *Theatre Education Dispositions Profile (TED)* were rated as proficient and half (50%=1) were rated as acceptable, conferences exposed the 2005 student teachers' lack of confidence in directing middle to high school aged students. The proposed change was also motivated by observations and assessments of the THR 482 internship teaching experiences of the four (4) 2006 student teachers in middle, and high school classrooms.

- 11) Require Theatre Education students to perform in a minimum of two (2) Monday Workshop Theatre Lab and one (1) THR 410-*Directing I*, or THR 510-*Directing II* scenes before the student teaching semester.

Reflective conversations in 2004-2006 graduating seniors' exit interviews supported the need for Theatre education majors to experience more work in acting process without the pressure of a full production situation. Performance opportunities presented by Monday Workshop Theatre Lab and directing class scenes would provide that type of experience, allowing students to explore the use of specific acting vocabulary.

In addition to the above changes to be processed in the 2006-2007 academic year, the Department of Theatre plans to request the School of Education create a one (1) semester hour course for the instruction and guidance of Teacher Education students in the use of *TaskStream* and the production of the *Teaching and Technology Portfolio (TTP)* as an e-portfolio. There is currently a one-semester-hour course, CUI or LIS 120 *Introduction to Instructional Technology for Educational Settings*, that guides students in instructional technology, knowledge, and skills for the classroom (addresses *NETS-T I* and partially, *NETS-T VI*), yet there is no course that addresses mastery of more advanced technology skills (*NETS-T II-VI*). Students receive no credit for production of the *TTP*.

The Director of Theatre Education plans to initiate discussions in the Teachers' Academy's Council of Program Coordinators (CPC) and Executive Committee (EC) in fall, 2006.

Section V: Standard III – Field Experiences and Clinical Practice

Field experience is an essential part of the Theatre Education program. UNCG teacher candidates seeking licensure in K-12 Theatre Arts experience four different stages of field experience placements. As candidates progress through the program, they are given opportunities and additional responsibilities with K-12 students with each progressive field experience so that by the time they student teach, theatre education majors have had a variety of experiences observing teachers and students; working with teachers; working with students one-on-one and in small groups; creating lesson plans; teaching lessons; and reflecting on the teaching and learning experience.

Early Field Experiences and Student Teaching

First and Second Phases of Field Experience Hours

The first phase of the field experience occurs in the spring of the freshman year and involves observations, tutoring, and/or small group work with elementary school students. The five (5) hours of field experience for freshmen is a non-course-related requirement. In addition to their teaching/learning interaction with students, candidates are assigned focus topics upon which to center their observations and must write around the focus topics in a field experience journal and submit a two to three page paper. (See Table 20 below.)

The second phase of pre-student teaching field experiences occurs in the spring of the sophomore year when theatre education students work with middle school Theatre Arts students, working for a minimum of twenty (20) hours and adding more active experiences working directly with the middle school students.

Table 20. Pre-Student Teaching Field Experience Requirement

TA=Teachers Academy; TE=Theatre Education; TECAAI=Theatre Education Content Area Assessment Instrument

Year	# of Hrs. Required	Course With Which Hours Are Associated	K-12 Level (s) Observed	Assessment(s)
Freshmen	5 hours	None; Assigned Site (topic given)	Elementary	Reflective essay and signature sheet
Sophomore	20 hours	None; Assigned Site (topic given)	Elementary & Middle School	Reflective essay and signature sheet; TA & TE Disposition Profiles; TECAAI
Juniors	20 hours	CUI 545 Diverse Learners, THR 515 Creative Dramatics (spring & fall semesters, respectively)	Middle & High School	CUI 545 report/paper; THR 515 lesson plan and evaluation; TA & TE Disposition Profiles; TECAAI
Seniors	25 hours	THR 482 (fall semester)	Elem., Middle, High	Reflective essay and signature sheet; TA & TE Disposition Profiles; TECAAI

Third and Fourth Phase Field Experiences

The third phase occurs in the junior year, but the field experience hours are completed as part of two required courses: CUI 545-*Diverse Learners* and THR 515-*Creative Dramatics*. The fourth phase of pre-student teaching field experience hours is done through the THR 482-*Teaching Methods in Theatre Arts* during the fall semester of the senior year, immediately prior to student teaching the following spring semester.

Field Experience Hours in CUI 545-Diverse Learners

CUI 545 is supposed to be taken during the junior year. The total number of hours required for the field experience portion of CUI 545 is 30 hours over the course of a semester. Students are required to conduct a case study that includes interviewing their on-site teacher educator (OSTE), one of the school's administrators, the exceptional children's teacher, and the instructional technology specialist. Candidates also have the opportunity of reading school artifacts, such as the Faculty Handbook, the school's discipline policy, student handbook, personnel handbook, and the North Carolina Standard Course of Study. A paper documenting the case study is submitted at the end of the semester. The professor of CUI 545 makes a conscious effort to place all teaching candidates in ethnically and socio-economically diverse school settings. Consideration is also made for placements in urban, suburban and/or rural schools.

Field Experience Hours in THR 515-Creative Dramatics

THR 515 requires students to observe the professor, Rachel Briley, modeling teaching a process drama class in a K-12 setting and then to teach their own lessons, designed in collaboration with the professor and their classmates. Peer evaluation is implemented as students are placed in "teaching teams" for the course experiences. In the 2006 spring semester, students had opportunity to work with the youth at the Central Unit Boys and Girls Club of the Salvation Army in downtown Greensboro. This field experience relationship will continue under Ms. Briley's direction during the summer in the graduate class, THR 615-*Advanced Creative Dramatics*. The population of the Boys and Girls Club is highly diverse; however, no specific demographic breakdown of gender, ethnicity, or race were available at the time of the writing of this report. A minimum of ten (10) hours is spent in field experience work for THR 515. A puppet parade by the children in the Boys and Girls Club is viewable via the Boys and Girls Club blog at <http://centralunit.wordpress.com/>.

Supervision of Field Experience Hours in THR 482-Teaching Methods in Theatre Arts

The field experiences associated with THR 482 are the fourth phase and must be taken in the fall semester of the senior year, immediately prior to the spring semester in which a student is scheduled to student teach. Students observe, design lessons for, and teach students at all three grade levels: elementary, middle, and high school. Methods interns become familiar with the *North Carolina Standard Course of Study in Theatre Arts* through creating a variety of lesson plans, designed in collaboration with the cooperating teacher at the school site, the THR 482 professor, and their THR 482

classmates. THR 482 intern learn to implement use of grading rubrics and profiles for assessment of student learning, as well as using reflective writing as an assessment, written not only by their K-12 students, but also by their THR 482 classmates. THR 482 interns also write a reflective assessment of their teaching experiences. Interns co-teach a lesson with the OSTE and teach at least two lessons or mini lessons.

Although “twenty-five (25) hours” is the official number of hours identified for THR 482 field experience hours, students actually spend thirty (30) to forty (40) hours in field experiences. Supervision of the field experience internships is done by the professor of THR 482, the Director of Theatre Education, Lorraine Shackelford.

Student Teaching – CUI 465-F-*Student Teaching in Theatre Arts*

The final phase, the clinical practice, of the field-based experiences is student teaching. This capstone experience is traditionally fifteen (15) weeks long. Candidates spend the full fifteen (15) weeks at one site, teaching a full class load for ten (10) weeks at one site. Student teachers are required to actively participate in the teaching environment, taking on not only teaching a full class load, but also shouldering all appropriate responsibilities of their cooperating teacher, such as: hall duty; bus duty; cafeteria duty; after-school rehearsals and production preparation; PTA meetings; parent conferences; club meetings; faculty meetings; and faculty committee work.

Supervision of Student Teachers

Theatre Education student teachers work closely with their UNCG supervisor (Director of Theatre Education, Lorraine Shackelford) and their cooperating teacher at the student teaching site. The UNCG supervisor takes each theatre education student teacher to the student teaching site for an introductory meeting with the cooperating teacher, observes them a minimum of five times, and holds a final “exit conference” during which student teachers receive the results of their final, cumulative ratings on the: Pre-Service teacher Growth and Assessment (TGAP) Profile, Teachers Academy Candidate Dispositions Assessment Profile (CDAP), Theatre Education Dispositions Profile (TED), and Theatre Arts Content Area Assessment Instrument (TECAAI).

Process for Selection of Mentors/Cooperating Teachers and Making Field Placements

There are a limited number of placements for K-12 Theatre Arts student teachers and interns within a driving range of thirty to forty-five minutes. Currently, there are two high school placements, one middle school placement, and two elementary school placements in the Guilford County Schools. Within that same driving range are three other high school Theatre Arts teachers and one other middle school Theatre Arts teacher who have yet to complete the three year-minimum teaching experience cooperating teachers must have in the drama classroom, a requirement for all UNCG K-12 Theatre Arts cooperating teachers. Five of the five mentors/cooperating teachers at the above mentioned schools are graduates of either the undergraduate (B.F.A.) or graduate (M.Ed.) UNCG Theatre Education program.

The Director of Theatre Education consults with student teachers from the previous year, both in their final Annual Faculty Review (AFR) and through the final

self-assessment, program-assessment, and UNCG-assessment paper that must be submitted by each student teacher at the end of the student teaching semester. Observations of teaching interns and their mentor/cooperating teachers for THR 482- *Teaching Methods in Theatre Arts* provide information on the characteristics of not only the mentors, but also the UNCG theatre education students, allowing analysis for an appropriate “fit” according to the individual needs of the students and mentors/cooperating teachers. She may also confer directly (via personal visit, email, or telephone call) with various high school principals or their designees in selecting and making field placements. At that time, both the Director of Theatre Education and/or the principal express any concerns they have about placements. Possible mentors/cooperating teachers are asked by principals about their interest in taking student teachers. Every effort is made to assess candidates’, as well as the teachers’ needs in making suitable placements.

Procedures for Preparing Mentors/Cooperating Teachers

The Teachers Academy holds an orientation for K-12 teachers who serve as cooperating teachers to UNCG student teachers. In addition, cooperating teachers for Theatre Education interns and/or student teachers meet with the Director of Theatre Education and are given copies of the *UNCG Teachers Academy Student Teaching Handbook*, the *Theatre Education Handbook*, and the syllabus for CUI 465-F-Student Teaching in Theatre Arts. The Director of Theatre Education shares office, home, and cell telephone numbers with the cooperating teachers, as well as e-mail addresses and advises them that she is available to them twenty-four (24) hours a day, seven (7) days a week, to answer questions and discuss any ideas or problems they may want to discuss.

*** The following table (Table 21) lists the student teacher placements from 2004 to 2006, including the cooperating teachers, UNCG supervisor, duration of experience, and activities**

Table 21. Clinical/Student Teaching Placement Information, 2004-2006
N=10

Semester	Duration of the experience	Placement (School/Setting)	UNCG Supervisor	Cooperating Teacher	Activities
Spring, 2006	15 weeks	Morehead Elementary School, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2006	15 weeks	Penn-Griffin Middle School, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2006	15 weeks	Grey Culbreth Middle School, Chapel Hill	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2006	15 weeks	Southern Guilford High School, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2005	15 weeks	Southwest High School, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2005	15 weeks	Southwest High School, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2004	15 weeks	Parkview A+ Magnet Elementary, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2004	15 weeks	Southern Guilford High School, Guilford County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2004	15 weeks	West Stanly High School, Stanly County	Lorraine Shackelford		Taught full class load for 10 weeks
Spring, 2004	15 weeks	Southwest High School, Stanly County	Lorraine Shackelford		Taught full class load for 10 weeks

Most Theatre Education students far surpass the minimum number of required field experience hours they complete prior to student teaching. In fact, most students complete from 110 to 135 hours in the public schools. After the seventy (70) hour minimum has been attained, students may elect to do additional hours by participating in a variety of drama-related programs or events, such as: after-school programs that include drama experiences, such as the Salvation Army's Boys and Girls Club; summer camp drama programs; recreation center drama events; North Carolina Arts Council children's events; arts festivals; community theatre for youth productions; children's theatre; or group acting classes for children. Working with children is vital to Theatre Education students' development into competent, caring, and collaborative K-12 Theatre Arts teachers. UNCG students are encouraged to explore opportunities for working with children of all ages.

Section VI: Standard IV – Diversity

How Diversity is Addressed in Curriculum and in Clinical Practice

Diversity runs throughout the theatre education program. The nature of the content area itself is innately diverse, as cultures around the world record their history and cultural traditions and values through plays. In addition to the foundation for diversity set by the discipline itself, theatre education students take several courses that specifically address issues on diversity. One professional education course, CUI 545-*Diverse Learners*, is designed to provide content knowledge about diversity and strategies for meeting the needs of diverse learners. Particular diversities covered in the course include: race, ethnicity, socioeconomic status, language, gender, including sexual orientation, religion, age, geography, and exceptionality. Other courses, particularly CUI 450-*Educational Psychology*, ELC 381-*Institution of Education* and THR-482 *Teaching Methods in Theatre* address issues related to diversity through readings, class discussions, and assignments. Merging theory with practice is demonstrated by the students in internship settings. Students in CUI 545 and THR 482, as well as in CUI 465-F-*Student Teaching in Theatre Arts*, are placed in schools with diverse student populations and are required to create lesson plans that differentiate for diversity-ethnicity, linguistic, or exceptionality.

Diversity of the Higher Education and P-12 Faculty with whom Candidates Interact

Table 22 shares the ethnic, race, and gender demographics of the faculty and graduate assistants in the UNCG School of Education's Teachers Academy. There is work to be done in recruiting faculty members and graduate students of color. Seventy-four per cent (74%) of the Teachers Academy faculty and graduate assistants are white, while African Americans make up only eleven per cent (11%). There are five (5) Hispanic faculty members or graduate students, around four and a half per cent (4.5%) of the faculty.

Table 22. Ethnic, Race, and Gender Demographics of School of Education’s Teachers Academy Faculty

	Asian		African-American		American Indian		Hispanic		White		Other		Total	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Adjuncts		2		5		1			9	53			9	61
Grad Assistants				5					2	21			12	26
Faculty (Full-time/Full-time)			2	6			1	3	4	41		1	27	51
Faculty (Full-time/Part-time)			1	3				1	4	12			5	16
Faculty (Part-time)			1	1					3	15			4	16
Total	0	2	4	20	0	1	1	4	52	142	0	1	57	170

The Department of Theatre is acutely aware of a need for diversity in its faculty and among its graduate assistants. Faculty members will continue to engage in both informal and formal discussions about diversity issues, not only among the faculty and graduate assistants, but also among the Theatre Department’s student body.

Table 23. Ethnic, Race, and Gender Demographics of Faculty & Graduate Assistants in Department of Theatre

	Asian		African-American		American Indian		Hispanic		White		Other		Total	
	M	F	M	F	M	F	M	F	M	F	M	F	M	F
Adjuncts														
Grad Assistants									9	10			9	10
Faculty (Full-time/Full-time)											9	7	9	7
Faculty (Full-time/Part-time)														
Faculty (Part-time)									5	2			5	2
Total	0	0	0	0	0	0	0	0	14	12	9	7	24	19

How the Program Provides Opportunities and Experiences for Candidates to Interact with Diverse Higher Education and School Faculty

Dr. Jewell Cooper, an African-American professor, has taught CUI 545 since the last program approval visit. In this course, she takes class field trips to six schools: James B. Dudley High School (historically Black school); Ben E. Smith High School (ethnic and linguistic diversity); Weaver Performing Arts Academy (offers three educational programs for students in Guilford County: the Performing and Visual Arts Academy, the Center for Advanced Technology, and the Center for Advanced Careers and Vocations); B’Nai Shalom Jewish Day School (religion); and Gateway Educational Center (exceptionality-severe and profoundly challenged students, birth-21 years of age). In CUI 545, efforts are made to place teacher candidates with mentors/cooperating teachers of different ethnicities. Candidates are also encouraged, through assigned activities, to interact with other professional educators (administrators, school/media coordinators,

curriculum coordinators, teachers, and other staff members) as well as parents and community members who are ethnic minorities and represent other diverse identities.

The Department of Theatre continues to seek opportunities for students to work with diverse University faculty and K-12 teachers. In spring, 2006, the Theatre Education program was happy to locate appropriate student teaching placements for both a Theatre Education degree candidate and a licensure-only candidate with African American men, both licensed and experienced in teaching middle school drama. One teacher is located at Penn-Griffin Middle School of the Performing Arts in High Point (Guilford County), while the other teacher is at Culbreth Middle School in Chapel Hill, North Carolina, an hour and ten minutes drive away from UNCG. The program will continue to search for such opportunities. for candidates to work with minority K-12 faculty.

The Department will continue to seek opportunities to hire minority faculty. Miller Lucky, an African American male faculty member from North Carolina Agricultural & Technical State University (NCA&T) was on leave from NCA&T and was hired to teach acting and African American theatre at UNCG in the 2003-2004 academic year. Lorenzo Meachum, an African American male faculty member from Winston Salem State University performed the leading role in *Death and the King's Horsemen*, a UNCG Theatre main stage production in spring, 2006. Mr. Meachum has also taught part-time for the Department, teaching African American Theatre; however, he has not taught at UNCG within the past three years.

Diversity of the Candidates in the Program

Excluding the incoming freshman class for fall, 2006, the minority representation in the Department of Theatre is eighteen per cent (18%), while it is six per cent (6%) in the B.F.A. degree concentration in Theatre Education. Hopefully, thirty-one (31) incoming freshmen, documented as declared Theatre Education majors, will produce a larger number of minority students. It is imperative to have minority candidates for the Theatre Education program in order to reach the diverse student population in our K-12 schools. In order for theatre to fulfill its role, not only as entertainment, but also as a tool for social change, the presence of minorities in the Department must be higher. During the past seven years, the Theatre Alliance for Social Change (TASC), a student-created, student-run, and student-governed organization has been active in producing original performances for the student body. Formerly the Theatre Alliance for Students of Color (TASC), the organization was renamed four years ago. While the majority of members are minorities, membership includes a wide variety of students, all of whom support and participate in attaining the goals of the organization. Members include both students and faculty members and is not limited to theatre majors.

Table 24 does not include the thirty-one (31) incoming freshmen or any transfer students who will arrive for the fall, 2006 semester. Ninety-four per cent (94%) of the current Theatre Education student population are white, while six per cent (6%) are African American. The demographics for new students are not yet available, but the

Department is hopeful of welcoming many new minority students into the Department of Theatre, as well as into the Theatre Education program. Table 25 represents the demographics of the student body in the Department of Theatre; however, once again, numbers do not include incoming new students for fall, 2006. Eighty-two per cent (82%) of theatre majors are white. Ten per cent (10%) are African American. Four per cent (4%) are classified as “other” and two per cent (2%) are Hispanic. Two Asian students contribute to the Department.

***Table 24 reflects the ethnic, racial, and gender breakdown of 36 theatre education students (sophomores, juniors, and seniors). The 31 freshmen entering the University in fall, 2006 are not included, because demographic information is not yet accessible.**

Table 24. Ethnic, Racial, and Gender Dissection of Theatre Education Students (sophomores, juniors, and seniors) as of Spring, 2006

Theatre Education Students			
	Male	Female	Totals
White	11	23	34
African American	1	1	2
Hispanic			
Asian			
American Indian			
Total:	12	24	36

*** Table 25 reflects the ethnic, racial, and gender demographics of all declared Theatre majors. Freshmen entering the University in fall, 2006 are not included, because demographic information is not yet accessible.**

Table 25. Ethnic, Racial, and Gender Demographics of All Theatre Majors (sophomores, juniors, and seniors) as of Spring, 2006

Theatre Majors							
	Ethnic Group:						
Gender:	American Indian	Asian	Black	Hispanic	Other	White	Row Total
Female	1	1	15	2	5	119	143
Male		3	11	3	5	92	114
TOTAL:	1	4	26	5	10	211	257

How the Program Provides Opportunities and Experiences for Candidates to Interact with Diverse Candidates

Student participation in UNCG Theatre Department productions provides candidates with opportunities to interact with diverse candidates; however, minority representation in the Department and Theatre Education program is still not sufficient. In

an effort to acknowledge the importance of producing a diverse selection of plays and to help recruit a diverse student body and faculty, the Department’s Season Selection Committee continues to select scripts representing the work of minority playwrights. In the past five years the UNCG Theatre season has included four minority plays on the main stage. For instance, the fall, 2006 UNCG Theatre season includes *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* by Ntozake Shange.

Seven years ago members of the Department of Theatre’s student body formed an organization called the “Theatre Alliance for Students of Color” (TASC). In 2001, the membership voted to change the name of their group to “Theatre Alliance for Social Change”, maintaining the same acronym. TASC creates and performs original shows, usually performed in the Workshop Theatre Lab venue. New members are actively recruited each semester. Marsha Paludan, a member of the Performance Faculty, is the faculty advisor for TASC.

Theatre Education field experiences are assigned in a variety of school placements to provide opportunities for theatre education students to interact with diverse K-12 students, diverse teaching candidates from various disciplines, and diverse, experienced K-12 teachers. In the past three years, interdisciplinary content area teams have been placed in field experiences for CUI 545-Diverse Learners, a required professional education course in the BFA in Theatre Education degree curriculum. During the student teaching semester (CUI 465-F), student teachers in various content areas at UNCG are placed at the same school. Student teachers meet, become acquainted with each other, and form support groups at the school site. Most majors do their student teaching through the School of Education’s Department of Curriculum and Instruction (CUI). (See Table 26 below.)

Table 26. Ethnic and Gender Demographics for UNCG Department of Curriculum and Instruction (CUI) (as of spring, 2006)

Department of Curriculum & Instruction (CUI)							
	Ethnic Group						
Gender	American Indian	Asian	Black	Hispanic	Other	White	Row Total
Female	3	7	126	12	14	616	778
Male			12	1	of 2	52	67
TOTAL:	3	7	138	13	16	668	845

Twenty-one per cent (21%) of students in Curriculum and Instruction (CUI) are minorities.

Diversity of the P-12 Students with whom Candidates Work in Clinical Experiences

Most Theatre Education students complete their field experiences and practicum within UNCG partnership districts, such as Guilford County, Winston-Salem Forsyth, Rockingham County, or Alamance-Burlington school systems; however, occasionally, although rarely, student teachers may need to be placed further out, such as one licensure-

only candidate placed in the Chapel Hill-Carrboro Schools in 2006. Although every effort is made to place students in schools with highly diverse populations, Theatre Arts programs in K-12 schools are not nearly as present in school systems as the more traditional disciplines. Therefore, Theatre Education students must be placed where K-12 Theatre Arts programs can be found, regardless of the range of diversity (or lack thereof) that may exist within some of these school sites. (See Tables 27 and 28.)

How the Program Ensures that Candidates Interact with Diverse P-12 Students in Public School Settings

The Director of Theatre Education works with the Placement Coordinator in the Teachers' Academy to arrange field placements for freshmen and sophomores. Juniors and seniors (in the fall semester) do field experiences as required by two courses: CUI 545-Diverse Learners and THR 515-Creative Dramatics. CUI 545 looks for local high schools with a diverse student population and a Theatre Arts program. THR 515 does not require a Theatre Arts program be in the schools it visits, as the Theatre Education students are leading the K-12 students in process drama.

The Director of Theatre Education makes field experience placement decisions based upon: 1) availability of Theatre Arts programs in the school; 2) whether the Theatre Arts teachers in the schools are licensed to teach K-12 Theatre Arts; 3) how many years of teaching experience the Theatre Arts teachers have; 4) the grade levels at which candidates have already observed in a Theatre Arts classroom; 5) the demographics of the school observation.

Student teaching placements are made according to the same criteria used for field experience placements, adding: 1) analysis of Theatre Education students' interactions, successes, and challenges with different Theatre Arts teachers during their THR 482-Teaching Methods in Theatre Arts internships; 2) observation, assessment, and analysis of individual students' teaching strengths and challenges during the THR 482 internships; 3) use of candidates' student teaching placement requests as identified in individual interviews; 4) information required in the Teachers Academy's student teaching application form; and 5) information shared in the Teachers Academy's *Piedmont Alliance Form*. The student indicates his/her previous internship placements on the above-mentioned forms, noting the name of the school and content area class. When arranging placements, the Director of Theatre Education works to strategically place candidates in schools with different student/teacher demographics than the Theatre Education students may previously have experienced. (See Tables 27 and 28.)

Table 27. Schools Placements

<i>- Schools Placements for Spring, 2006 Student Teachers and Fall, 2005 Field Experiences (Including Ethnicity, Race, Gender and Socio-Economic Demographics)</i>																			
<u>SCHOOL</u>	<u>District</u>	<u>TOTAL STUDENTS</u>	<u>FREE LUNCH</u>	<u>REDUCED LUNCH</u>	<u>FREE AND REDUCED</u>	<u>% F/R</u>	<u>MALE</u>	<u>FEMALE</u>	<u>AMER. INDIAN</u>	<u>ASIAN</u>	<u>BLACK</u>	<u>HISPANIC</u>	<u>WHITE</u>	<u>% AMER. INDIAN</u>	<u>% ASIAN</u>	<u>% BLACK</u>	<u>% HISPANIC</u>	<u>% WHITE</u>	<u>TITLE I</u>
<u>MOREHEAD ELEMENTARY</u>	GUILFORD	439	186	54	240	54.67%	205	234	1	24	196	55	163	0.23%	5.47%	44.65%	12.53%	37.13%	Yes
<u>PARKVIEW VILLAGE ELEMENTARY</u>	GUILFORD	430	326	29	355	82.56%	224	206	4	8	339	39	40	0.93%	1.86%	78.84%	9.07%	9.30%	Yes
<u>PENN-GRIFFIN MIDDLE</u>	GUILFORD	724	492	90	582	80.39%	333	391	4	29	472	42	177	0.55%	4.01%	65.19%	5.80%	24.45%	Yes
<u>GREY CULBRETH MIDDLE</u>	CHAPEL HILL	608	89	29	118	19.41%	333	275	3	41	104	37	423	0.49%	6.74%	17.11%	6.09%	69.57	No

Table 28. Field Experiences

Field Experiences for Fall, 2005 and Spring, 2006 (Includes Ethnicity, Race, Gender and Socio-Economic Demographics)												
Name of School	Total Students	Male	Female	Amer. Indian	Asian	Black	Hispanic	White	Title I	F/R %F/R	Exceptionality	ESL
Southeast Guilford High	1262	627	635	14 (1.11%)	17 (1.35%)	206 (16.32%)	8 (0.63%)	1017 (80.59%)	164	164 (13%)		
Southern Guilford High	831	396	435	18 (2.17%)	26 (3.13%)	251 (30.20%)	19 (2.29%)	517 (62.21%)	N	298 (35.86%)		
Southwest Guilford High	1176	631	545	4 (0.34%)	63 (5.36%)	292 (24.83%)	27 (2.39%)	790 (67.18%)	N	171 (14.54%)		
Western Guilford High	1207	664	543	5 (0.41%)	59 (4.89%)	282 (23.36%)	63 (5.22%)	798 (66.11%)	N	242 (20.05%)		

North Carolina Theatre for Young People Tour and Workshops for K-12 Students

In spring, 2006, the touring production of the North Carolina Theatre for Young People (NCTYP) served approximately 18, 225 K-12 students, representing considerable diversity. Schools in which the show was performed included Wiley Elementary, Brightwood Elementary, Moss Street Elementary, Lindley Elementary, B.E. Jordan Elementary, Grays Chapel Elementary, Caldwell Elementary, Thomasville Elementary, Wilkesboro Elementary, Peeler Elementary, Parkview Elementary, Shady Brook Elementary, and Alderman Elementary. In addition, Louisberg College hosted a performance, serving area elementary schools for four (4) performances. Other public performances included the Cheraw Arts Commission, York County Public Library, and the Raleigh Museum of History. Partial performances were held at Barnes and Noble, and the Greensboro Public Library. Marketing events included the Greensboro Cultural Arts Center, the International Children's Festival, and the Goulash.

Students in the cast of the play facilitated creative dramatics and process drama-based workshops to accompany the tour show in some schools. Traditionally, the cast for the NCTYP tour show includes at least one Theatre Education major who facilitates drama activities that enhance students' understanding of the production. (See document box for outline of workshop curriculum.) In the 2006 tour, the Theatre Education student also facilitated drama lessons for an eighth (8th) grade class at Our Lady of Grace Elementary School, a private Catholic school.

Process Drama and THR 515-Creative Dramatics

From 2003- 2005, theatre education students in THR 515 worked with children in three Guilford County elementary schools: Lindley Elementary in grades K-6, Brightwood Elementary in grades 3-5, and at Wiley Elementary in grades 2-5. Around seventy-five (75) students were reached in process drama settings this year by Theatre Education students enrolled in THR 515 and Rachel Briley, the professor, who modeled process drama facilitation. In addition to working at public elementary schools, Theatre Education students worked at the Salvation Army's Boys and Girls Club (again having the opportunity to work with diverse students and faculties):

- observing Ms. Briley facilitating drama activities with the children
- facilitating their own activities with the school children
- making puppets
- demonstrating puppet manipulation techniques to the school children
- planning a puppet parade
- presenting finished products by Theatre Education students in THR 515 at the end of the semester

Creative dramatics students worked on ensemble building, design choices, actor choices, playwright choices, and audience skills (construction of meaning) as they addressed the following *Theatre Standards from the National Standards for Arts Education*:

Content Standard 1: Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history

Content Standard 2: Acting by assuming roles and interacting in improvisations

Content Standard 3: Designing by visualizing and arranging environments for classroom dramatizations

Content Standard 7: Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions

Section VII: Standard V – Faculty Qualifications, Performance, and Development

Faculty who teach Theatre Education majors are well-qualified for their roles and exemplify best professional practices in scholarship and/or artistic endeavor, service, and teaching. They demonstrate outstanding teaching and artistic excellence. Theatre Arts faculty are “caring, competent, and collaborative” educators who actively pursue professional development as artists and educators, engaging in collaborative endeavors, not only within the University, but also within the community. Faculty members in the College of Arts and Sciences’ Theatre Department and the Department of Curriculum and Instruction in the School of Education demonstrate professional excellence in their fields and service through active participation and leadership positions in professional organizations at the state, regional and national levels.

Qualifications of Faculty

There are fifteen (15) full-time faculty members in the Department of Theatre, one (1) of whom acts as Director of Theatre Education to serve as coordinator, administrator, and advisor for the B.F.A. degree program in Theatre Education. Eighty-one (81%) of the full-time Theatre faculty, hold Masters of Fine Arts (M.F.A.) degrees in an area of specialization. The M.F.A. is a terminal professional degree, most appropriate for faculty members who are professional theatre artists. Nineteen per cent (19 %) of the faculty hold a Doctorate of Philosophy (Ph.D.) degree in Theatre. Minimal credentials include a master’s degree and/or exceptional expertise in the subject area. A single clinical faculty member, Director of Theatre Education, has nine years of professional teaching experience at the elementary, middle school, and high school levels. She holds a North Carolina Advanced Masters (“M”) teaching license in K-12 Theatre Arts. [See faculty vitae in the document box and Table 26].

Modeling Best Professional Practices in Teaching

Theatre Education and Professional Education faculty integrate recent research and practices about their respective content areas, teaching, and learning into their own professional practice. Course syllabi from required courses in the School of Education’s Department of Curriculum and Instruction (CUI) and Department of Educational Leadership and Cultural Foundations (ELC) reflect best professional practices in teaching and show a clear link to the conceptual framework of the Teachers Academy, as does the course syllabus for the Department of Theatre’s THR 482- *Methods in Teaching Theatre Arts*. The required CUI courses are: CUI 450-*Reading in the Secondary and Content*, CUI 465-F-*Student Teaching in Theatre Arts*, CUI 470-*Psychological Foundations of Education*; and CUI 545-*Diverse Learners*. There is only one required ELC course: ELC 381-*Institution of Education*. Course syllabi include a statement from the *Teachers Academy Conceptual Framework*. Assignments and criteria for their evaluation indicate that faculty encourages development of reflection, critical thinking, problem solving, and professional dispositions. Course syllabi also indicate faculty’s use of a variety of effective instructional strategies and teaching techniques, including the use of technology, in their classrooms.

Theatre Education and Professional Education faculty use student and peer evaluations, self-evaluations, and assessment of student outcomes to determine their

effectiveness and improve their practice. Evidence speaking to the effectiveness of the professional education faculty is reflected in the fact that professional education faculty housed in the School of Education's Department of Curriculum and Instruction and Department of Educational Leadership and Cultural Foundations and the College of Arts and Sciences' Department of Theatre have received awards for excellence in teaching. Marsha Paludan, movement specialist and non-western theatre scholar, received the prestigious UNCG Alumni Teaching Excellence Award. Lorraine Shackelford, Director of Theatre Education, received a Teaching Excellence Award from the UNCG College of Arts and Sciences.

*Table 29. Teaching Strategies Implemented in Required Theatre Courses in the B.F.A. Theatre Education Curriculum

Table 28	Teaching Strategies:	Technology [Video, Online, Components, Overheads, etc.]								
		Lecture	Hands On	Whole Class Discussion	Small Group Discussions	Cooperative Learning assignments	Classroom research	Performance / Feedback	Simulations / Roll Plays	
Course:										
	THR 120		X	X	X	X		X	X	X
	THR 140	X	X			X		X		X
	THR 145	X	X			X				
	THR 194		X			X		X		
	THR 201	X		X	X		X			
	THR 231			X	X	X	X	X	X	X
	THR 232			X	X	X	X	X	X	
	THR 370	X	X	X	X	X	X			X
	THR 380		X	X	X	X		X	X	X
	THR 381	X	X	X		X	X	X	X	X
	THR 382	X	X	X	X		X	X		X
	THR 435	X	X	X	X	X	X	X	X	X
	THR 482	X	X	X	X	X	X	X	X	X
	THR 410	X	X	X	X	X	X	X	X	X
	THR 500	X		X						
	THR 501	X		X						
	THR 502	X		X						
	THR 506	X	X	X	X					
	THR 586	X	X	X	X	X		X		X
	THR 595		X		X		X	X	X	X
	THR 510	X	X	X	X	X	X	X	X	X
	THR 515	X	X	X	X	X		X	X	X

Table 29, above, lists by course all the teaching strategies used in the required theatre courses in the B.F.A. in Theatre Education degree program. Every teaching strategy is used to teach twenty-two (22) courses, so every learning style is addressed.

Modeling Best Professional Practices in Scholarship/Creative Endeavor

Faculty model best professional practices in scholarship and/or creative endeavor as defined by the University, the College of Arts and Sciences, and the Department of Theatre for purposes of annual review of faculty and/or review for awarding promotion and tenure. Faculty vitae indicate that theatre faculty members are active in professional theatre work, and many are involved in service for the community and K-12 public schools. The Director of Theatre Education, Lorraine Shackelford, and the Director of the Theatre for Youth program, Rachel Briley, are continually working in the public schools with teaching interns or doing workshops. Ms. Shackelford will teach a master class in acting to high school drama students enrolled in a summer, 2006 theatre program being held at Southwest High School in Guilford County. Both Ms. Briley and Ms. Shackelford will attend a special eight (8)-day workshop being taught by the internationally acclaimed dram educator, Dorothy Heathcote, in Wilmington, North Carolina.

Sample Faculty Achievements

Theatre faculty members demonstrate active participation in their areas of specialization. Some examples of faculty achievements are:

- Tom Humphrey, Department Head - Co-authored an adaptation of the novel, *O Pioneers!*, by Willa Cather, into play script form; directed its world premiere in a UNCG Studio Theatre production in February, 2006; directed *Old Wicked Songs* at Triad Stage, January, 2003; taught a month-long course that introduced acting and directing techniques to elementary school teachers at Middlebury College in Middlebury, Vermont; taught a story theatre seminar, using Paul Sills and Viola Spolin's techniques; produced and directed two evenings of the story theatre workshop presentations in which several Theatre Education majors performed.
- Deb Bell, Costume Designer - Received one of only two national awards given by the United States Institute for Theatre Technology; the award was for \$7100 and is to be used to interview mask makers in Malawi and Nigeria from July 20 to August 7, 2006. During the past five years Ms. Bell has interviewed and written about traditional mask makers in Sweden, Italy, Korea, Japan, Bali, northwest coastal Canada, Calgary, Toronto, Brazil, Trinidad, Mexico, New York City, northern California, and Oregon. In 2007, she will be interviewing mask makers in India and China as part of her preparation for a book on the mask maker's creative process and the challenges that face the traditional mask maker on the global stage and screen.

Ms. Bell's most recent articles are: 1) "The Mask Maker's Magic" published by *Theatre Design & Technology* in spring, 2005 for which she received the national

Herbert D. Greggs 2006 scholar award; 2) "Masks of Transformation" published in *Theatre Design & Technology's* spring 2006 issue; and 3) "Minshall's Masks, Dancing Mobiles, and Walking Sculptures: A Legacy for Mas' Mask Makers in Trinidad" in the 2005 International Mask Conference catalogue (juried).

In 2004 she presented *Making Contemporary Northern California Masks in a Shamanic Spirit* at the Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii.

- Lorraine Shackelford, Director of Theatre Education and a member of the Performance Faculty - Will perform the role of Mrs. Van Daan in *The Diary of Anne*

Frank at the Triad Stage, a professional union regional theatre located in downtown Greensboro, from September 7 – October 1, 2006.

- Jim Wren, Coordinator of the Performance Faculty - Will direct *The Blue Martini* for the 2006 New York Fringe Festival that runs in August, 2006 in New York City.

The

Blue Martini is an original script by Michael Ferrell, a graduate of the UNCG B.F.A. Acting program.

On a research sabbatical in fall, 2006, Mr. Wren will research audition and casting practices in New York City and Los Angeles

Jim Wren co-authored the theatre for youth script, *Uncle Ulysses and the Mythic Sword*, with Joe Sturgeon, a graduate of the UNCG M.F.A. Acting program; he also directed the play at Triad Stage for *Theatre 232*, a Triad Stage and UNCG collaborative summer theatre festival in summer, 2006.

- Rachel Briley, Director of Theatre for Youth Program and Artistic Director for the North Carolina Theatre for Young People - Wrote the article: *To What End?* for *Stage of the Art*, Spring 2004

Modeling Best Professional Practices in Service

Theatre faculty members maintain a high level of involvement and collaboration with the public schools and community. In addition to all the hours spent in the supervision of interns and student teachers, theatre faculty are involved with public schools through special events, such as *Super Saturday*, a morning of workshops in all areas of theatre taught by graduate students and theatre faculty for high school students. In the afternoon, workshops are followed by a special matinee performance of the annual musical. After the performance, the cast, director, and designers come on stage to participate in a question and answer session with the audience.

Another community service event linked with the North Carolina Public Schools is *Playworks Center Stage*, the culminating event of the *Playworks Project*, a playwriting project for K-12 schools funded by a grant awarded to the North Carolina Theatre Arts Educators (NCTAE) by the North Carolina Arts Council. Beginning in 2004, both undergraduate and graduate theatre majors, coordinated by the Director of Theatre Education, perform, direct, stage manage, or serve as host liaisons for the participating young playwrights, their families, drama teachers, and classmates; the event is held at the Triad Stage, a professional theatre in downtown Greensboro.

In summer, 2006, UNCG's Summer Repertory Theatre collaborated with the Triad Stage to create a summer theatre festival called *Theatre 232*. In addition to performing in the productions that run in repertory, UNCG theatre students have the opportunity to teach adult and children acting classes and stage combat to the community.

In fall, 2006, the Department plans to coordinate and host a celebration of UNCG's fifty years of offering K-12 teaching licensure in Theatre Arts. The event will invite graduates from as far as fifty (50) years back to come and see the show and to attend a celebration before attending a performance of the musical, *Seussical*.

In fall, 2006, the Director of Theatre Education will facilitate a discussion session among all North Carolina theatre education faculty who coordinate K-12 licensure programs in Theatre Arts. An updated data base of current K-12 Theatre Arts programs will be created for the use of all college and university Theatre Education programs.

Modeling Best Professional Practices in Service

Faculty members maintain a high level of involvement and collaboration with the public schools and community through a variety of means. For example:

Collaboration

In order to ensure meaningful partnerships, the UNCG Department of Theatre maintains communication with K-12 Theatre Arts teachers and communities across North Carolina through:

- *Super Saturday*, which includes a special matinee of the annual UNCG Theatre musical, a special workshop session for the high school teachers, and a variety of workshops in which high school students can participate. Workshops are led by Theatre Department faculty and graduate students.
- *North Carolina Theatre Arts Educators (NCAE)*, in which the Director of Theatre Education is an active, charter member, including attending and presenting at the fall sharing conference and the winter focus conference
- *Playworks Center Stage*, the culminating event of the *Playworks Project*, is funded by a grant from the North Carolina Arts Council. The event is coordinated and hosted by the Director of Theatre Education, assisted by Theatre Education majors. However, both undergraduate and graduate students from all degree programs participate in the performances as

directors and actors. Staged readings of the original play scripts, written by K-12 students from participating schools, are performed for the young playwright his family, and his drama teacher. Theatre Education students are required to participate as liaisons to the young playwrights, their families, drama teachers, and classmates and as actors, directors, crew members, ushers, or hospitality volunteers.

- Student internships done in THR 482-Teaching Methods in Theatre Arts
- Student field experiences done outside of course work, with assigned focus topics through which to direct student observations. Field experiences may require one-on-one tutoring and/or small group work.
- The Summer Institute for Theatre Education (S.I.T.E.), a special three-week, intensive summer session in which in-service K-12 Theatre Arts teachers may take up to nine semester hours of graduate course work towards professional or personal enrichment, licensure renewal credit, or the pursuit of a Masters of Education (M.Ed.) in Theatre Education.
- Theatre Department faculty membership and participation in the North Carolina Theatre Conference (NCTC) by attending and/or presenting at the annual fall conference
- Theatre Department faculty membership and participation in the Southeastern Theatre Conference (SETC) by attending and/or presenting at the annual spring conference
- Theatre 232, a collaboration between UNCG Summer Repertory Theatre and Triad Stage for a new summer theatre festival that includes the production of an original play for children that was written by a UNCG Performance Faculty, Jim Wren, and a graduate of the UNCG M.F.A. Acting degree program, Joe Sturgeon. Graduate students also teach adult and children acting courses, stage combat, and acting for the camera. In addition, there are staged readings of original scripts presented by the UNCG actors.

Unit Evaluation of Professional Education Faculty Performance

The University requires annual reviews of all faculty. The reviews evaluate teaching, scholarship, service, and directed professional activity. More intense reviews occur at the time of tenure, promotion, and post-tenure review. Department chairs monitor adjunct faculty toward these same ends, and adjunct faculty must participate in the same course evaluation process as full-time faculty. Non-tenure track faculty members have a committee of three theatre faculty who observe them teach and meet with these faculty members to share their feedback.

Unit Facilitation of Professional Development

Teacher education faculty in North Carolina must be licensed in the areas in which they teach. Licensure must be renewed every five years through the accumulation of professional development credits and teaching experience [see Methods Faculty Licensure Renewal Guidelines]. The University makes available grants for curriculum

development, research, and travel to present at professional conferences and use of technology. The Teaching and Learning Center is available to support faculty professional development. Workshops are offered regularly. The University-School Teacher Education Partnership (USTEP) supports professional development through workshops, collaborative research grants, and travel grants ([see USTEP annual reports](#)). Through the Matching Incentive Fund, professional education and content faculty have been provided opportunities to take the Praxis II Subject Assessments; after taking the specialty area exam, faculty met to develop blueprints for incorporating Praxis II test preparation activities in the initial licensure programs.

The following table, Table 30, outlines faculty qualifications by requiring faculty response in six areas:

- *Highest degree of specialization/discipline and University from which degree was obtained.*
- *Tenure or non-tenure track*
- *Courses taught during the current school year*
- *Full time/Part time*
- *Service/School enrollment*
- *Recent Publications/Presentations*

The UNCG Theatre faculty members are extremely involved in theatre and in their particular area(s) of specialization. In addition to creative endeavor, also experienced in their classroom experiences with students, they are active in department, college, and university committees and events.

Table 30. Faculty Qualifications

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
Bell, Deborah	M.F.A. in Theatre Design (emphasis on Costume Design), University of Minnesota, 1976	full professor	THR 260 Advanced Makeup THR 361 Costume Design THR 548 Stage Millinery and Accessories	FT/ 9 month contract		

Director of Graduate Studies,
Dept. of Theatre, 2001-present

Received one of two national awards from United States Institute for Theatre Technology for \$7100 to interview mask makers in Malawi and Nigeria from July 20 to August 7.

**Department of Theatre Faculty Qualifications:
Teaching, Service, and Publications/Creative Endeavors**

Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
						<p>spring, 2005 for which she received the national Herbert D. Greggs 2006 scholar award.</p> <p>Published "Masks of Transformation" in <i>Theatre Design & Technology's</i> spring 2006 issue and "Minshall's Masks, Dancing Mobiles, and Walking Sculptures: A Legacy for Mas' Mask Makers in Trinidad" in the 2005 International Mask Conference catalogue (juried).</p> <p>USITT-SE, presented Master Class in Rendering Techniques, Alabama Shakespeare Festival, September 2004 & Louisville, KY, March 28, 2006</p>
					Design/Technical Theatre Program Coordinator, Dept. of Theatre, 1995-2000, 2004-present	
					Honors Liaison for Dept. of Theatre and International Honors College, 1998-present	Marion A. Smith Costume Design/Technology Award Chair, Southeastern Theatre Conf., 2001-2005
					Angels Development Committee Chair, Dept. of Theatre, 2004-present	Design Respondent for ACTF, Region 4, Pittsburgh, PA, 2002-03

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
					College of Arts & Sciences Budget Committee, 2004-2005	
					Strong College Fellow, 1998-2005	<i>Making Contemporary Nothern California Masks in a Shamanistic Spirit</i> , <u>Hawaii International Conference on Arts and Humanities</u> , Jan. 2004
					University Graduate Studies Committee Member, 2000-02	Exhibited retrospective of design work from previous ten years, Marshall U., Oct. 2003
Briley, Rachel	M.F.A. in Theatre for Youth, Arizona State University, 1996	assistant professor	THR 315 Creative Dramatics for the Classroom Teacher THR 515 Creative Dramatics THR 615 Advanced Creative Dramatics	FT/ 9 month contract	Director of MFA program in Theatre for Youth, 2002-present	<i>To What End? <u>Stage of the Art</u></i> , Spring 2004
					Artistic Director for North Carolina Theatre for Young People (NCTYP), 2002-present	<i>Drama and Literacy: A Natural Connection</i> , Tennessee Arts Academy, June 2004
					Advisor for BA students (38 advisees), 2002-present	<i>Transforming Tomorrow: Building Accessible Theatre Outreach for Deaf Youth Audiences</i> , American Alliance for Theatre and Education national conference, New York, August 2003
					Ward Scholar Selection Committee Chair, American Alliance for Theatre and Education, 2001-2003	<i>Production Challenges in Theatre for Young Audiences: Professional Perspectives</i> , panel member, SETC, Chattanooga, March 2003
						<i>Drama Critical Literacy: The Big Orange Splot</i> , SETC, Fairfax, VA, March 2002

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
						<i>Sound Playing: Music and Drama in the Pre-School Classroom</i> , American Alliance for Theatre and Education nation conference, Sand Diego, August 2001
Cauthen, Jody	M.A. in Arts Administration, Saint Mary's University of Minnesota, August 1995	Non-tenure track	THR 284 Arts Management THR 584 Theatre Management	FT/12 month contract	Oversee and implement all aspects of marketing campaign for season tickets, summer season tickets, curtain and walk up sales, main stage plays, and studio/workshop performances	Performer in <i>The Vagina Monologues</i> , 2005 and 2006
		Lecturer			Teach completely on-line Theatre Management class (Dec-Jan, 2005) for the Division of Continual Learning	Performer in <i>Woman As Verb</i> for Women's Gender Studies Conference, 2006
					Assist faculty in specialized projects involving recruitment, NY Showcase, new play/adaptation festival, race and gender institute, play selection committee	
					Coordinate web presence, online ticketing, and internet information	
					Supervise front of house staff	

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors							
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:	
					Design, implement, and monitor all fundraising activities for the Dept. of Theatre: special events, direct mail individual giving campaign, corporate sponsorships		
Cook, Alan	M.F.A. in Theatre, University of Utah, 1996	full professor	THR 380 Playwriting	FT/ 9 month contract	Conductor of Directing and Playwriting workshops for ACTF and other venues	Featured art exhibit, University of Florida, Summer 2000, featured in <u>Chronicle of Higher Education</u> July 7, 2000	
			THR 410 Directing I		UNCG Theatre Season Selection Committee Adjudicator for playwriting and poetry competitions		Director - <i>Death and the King's Horsemen, Trestle at Pope Lick Creek, The Visit, Opera Comique, East of Eden</i> (co-director), <i>Playboy of the Western World</i>
			THR 506 Non-Western Theatre			Curator of contemporary African art exhibit	
			THR 612 Directing Period Plays			Respondent for ACTF productions	
Davis, Noah	M..F.A. in Theatre Design and Technical Direction, UNCG, 1995	Non-tenure track	THR 140 Stagecraft I	PT/75%/ 12 month contract	Sound Designer and Consultant, UNCG 2004-present	Audio/Lighting grip, <i>48 Hour Film Festival</i> , Nashville July 2004	
		Lecturer			Theatre Department Facilities Committee	Camera Operator, <i>48 Hour Film Festival</i> , Greensboro, July 2005	
Flannery, Michael	M.F.A. in Acting, University of North Carolina Greensboro, 2000	Lecturer Non-tenure track	THR 100 Drama Appreciation THR 231 Acting I	FT, as of 2006-07; prior to that was PT		Member of Actors' Equity Association (AEA), Screen Actors' Guild (SAG), and American Film,	

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
	American Academy of Dramatic Arts (New York City), Professional Acting degree		THR 232 Acting II THR 539 Professional Theatre Audition Techniques			Television, and Radio Association (AFTRA) Numerous film and television credits, including <i>In the Heat of the Night</i>
Gordon, Kelly	Ph.D. in Drama, University of Georgia, 2001	Non-tenure track	THR 100 Drama Appreciation	FT/ 9 month contract	Liaison to UNCG Library, 2005-present	Coordinator, Panel on Theatre for Social Change, SETC, Spring 2005
			THR 201 Playscript Analysis			
		Visiting Assistant Professor	THR 500 Theatre History I		Production Dramaturg, <i>Marat/Sade</i> , UNCG 2005	Panelist, <i>Working Globally Within the Local: Interdisciplinary Departments as a Response to a Changing Academic Environment</i> , Association of Theatre in Higher Education Conference, 2004
			THR 501 Theatre History II			

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
			THR 600 Introduction to Graduate Study		Literary Dramaturg, <i>Mr. Wolf</i> , by Nick Ippolito, 2004	Presenter, " <i>And all the men and women merely players:</i> " <i>Speed-Dating as Performance</i> , Hawaii International Conference on the Arts and Humanities, 2004
			THR 601 Drama Theory and Criticism		Acting, <i>Greensboro: A Requiem</i> , Greensboro Peace and Love and Reconciliation Project, UNCG/Bennett College, 2004	LaMama Umbria, International Symposium for Directors, Summer 2003
Gulley, John	MFA in Directing, University of Wisconsin-Madison, 1983	Associate Professor	THR 331 Acting III THR 410 Directing I THR 435 Performance Styles THR 531 Acting V THR 539 Professional Theatre Audition Techniques THR 631 Studies in Acting	FT	Director, UNCG 2000-present: <i>Urinetown, The Crucible, The Country Club, Tartuffe, A Raisin in the Sun, Absent Friends, The Adding Machine</i> BFA Acting Advisor, 36 advisees	

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
			THR 610 Applied Play Directing		Co-coordinator BFA/MFA New York Showcase, 2001-present	
			THR 611 Advanced Play Directing		Coordinate Professional Acting Internship Program, with NC Shakespeare Festival , 2001-present	
			THR 613 Directing Seminar		Coordinate student film casting, with NC School of the Arts School of Filmmaking, 2001-present	
					Advisor for B.A. Theatre majors - 38 students	
Haas, Christopher	MFA in Theater (emphasis in Technical Direction/Lighting Design), Southern Illinois University at Carbondale, 1994	Non-tenure track	THR 140 Stagecrafts I	FT/12 month contract	Theatre Department Facilities Committee Technical Director, UNCG Dept. of Theatre, 2004-present	Production Manager, Secondary School Festival, SETC, 2005
		Lecturer	THR 540 Advanced Stagecrafts		Chair, Departmental Safety Committee, UNCG Dept. of Theatre, 2004-present	Theater Renovation Consultation, Burris Laboratory School, Ball State University, 2004
					Season Selection Committee, UNCG Dept. of Theatre, 2004-present	Fluid Power Systems Workshop, Ivy Tech State College, 2004
					Budget Committee, UNCG Dept. of Theatre, 2004-present	Workshop: Basic Fluid Power, Ivy Tech State College, 2003
					Transition Committee, UNCG Dept. of Theatre, 2004-present	Sound System Optimization, Syn-Aud Con., 2003

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
					Technical Direction: <i>Death and The Kings Horsemen, Charlotte's Web, Firebugs, Here There Be Dragons, The Country Club, The Shape of Things</i> , et. al, 2004-2005.	Performer Rigging Workshop, MAAFED and Hall and Associates, 2002
Hensley, Gaye	M.F.A. in Costuming from University of North Carolina Greensboro	N/A	THR 145 Stagecrafts II	PT		Freelance costumer Designs for local theatres, including Greensboro Ballet's <i>The Nutcracker</i>
Humphrey, Tom	MFA in Directing, University of California-San Diego, 1981	Full Professor	THR 381 Oral Interpretation	FT	College of Arts & Sciences Dean's Council, 2001 to present	<i>A Piece of My Heart, H764, Midsummer Night's Dream, Home at UNCG</i>
			THR 395 Special Problems			
		Department Head	THR 510 Directing II		Advisor for B.A. degree candidates (36 students)	The Cooking Show at GTCC
			THR 595 Directing Practicum		Theatre Education Program Advisory Committee (TEPAC), 2006	<i>Exonerated</i> at Guilford Technical Community College
					Theatre Department Facilities Committee Departmental Student Advisory Board member	Adapted script from book for <i>O'PIONEERS</i> and directed production with large cast, double casting several roles, 2006

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
Lane, Preston	M.F.A. in Directing, Yale University	N/A	THR 380	PT		Artistic Director and Co-founder of the Triad Stage Has directed numerous productions, including at Triad Stage. Will direct <i>The Diary of Anne Frank</i> in fall, 2006
McMullen, Randall	MFA in Scenography, University of North Carolina Greensboro	Full Professor	THR 245 Theatre Graphics	FT/9 mo. contract	Member, Instructional Grant Review Committee, UNCG, 2004-2006	Juried exhibition of scene design, <i>Orpheus in the Underworld</i> , "World Stage Design: An International Exhibition of Set, Costume, Lighting, and Sound Design", Toronto, Canada. March 2005.
			THR 351 Stage Scenery		Chair, GEC Fine Arts, UNCG, 2003-2006	Design exhibition, <i>Tales of The Lost Formicans</i> , KC/ACTF, Birmingham, 2004.
	THR 540 Advanced Stage Crafts		Member, Enrollment Management Committee, UNCG 2003-2006		Juried design portfolio, KC/ACTF National Design Fellowship, New Orleans, 2002.	
	THR 542 Scene Painting I					
	THR 552 Multi-Set Design Techniques		UNCG Theatre Design Program Coordinator, 1997-2004		Juried design portfolio, KC/ACTF National Design Fellowship Finalist, Washington, 2002.	
	THR 645 Advanced Theatre Graphics		Academic Advisor/MFA Thesis Production Supervisor		Design exhibition, <i>Two Gentlemen of Verona</i> (NC Shakespeare Festival) and <i>Pirates of Penzance</i> (Mill Mountain Theatre), KC/ACTF, Spartanburg, 2002.	
THR 651 Scene Design Seminar		Panelist, "Rendering Techniques", SETC. Mobile, 2002.				

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
Morris, Christine A.	M.F.A. in Acting, University of Virginia	Associate Professor/ Tenure Track	THR 231 Acting I THR 222 Dynamics in Acting: Voice I THR 322 Dynamics in Acting: Voice II THR 620 Stage Dialects THR 622 Advanced Dynamics: Voice	Full-time/9 mo. contract	Voice and Speech Trainers Association: served as regional and associate editor, and most recently, Editor of the VASTA Newsletter Advisor for B.F.A. acting students: 20 advisees	Voice and Dialect Coaching includes projects in theatre, dance, film, television and audio; worked privately with clients in the areas of business, law, and television journalism. Member of Actors' Equity Association (AEA) and Screen Actors' Guild (SAG) Performed with the New York Shakespeare Festival, The Public Theatre (under director Richard Foreman), the Asolo Theatre, Playmakers Repertory, and in many productions with the award-winning Chapel Hill based Archipelago Theatre. With Archipelago, she developed the solo <i>Blue Roses</i> , produced at Manbites Dog Theater in Durham NC and at Profile Theatre Project in Portland, Oregon, and at the Tennessee Williams Center in Sewanee, Tennessee. Most recently, originated the role of The Woman in Romulus Linney's new one-woman play <i>Silver River</i> , which has been performed at Manbites Dog (premiere), Profile Theatre Project, in workshop at the Actors' Studio in NYC, at Appalachian State University, and The Sewanee Writers'

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
						<p>Conference. This past fall, performed the play at the Horton Foote Festival of American Playwrights in Texas, where Linney was the honoree.</p> <p>Current research in the areas of solo performance and the use of polyphonic singing with actors. Continued research interests include American playwrights Tennessee Williams and Romulus Linney, and Jacobean drama in performance.</p> <p>Longtime member of the Voice and Speech Trainers Association</p>
Paludan, Marsha	Ph.D in Theatre, University of Kansas-Lawrence, 1995	Associate Professor	THR 221 Dynamics in Acting: Movement I	FT/9 mo. contract	Director - UNCG - <i>The Trojan Women, Songs for a New World, Little Women, Sound of Music, Wildfire: Whit Marble Black Hands</i> , 2002-2005	<i>The Developmental Path to the Acting Process</i> , <u>ATME Conference Journal</u> , Winter 2006
			THR 232 Acting II		BFA/MFA Actor Training - Movement/Voice, Acting, Improvisation, Nonwestern Theatre, Mask-in Performance	<i>"Pausing Delicately in the Space Between: Putting into Practice My First and Last Lessons with Marj Barstow</i> , <u>ATI Exchange</u> , Winter 2006
			THR 321 Dynamics in Acting: Movement II		Co-director/Faculty, Chesapeake Bay Alexander School, 2004-present	<i>Unmasking the Warrior, the Beast, and the Fool Within</i> , <u>Southern Theatre</u> , Fall 2003
			THR 587 Theatre Field Studies		Faculty, Eastern Music Festival, Greensboro, July 1996-present	ATHE 2005 Panel: <i>Performing Reconciliation</i> , ATHE 2005 Workshop: <i>Physical Discovery of a Character</i> , San Francisco
			THR 621			

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
			Advanced Dynamics: Movement THR 506 Non-Western Theatre		Advisor for B.A. students (38 students)	SETC 2005 Panel: Theatre in the Public Interest in Greensboro, Theatre and Social Change; Workshop: Uniting Actors, Body and Voice; All Hands on Deck: An Intro. To the Alexander Technique, Meisner Technique Meets Contact Improv ATHE 2004 <i>Theatre as Inspiration: Linking Greensboro, NC to South Africa Through and Reconciliation Commission and Emily Mann's Greensboro : A Requiem</i> , Toronto SETC 2004 Workshop: <i>Ancient Sources of Mask Technique for the Contemporary Actor</i> , Memphis
Putnam, Jay	M.F.A. in Directing, University of North Carolina Greensboro	N/A	THR 231 Acting I THR 232 Acting II	PT		Artistic Associate for Triad Stage Directed <i>Proof</i> in 2004 at Triad Stage Directed <i>An Infinite Ache</i> at Triad Stage in 2005 Directing credits include: AN ENEMY OF THE PEOPLE, THE MISS FIRECRACKER CONTEST, A MISLAID HEAVEN, and THE REAL THING.
Ritson-Lavendar, Beth	M.F.A. in Acting from University of Missouri at Kansas City	N/A	THR 231 Acting I	PT		Most recent acting has been at Triad Stage: performed in OUR TOWN and THE RAINMAKER.

**Department of Theatre Faculty Qualifications:
Teaching, Service, and Publications/Creative Endeavors**

Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
Shackelford, Lorraine	M.F.A. in Acting, Virginia Commonwealth University, 1987	Non-tenure track	THR 231 Acting I	FT/9 month contract	Director of Theatre Education, Advisor for 67 undergraduate BFA Theatre Ed majors	Member of Actors' Equity Association (AEA)
		Lecturer	THR 232 Acting II			Acting: <i>The Diary of Anne Frank</i> , Triad Stage, September 2006
			THR 232-H Acting II Honors			<i>Women in Verb</i> , Gender Studies Conference, UNCG, March 2006
			THR 482 Teaching Methods in Theatre Arts			Panelist, A+ <i>Schools</i> presentation, The GREat Conference, UNCG, April 2006
			CUI 465-F Student Teaching in Theatre			Coordinator for Playworks Center Stage, UNCG Host, Spring 2004-06
			THR 631 Studies in Acting			Training Session- DPI Program Reviewers, May 2005
			THR 682 Seminar in Teaching Methods for			DPI Program Reviewer for Re-accreditation, Visitation of Theatre Education Program at UNC-Asheville
						Coordinator/Advisor undergraduate (BFA) and graduate (M.Ed.) Theatre Education programs
		<i>Assessment Workshop</i> , North Carolina Theatre Arts Educators, (NCTAE) Winter Focus Conference, 2006				
						<i>Graduate Study in Theatre Education</i> , NCTAE, Raleigh 2002
						<i>Take Our Jobs Seriously, Before They Take Our Jobs--Seriously!</i> NCTAE, Greensboro 2000

Photo-documentation and invited participant in A+ Institute, Boone NC. 7

Co-authored children's play, adaptation Love You Forever, Near and Far, based on Robert Munsch's

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
			Theatre Education		elementary or middle school faculty and administration in attendance.	book, Spring 1997 (currently being revised for publication, 2007)
					Creator/Coordinator of Summer Institute for Theatre Education (SITE), 1994-present	
					MFA Acting Thesis Committee Member	
Wolf, John	M.F.A. in Theatre Design (emphasis in Lighting and Scene Design), University of Alabama, May 1989	Associate Professor	THR 382 Theatrical Design for Schools K-12	FT/9 mo. contract	Designer, UNCG Theatre, Opera, Summer Theatre, NC Theatre for Youth & Supervisor all student produced lighting design projects 1992-present	Lighting Design – Triad Stage, Equity Theatre Company, Greensboro, 2002-present
			THR 370 Stage Lighting		Director of Production, UNCG Theatre Opera, Summer Theatre, NC Theatre for Youth, 1992-present	Lighting Design - NC Shakespeare Festival, Equity Theatre Company, High Point, 2000-03
			THR 544 Computer Assisted Drafting		Academic Advisor BFA Design and Production students	Co-author, Curriculum Revision, BFA Design-Tech, 2004
			THR 586 Stage Management		Chair, Enrollment Management Committee, 2003-present	Co-author, Curriculum Revision, BFA Technical Production, 2004
			THR 540 Advanced Stage Crafts		Programming Committee, Aycock & Brown Auditoria, 2003-04	Panelist, <i>At the Production Table</i> , SETC 2002
			THR 570 Advanced Lighting Design			

Department of Theatre Faculty Qualifications: Teaching, Service, and Publications/Creative Endeavors						
Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
			THR 575 Theatrical Sound Design and Technology		Theatre Education Program Advisory Committee (TEPAC), 2006 Dept. Representative, Aycock/Brown/McIver Buildings Renovation, 2004- UNCG Theatre Budget, Transition, Safety Committees, 2004	Lighting Design - UNCG - <i>Death and the King's Horsemen, Jesus Christ Superstar, Rocky Horror Picture Show</i> Scene Design - UNCG - <i>Jesus Christ Superstar</i>
Wren, James	M.F.A. in Acting/Directing, University of Florida, 1984	Associate Professor	THR 332 Acting IV	FT/10 mo. contract	Advisor for MFA Acting Students - 13 students ; Chair, Acting/Voice Search Committee, UNCG Dept. of Theatre, 2005	<i>Basic Stage Combat Techniques, Super Saturday High School Workshop, UNCG 2003-05</i>
			THR 435 Performance Styles		Dean Search, College of Arts and Sciences, 2002, 2003	<i>Irene Ryan Scholarship Audition Workshop, High Point University, 2005</i>
			THR 532 Period Acting I		Board of Electors, Actor's Hall of Fame, 2004	<i>Response Training Seminar, SETC, 2003</i>
			THR 632 Contemporary Acting II		KC/ACTF Respondent, High Point University, 2003-04	<i>Faculty Response Training, KC/ACTF Region IV Festival, Savannah, GA, 2003</i>
					KC/ACTF Respondent, College of Charleston 2003	<i>Acting, Voice, and Movement: Audition Roundtable, SETC, 2003</i>
					KC/ACTF Respondent, NCA&T University, 2002	<i>Unarmed Stage Combat Techniques, High Point University, 2002</i>
					National Executive Committee, KC/ACTF 2001-04	Co-director UNCG BFA/MFA NYC Showcase, 2000-06

**Department of Theatre Faculty Qualifications:
Teaching, Service, and Publications/Creative Endeavors**

Faculty Members Name	Highest degree of specialization/ discipline and University from which degree was obtained	Tenure Track	Courses taught during the current school year	Full Time/ Part Time	Service/School Enrollment	Recent Publications/Presentations:
					Leighton Ballew Directing Scholarship Committee, SETC, 2002-03 Artistic/Managing Director, UNCG Summer Theatre, 1990-present	Director - UNCG Mainstage, Summer, Studio Theatre - over 30 different productions, including <i>A View From the Bridge</i> , <i>Marat/Sade</i> , <i>Jesus Christ Superstar</i> , <i>Marisol</i> , et. al.

Coordinator of the Theatre Education Program

Lorraine Shackelford, Director of Theatre Education, is coordinator of both the undergraduate and graduate Theatre Education programs. The position is a non-tenure track

lecturer-ranked faculty line; however, job responsibilities include those usually associated with tenure-track positions. Some examples of the job responsibilities of the Director of Theatre Education are: serves as both the undergraduate (B.F.A.) and graduate (M.Ed.) advisor; writes all program administration (NCATE/DPI reports, writes College Review Reports for the Theatre Education program; writes new course proposals; writes program and course revisions for the Theatre Education program curricula; revises the *Theatre Education Handbook* annually, updating it for program changes and changes in public school licensure laws; identifies, contacts, and approves all field experience placements; supervises interns for THR 482-Teaching Methods in Theatre Arts; supervises student teachers (CUI 456-F-Student Teaching in Theatre); coordinates and hosts Playworks Center Stage at Triad Stage (coordinating forty to fifty UNCG theatre students); chairs the Theatre Education Program Advisory Committee (TEPAC); serves on several M.F.A. acting students' thesis committees; and serves on the Executive Committee and Council of Program Coordinators (CPC) in the Teachers Academy. The faculty position requires a three-course load, receiving a course release for all the administration and supervision duties. When the student teaching and administrative loads are unusually heavy, a second course release may be granted.

Ms. Shackelford has nine (9) years teaching experience in the North Carolina K-12 schools, holds an Advanced Masters ("M") teaching license in K-12 Theatre Arts, which is being renewed in summer, 2006. She is an active, charter member of the North Carolina Theatre Arts Educators (NCTAE), serving as vice president. Ms. Shackelford is also a member of the North Carolina Theatre Conference (NCTC), the Southeastern Theatre Conference (SETC), and Actors' Equity Association (AEA). In fall, 2006, she will appear at Triad Stage, a professional union theatre in Greensboro, in *The Diary of Anne Frank* as Mrs. Van Daan.

Faculty Supervision of Student Teachers

Supervision of student teachers for CUI-465-F-Student Teaching in Theatre Arts usually ranges from three (3) to four (4) student teachers. The Director of Theatre Education teaches two classes, plus supervision of student teachers (including a bi-weekly, two hour evening seminar), when there are three (3) to four (4) student teachers. Supervision of five (5) to six (6) student teachers requires travel outside of Guilford County and more than a forty-five minute drive for observations. Therefore, one course release is necessary to allow for travel time in completing the introductory visit to the student teaching site, a minimum of five observations, and the final conference between the student teacher, cooperating teacher, and supervising student teacher. Student teachers meet bi-weekly with the Director of Theatre Education for a Student Teacher Seminar that lasts from two (2) to two-and-a-half (2 ½) hours. If a fifth and sixth student

teaching placement must be made and are more than a forty-five drive each from UNCG, a part-time supervising teacher will need to be hired to assist in observations.

Unit Evaluation of Professional Education Faculty Performance

School of Education Faculty

The University requires annual reviews of all faculty. The reviews include teaching, scholarship/creative endeavor, service, and directed professional activity. More intense reviews occur at the time of tenure, promotion, and post-tenure review. The University also has mandatory procedures for training, monitoring and evaluating teaching assistants. In some cases, departments in the School of Education have developed additional procedures for training and evaluating teaching assistants so as to ensure that they follow the required course syllabus and understand the conceptual framework. Part-time faculty must participate in the same course evaluation process as full-time faculty.

Department of Theatre

The assessment procedures for faculty in the Department of Theatre are as follows:

- Tenured Faculty:
 - 1) A Department Peer Review Committee observes the faculty member every two years, followed by a meeting in which the committee shares the findings and gives feedback to the faculty member.
 - 2) Student course evaluations are completed for every course each semester.
 - 3) A post tenure review is done every five years.
 - 4) Faculty members complete a Self-Assessment on Sedona and meet with the Department Head for an Annual Personnel Conference.

- Tenure-track Faculty:
 - 1) A Department Peer Review Committee observes the faculty member every year, followed by a meeting in which committee shares the findings and gives feedback to the faculty member.
 - 2) Student course evaluations are completed for every course each semester.
 - 3) Faculty members complete a Self-Assessment on Sedona and meet with the Department Head for an Annual Personnel Conference.

- Lecturers:
 - 1) A Department Peer Review Committee observes the faculty member every year, followed by a meeting in which committee shares the findings and gives feedback to the faculty member.
 - 2) Student course evaluations are completed for every course each semester.
 - 3) Faculty members complete a Self-Assessment on Sedona

and meet with the Department Head for an Annual Personnel Conference.

- Part Time Faculty:
 - 1) Student course evaluations are completed for every course each semester.
 - 2) The Department Head and/or Performance/Design Program Coordinator (according to the courses being taught) do an observation each semester the part-time faculty member teaches.

Unit Facilitation of Professional Development

School of Education/Teachers Academy

Teacher education faculty in North Carolina must be licensed in the areas in which they teach. Licensure must be renewed every five years through the accumulation of professional development credits and teaching experience. [See Methods Faculty Licensure Renewal Guidelines in Teachers Academy document boxes.] The University makes grants available for curriculum development, research, and travel to present at professional conferences and use of technology.

The Teaching and Learning Center in the Ferguson Building is available to support faculty professional development. Workshops are offered regularly. The University-School Teacher Education Partnership (USTEP) supports professional development through workshops, collaborative research grants, and travel grants (see USTEP annual reports in Teachers Academy document boxes).

Department of Theatre

The Department of Theatre provides \$700.00 of travel money to each faculty member for use in attending conferences and other types of professional development. If a faculty member needs more travel money for professional development, faculty members who do not use all or part of their allotted travel money may elect to share the money with their colleague.

Faculty Effectiveness as Related to Candidate Performance

Methods for assessing faculty effectiveness as it relates to candidate performance can be gauged in several ways: through student course evaluations; student performance in field experiences as evidenced through student ratings on the plethora of assessment instruments; the employment rate of program graduates; and the success of graduates in the classroom as measured through formal Teacher Evaluations.

In the fifteen (15) years the Director of Theatre Education has been at the Department of Theatre, many changes and highlights have been noted. Some examples are:

- Students have developed a sense of identity as Theatre Education majors

and take pride in having chosen K-12 Theatre Education as a career, not merely as a fall back when they grow discouraged of a career in acting.

- The B.A. degree in “Drama with Teacher Licensure” was dropped and replaced by the B.F.A. degree program in Theatre Education (1996), adding fifteen more hours of course work in theatre and professional education and a required seventy (70) hours of pre-student teaching field experience.
- Program graduates have a ninety-five (95) to one hundred (100) per cent employment rate.
- The founder and all presidents of the North Carolina Association of Theatre Educators (NCTAE) are all graduates of UNCG’s Theatre Education program, either undergraduate or graduate (M.Ed.).
- At a recent NCTAE conference, over thirty (30%) of the K-12 Theatre Arts teachers in attendance were UNCG Theatre Education graduates.
- Enrollments in both the undergraduate and graduate Theatre Education programs have increased substantially: Sixty-seven (67) B.F.A. candidates and twelve (12) M.Ed. candidates.
- The Summer Institute for Theatre Education (SITE) held its twelfth (12th) annual session in 2006, including M.Ed. degree candidates, licensure-only candidates, and individuals taking courses for personal enrichment or professional development.
- In fall, 2006, the Office of Theatre Education will be established, staffed by a graduate assistant (10 hours a week) and a work study student (10 hours a week), in addition to serving as the office for the Director of Theatre Education.
- The now annual discovery of students in theatre classes who were taught by graduates of the UNCG Theatre Education program.

The changes and highlights noted above, some of which directly relate to candidate performance, are the strongest evidence for the effectiveness of the Theatre Education faculty.

Section VIII: Standard VI – Program Governance and Resources

Teachers Academy Governance

The Theatre Education licensure program in K-12 Theatre Arts is housed in the Department of Theatre in the College of Arts and Sciences. The Teachers Academy serves as the administrative umbrella and governance structure for all professional education programs. The Teachers Academy is administratively located in and is completely funded by the School of Education, the designated administrative unit for professional education programs at UNCG. The Director of the Teachers Academy is also Associate Dean for Teacher Education and School Partnerships in the School of Education. All programs involved in the preparation of teachers, principals, and other school personnel have representatives on the Teachers Academy Council of Program Coordinators (CPC); the Director of Theatre Education represents the Theatre Education program. Teacher representatives and relevant administrators are also on the Council. The CPC acts as the policy-making body of the Teachers Academy, determines what matters shall be delegated to the Executive Committee, and approves changes in program requirements related to licensure. Information related to policies and procedures for the Teachers Academy can be found on-line at

http://www.uncg.edu/soe/newsite/teachers_academy/index.html.

Priorities for the Teachers Academy, the School of Education, and the Department of Theatre include an emphasis on collaboration with members of the professional community. In addition to having school partners represented on the Teachers Academy CPC and Executive Committee, school partners serve on the USTEP Partnership Council and Executive Committee and on various program-specific advisory committees. Further, since the last review two significant leadership partnerships have been implemented. A School of Education Advisory Committee that includes area superintendents, school administrators, and master practitioners has been meeting on a regular basis to provide feedback on School of Education programs and initiatives. The Guilford Education Partnership with the Guilford County Schools has been established to help guide policies and priorities for university-school partnerships.

Department of Theatre Governance

Department faculty meetings are held, at minimum, bi-weekly. There are two primary program divisions under which all theatre programs fall: Performance Faculty and Design/Technical Faculty, each of which hold weekly faculty meetings. The Director of Theatre Education (DTE) is a member of the Performance Faculty; however, the DTE and the Director of the Theatre for Youth program meet together every other week and as needed to discuss both the Theatre Education and Theatre for Youth programs and the many points of commonality that exist between the two programs; the primary point of discussion is working with children.

Together, the two programs form an informal third division of the Department of Theatre to be the Theatre for Youth/Theatre Education division. In the 2006-2007 academic year, the directors of the two programs plan to work together, sharing graduate

assistants to work on projects such as compiling the study guide for the North Carolina Theatre for Young People (NCTYP) production; updating a data base of K-12 Theatre Arts programs in the state; compiling and reporting data from the Theatre Education program and student assessment instruments; and preparing for and presenting *An Educators' Evening* in which the North Carolina Theatre for Young People (NCTYP) previews its spring touring production.

The Theatre Education program has a Theatre Education Program Advisory Committee (TEPAC) that provides feedback on the degree programs; the committee includes the Director of Theatre Education, Theatre Department Head, two theatre faculty members, a current undergraduate Theatre Education upperclassman, a current graduate Theatre Education major, graduates of both the undergraduate and graduate Theatre Education programs, and cooperating teachers for theatre education student teachers. The committee was formed in 1993, but was inactive for 2005-06. A TEPAC meeting is scheduled for August, prior to the first day of classes, to discuss proposed program changes and brainstorm for ways in which theatre education students can interact with families earlier in the program of study.

There is but one qualified faculty member responsible for both the undergraduate and graduate Theatre Education programs, so if enrollments for freshmen and transfer students do not decrease and a “cap” is not placed to control them, the program will require a part-time faculty member, licensed to teach K-12 Theatre Arts and experienced in the K-12 Theatre Arts classroom, to: 1) assist in teaching and supervising interns in THR 482-Teaching Methods in Theatre Arts and 2) assist in supervising and observing Theatre Education student teachers who will have to be placed outside of Guilford County, as far as a one-hour or more drive from UNCG.

Unit Facilities and Resources: Department of Theatre

Each full-time faculty member has a private office with sufficient space to meet with students and other individuals. Faculty and graduate assistant offices are located in the Taylor Building and in the Brown Building. A conference room and a smaller meeting room are also available for meetings in Brown.

In the summer and early fall of 2006, the faculty office for the Director of Theatre Education and part of the graduate student office on the second floor of the Taylor Building will be re-arranged and re-organized to become the “Office of Theatre Education”. The rest of the Taylor graduate student office will house the North Carolina Theatre for Young People (NCTYP) and M.F.A. graduate students in the M.F.A. Theatre for Youth program. Graduate students will work on tasks for NCTYP and the Theatre Education program administration, including recording data, the planning for Playworks Center Stage, and the administration of the Summer Institute for Theatre Education (SITE).

The Department of Theatre uses the following classroom and production spaces to meet the needs of its classes and extra-curricular rehearsal and production activities.

- Taylor Building: Taylor contains the principle theater and a large workshop area: the studio theater. The main theater is a modified proscenium theater with a stage that is 90 feet from wing to wing. The theater is well-equipped with state-of-the-art lighting, sound, and rigging systems. It is the site for main stage theatre productions. Located in the basement is a small, flexible “black box” theater that seats up to 75 people, dependent upon the configuration in which the space is arranged. This space is used for acting and directing classes; rehearsals; and sometimes, for the Workshop Theatre Lab’s student-produced work. Taylor is equipped with an exterior elevator wheelchair lift to assist in accessibility for the handicapped.

The Taylor Building houses well-equipped studios and labs for the construction of scenery, costumes, and makeup, as well as meeting and rehearsal spaces. Some of these spaces serve as classrooms for the instruction of design and technical theatre courses in the curriculum. A workroom for box office and publicity, with three (3) PC computers, is in the Taylor basement. The dressing rooms and a “greenroom” meeting and holding space for actors during rehearsals and performances are also in the Taylor basement; the greenroom space can also be used for rehearsals.

Taylor’s basement hallway is the site for all the contact bulletin boards used by Theatre Department faculty and students for communication in addition to the Departmental listserv, the greenroom-l. The Theatre Education programs have an information bulletin board in the basement hallway and beside the door of the Office of Theatre Education (room 212) for posting announcements and information for Theatre Education majors.

Nine faculty offices are located in Taylor, along with the faculty mail room and

and copying room. The Department offices, including the offices of the Department

Head, Tom Humphrey; Departmental Administrative Assistant, Connie Prater; and the Departmental Secretary, Neil Shepherd are located in Taylor Building. The Office of Theatre Education in which Lorraine Shackelford, Director of Theatre Education, is located, is in 212 Taylor. The second floor of Taylor

also

houses a graduate student office for graduate assistants for the North Carolina Theatre for Youth program, the North Carolina Theatre for Young People (NCTYP), and the Office of Theatre Education.

- Brown Building: In January, 2000, the Department obtained use of the first floor of the old music building, Brown, located beside the Taylor Building. Brown includes a performance space, formerly a recital hall, that seats 130 people. The small theater is used as a performance classroom, for studio theatre productions, and for Workshop Theatre Lab. Six faculty offices are located in Brown, and one large office that accommodates several graduate students is also in the building.

A design studio is located in the basement of Brown. Equipment in the Brown design studio includes: drafting tables and drafting and drawing equipment and supplies. There is also a computer lab with three PCs and costume storage located in Brown.

The faculty conference room and a smaller conference room are on the first floor, along with two one-stall restrooms. The faculty conference room houses a small library of theatre books and scripts that are available to be checked out.

- Aycock Auditorium: Aycock houses a large auditorium that seats up to 2500. The performance space is used by the University for numerous events, such as the performances through the University Concert and Lecture Series. The School of Music uses Aycock Auditorium for presentation of operas produced in collaboration with the Department of Theatre. For the past three years, the Department of Theatre, in collaboration with the School of Music, has produced the annual musical in Taylor; however, many musicals have been performed in Aycock Auditorium. Aycock will undergo a renovation at the same time as the Brown Building, in 2006-2007.
- Curry Building: The Department of Theatre has three acting studio spaces in the School of Education's Curry Building: room 105, room 109, and room 214.
- General Classrooms: In addition to class space in the buildings listed above, the Department uses several classrooms in Curry Building, Graham Building, Carmichael Building, Jackson Library, Music Building, and McIver Building.

Renovation of the Brown Building and Aycock Auditorium

In 2006-2007 extensive renovations to the Brown Building and Aycock Auditorium will begin. The renovation is estimated to take from eighteen (18) months to two (2) years. A transition committee has been developed to create a plan for the shift of spaces from Brown and Aycock to other locations during the renovation. Faculty offices in Brown will be moved temporarily to the McIver Building. The costume construction shop, the lighting lab, and properties storage will move permanently from their Aycock Auditorium location to the McIver Building. Scenic storage in the basement of Aycock will move to a UNCG warehouse, Becher-Weaver, on Spring Garden Street. A large studio area in McIver will compensate for the temporary loss of Brown's theater space.

The UNCG radio station and its offices are moving from the basement of Taylor to the fourth floor of Brown after the renovation. The Department of Theatre will pick up the space vacated by the radio station's move, and the space will provide space for faculty office growth, graduate student offices, graduate conference rooms, and a small classroom or seminar space.

Technology Resources for the School of Education/Teachers Academy

The Teacher Resource Center (TRC) also supports professional education programs at UNCG. Located in the Ferguson Building (adjacent to the Curry Building), it is designed for use by students and faculty in all professional education programs on campus, as well as to provide professional development for our school and community partners. The TRC houses print and non-print materials including a variety of technology resources to assist candidates and faculty in planning instructional activities on campus and in field experiences and clinical practice. Equipment available for use in the TRC as well as check out includes camcorders, digital camcorders, digital cameras, overhead projectors, an opaque projector, a smart board, and laptop computers. See <http://www.uncg.edu/soe/trc/index.htm> provides additional information on resources available through TRC.

A number of other instructional resources are available to support teacher education at UNCG. A new assistive technology classroom has been developed to address needs identified through an extensive faculty survey (see Survey of Competencies for Including Students with Special Needs in the general Teachers Academy documents box) and a new interdisciplinary center for e-learning has been established to facilitate the use of technology for teaching and learning (see <http://ice.uncg.edu/>). The Walter Clinton Jackson Library has significant resources to support UNCG's teacher preparation programs (see Library Resources files and <http://library.uncg.edu/>). The University Teaching and Learning Center (TLC) supports the University's instructional programs by providing instructional development activities, instructional materials, equipment, test and data scanning services, and consultation in instructional development and in the use of instructional technology. (See <http://www.uncg.edu/tlc/>.)

Technology Resources for the Department of Theatre

Taylor Building has wireless access, as will the Brown and Aycock spaces after renovation. There are no technology resources specifically identified in the Theatre Department facilities for use by Theatre Education majors; however, computers are available for their use when they are taking design courses. In addition, several computer labs are available across campus for student use.

Fiscal Resources for the Department of Theatre

The budget for the Department of Theatre is displayed below in Table 29. Individual programs do not have budgets. Funds are requested as needed.

Table 31. Unit Budget -UNCG Theatre Department Resource Information

Year	2004-2005		2003-2004		2002-2003	
Internal Budget						
Non Personnel	\$	42,576.00	\$	42,576.00	\$	42,576.00
Accreditation	\$	2,000.00	\$	1,800.00	\$	1,115.00
Educational and Technology Fees	\$	8,042.00	\$	6,225.00	\$	8,709.00
Assistantships						
Total Allocation	\$	207,000.00	\$	174,500.00	\$	166,000.00
Average Stipend	\$	8,625.00	\$	7,840.00	\$	7,500.00
Stipend Range		\$8,000' to '\$10,250'		\$4,000' to '\$8000'		\$6,000' to '\$ 8,500'
Tuition Waiver Allocation						
Temporary Salary Reserves	\$	54,000.00	\$	46,500.00	\$	59,900.00
One Time Allocations	\$	53,406.00	\$	42,624.00	\$	110,489.00
Discretionary	\$	5,750.00	\$	1,950.00	\$	900.00
Honoraria	\$	10,600.00	\$	10,000.00	\$	10,000.00
UNCG Theatre						
Income Source	State Funds		Ticket Sales		Total	
1999-2000	\$	51,828.00	\$	51,112.75	\$	102,940.75
2000-2001	\$	51,828.00	\$	60,282.75	\$	112,110.75
2001-2002	\$	51,828.00	\$	75,508.25	\$	127,336.25
2002-2003	\$	51,828.00	\$	69,592.00	\$	121,420.00
2003-2004	\$	51,828.00	\$	69,489.00	\$	121,317.00
2004-2005	\$	51,828.00	\$	54,324.00	\$	106,152.00
2005-2006	\$	51,828.00			\$	51,828.00
Summer Department						
Income Source	State Funds		Ticket Sales		Total	
2001	\$	10,132.00	\$	9,332.00	\$	19,464.00
2002	\$	10,132.00	\$	13,740.75	\$	23,872.75
2003	\$	10,132.00	\$	13,055.25	\$	23,187.25
2004	\$	10,132.00	\$	10,060.44	\$	20,192.44
2005	\$	10,132.00	\$	13,190.00	\$	23,322.00
2006	\$	10,132.00			\$	10,132.00
North Carol						
Income Source	State Funds		Tour Sales		Total	
2000-2001	\$		\$	13,158.00	\$	23,658.00
2001-2002	\$		\$	28,133.25	\$	39,283.25

Year	2004-2005		2003-2004		2002-2003	
2002-2003	\$	\$ 16,585.10	\$	\$ 10,200.00	\$	\$ 26,785.10
2003-2004	\$	\$ 11,770.00	\$	\$ 13,850.00	\$	\$ 25,620.00
2004-2005	\$	\$ 28,612.00	\$	\$ 6,500.00	\$	\$ 35,112.00
2005-2006	\$				\$	\$ -
Scholarship Accounts	2005-2006	2004-2005	2003-2004	2002-2003	2001-2002	
Kay Brown Barrett Theatre for Youth Scholarship	\$ 2,915.00	\$ 1,498.00	\$ 1,541.00	\$ 1,975.00	\$1,835.00	
John and Mary Burns Scholarship	\$ 3,006.00	\$ 3,002.00	\$ 3,009.00	\$ 4,396.00	\$3,769.00	
Kathryn McA. England Scholarship	\$ 1,798.00	\$ 2,023.00	\$ 1,974.00	\$ 2,165.00	\$2,344.00	
Hewrman Middleton Scholarship	\$ 1,224.00	\$ 1,115.00	\$ 23.00	\$ 2,523.00	\$1,124.00	
Raymond Taylor Scholarship	\$ 1,026.00	\$ 986.00	\$ 1,010.00	\$ 1,251.00	\$1,189.00	
Betty Jean Jones Professional Development Fund		\$ 200.00				
Theatre Angel Account						
Amount spent for the year		\$ 738.00	\$ 7,584.00	\$ 500.00		
Ending Balance on 6/01		\$ 17,200.00	\$ 11,281.00	\$ 12,212.00		

Non-Faculty Support in the Department of Theatre

The Department has five full-time staff positions including: a costume shop manager; a cutter/drapers/wardrobe manager; and a scene shop manager. Two of the staff positions are highly effective office support staff members: Connie Prater, Departmental Administrative Assistant and Neil Shepherd, Departmental Secretary. Work Study students provide additional office support, as do graduate assistants. However, with a full-time faculty of sixteen (16) and seven (7) part-time faculty members, these two individuals can hardly provide the amount of support the Theatre Education program requires.

The creation of the Office of Theatre Education (OTE) will provide the support of a graduate assistant for ten hours a week and a senior theatre education work study student, both specially trained to perform specific tasks to support the Director of Theatre Education and the Theatre Education programs, including the establishment of a regular and constant presence for communication with students when the Director of Theatre Education is unavailable due to teaching or supervisory duties. Both assistants will be trained to answer frequently asked questions and will be able to answer or direct telephone calls appropriately. The OTE staff will shoulder the primary office support for the Theatre Education program, including copying and answering emails. In addition, there will be some volunteer support from theatre Education students.

Institutional Resources

The Department of Theatre faculty conference room in Brown houses a small library of theatre books and scripts that are available to be checked out.

Jackson Library

Some of the data given below are accompanied by texts which are essential for understanding and interpreting the data; therefore, at the direction of the Theatre Liaison representative, Nancy Fogarty, these accompanying texts have been included here.

The Total Number of Holdings for Theatre Arts

The Library's holdings in the principal Library of Congress Classifications relevant to the Theatre Arts program are the following:

<u>LCC</u>	<u>Subject</u>	<u>Titles</u>
NA6820-NA6862	Theaters—Construction	59
PA3024-PA3029	Classical Drama—History and Criticism	16
PA3131-PA3139	Greek Drama—History and Criticism	133
PA3201-PA3229	Theater—Greece	37
PA3461-PA3468	Greek Drama	29

PA3545-PA3553	Greek Drama (Comedy or Tragedy)	6
PA3626-PA3629	Greek Drama—Collections	20
PA6067-PA6075	Latin Drama	17
PA8135-PA8140	Latin Drama, Medieval and Modern	5
PN1600-PN1998	Drama	8,031
PN2000-PN3307	Theater	5,544
PN6111-PN6120	Drama—Collected Works	838
PQ500-PQ591	History of French Literature—Drama	193
PQ1211-PQ1241	Collection of French Literature—Drama	576
PQ6099-PQ6129	History of Spanish Literature—Drama	157
PQ6217-PQ6241	Collections of Spanish Literature—Drama	55
PR621-PR739	History of English Literature—Drama	862
PR1241-PR1273	Collections of English Literature—Drama	401
PS330-PS352	History of American Literature—Drama	192
PS623-PS635	Collections of American Literature—Drama	304
PT605-PT709	History of German Literature—Drama	119
PT1251-PT1299	Collections of German Literature—Drama	38
Z5781-Z5785	Drama—Bibliography	45

Note: These figures represent the number of volumes, not titles, in the Library including books, serials, and those microforms (microfiche theses and dissertations) and documents cataloged according to Library of Congress Classifications. Other formats and some unclassified materials from archives, maps, videos, recordings, microfilms, and government documents are not included in this count. Because most plays are classified with a writer's complete works, there is no way to isolate these by classification number; each writer of literature has a unique classification literature.

Note: Because subject areas typically cut across many Library of Congress Classifications, only the principal classifications for the discipline have been counted for this report. Other titles of interest, therefore, are likely to be found in other portions of the Library collections.

The Average Number of Items Ordered Annually

During 2004-2005, 127 books were ordered by the Department of Theatre and 472 by the School of Education. Thus far in 2005-2006 Theatre has ordered 91 books and the Education about 400.

The Library subscribes to 29 print and/or microfilm journals in the field of Theatre and about 400 in Education. In addition, the Library provides full text electronic access to approximately 27,000 unique serial titles including 53 relevant to Theatre and over 1200 relevant to Education.

The Annual Budget Over the Past Five Years for the Purchase of Materials

The following figures record the allocated book budget as well as serials (continuations plus periodicals) expenditures for the Department of Theatre and the School of Education for the past five years:

<u>Year</u>	<u>Theatre Allocations</u>		<u>School of Education</u>	
	<u>Books</u>	<u>Serials</u>	<u>Books</u>	<u>Serials</u>
2001-02	\$6,250	\$1,300	\$25,000	\$55,600
2002-03	6,000	1,500	20,000	63,900
2003-04	6,000	1,700	20,000	66,000
2004-05	6,000	1,400	20,000	77,200
2005-06	6,000	N.A.	20,000	N.A.

Note: The Serials figures may include the amount paid for electronic database subscriptions in that discipline as well as for print and/or microform journal subscriptions. Also some journals relevant to Theatre may be assigned to other departments, especially English.

Note: In looking at these figures, it is important to keep in mind that the allocated book budget and serials expenditures are not the only funds spent for materials in the subject area. For instance, the Library automatically receives all plays from the following publishers: Samuel French, Dramatists Play Service, Theatre Communications Group (TCG), and Applause Theatre and Cinema Books. Other materials are routinely purchased by the Library through its approval plans and standing orders and from its General, Reference, and Replacement funds; however, these expenditures are not tracked by subject and no totals can be provided. Book funds may have been decreased over the years to fund these other plans which benefit all departments.

Note: Serials costs may vary greatly from year to year. Recently some titles have been purchased at a lower price because of consortia discounts. Additionally many titles have been converted from print to online only resulting in lower subscription prices.

Standard 6A: Working Conditions

Table 32. Full-time and Part-time Theatre Faculty Information: Teaching Load, Advising, and Committees (University, College, and Departmental)

Faculty Member	Teaching Load	Advising	University Committees	College Committees	Department Committees
Deborah Bell	3 classes per semester with release time for costume design of a show	Director of Graduate Studies: Processes all programs of study and other paper work with the Graduate School, but does not advise	International Honors College 1998-present Strong College Fellow, 1998-present University Graduate Studies Committee Member, 2000-02		Budget, 2005-present Angels Development Committee, Chair, 2004-present Honors Liaison for Dept. of Theatre Director of Graduate Studies, Dept. of Theatre, 2001-present Design/Technical Theatre Program Coordinator, Dept. of Theatre, 1995-2000, 2004-present Peer evaluation committee for Lorraine Shackelford
Rachel Briley	3 classes per semester, and one class release for directing a production	36 B.A. advisees 6 M.F.A. Theatre for Youth students			Theatre Education Program Advisory Committee (TEPAC), 2006 UNCG Theatre Season Selection, 2003-present
Jody Cauthen	One class a semester				Budget, 2003 – present
Alan Cook	Three classes a semester with one class release for directing a production		Faculty Senate		
Noah Davis	One to two classes a semester				Photojournalist for departmental productions; responsible for all sound –related issues
Kelly Gordon	Three classes a semester				Compiles, organizes, and updates Departmental archives
Faculty	Teaching Loads	Advising	University	College	Department

Member			Committees	Committees	Committees
John Gulley	Three classes a semester; Course release time for directing a show	Lead advisor for BFA acting students – has 36 advisees	Sponsor for the University's Honor Society		UNCG Season Selection, Chair Co-coordinator for the NYC BFA and MFA Showcase, 2000 - 2006 Alumni Listserv coordinator Peer evaluation committee for Lorraine Shackelford
Christopher Haas	One per semester; Usually does three classes a year; Release time given for duties as technical director; course releases vary according to the demands of the technical direction assignments	None			Departmental Safety Committee, Chair, 2003-present UNCG Theatre Season Selection Committee, 2003-present
Tom Humphrey	One class a semester, but sometimes takes on two as overload with duties as Head; Will teach four classes in 2006-07	Advises 36 students in the B.A. in Drama	liaison to the University-wide Weave Assessment Initiative; SEDONA committee	College of Arts and Sciences Dean's Council	Budget Committee; Transition Committee;
Randall McMullen	Three classes a semester with course release when designing a production	Advises 9 MFA Design students	Instructional Grant Review, 2004-2006; GEC Fine Arts, Chair – 2003-2006; Enrollment Management, 2003-2006 ; Faculty senate 2005-06		Season Selection Committee Peer Evaluation Committee for Lorraine Shackelford
Christine Morriss		Advises 20 BFA Acting students			Jackson Library Department liaison
Marsha Paludan	Three classes per semester with one course load release when directing	Advises 36 students in the B.A. in Drama	Promotion and Tenure Committee; MALS committee; Service		Coordinator of B.A. advising; Coordinator of capstone experiences

			Learning Committee; Faculty Senate 2002-2004		
Lorraine Shackelford	Three classes, with one class release for administrative work for Theatre Education program, advising, and coordinating the Playworks Center Stage event each spring at Triad Stage; 2 class drops during compilation of NCATE/DPI reaccreditation report and document boxes	Advises 67 undergraduate Theatre Education and K-12 Theatre Arts Licensure-Only Theatre students and 11 graduate students in the M.Ed. in Theatre Education	Teachers Academy Council of Program Coordinators (CPC); Executive Committee for the Teachers Academy		Angels Committee Coordinator for Acting I classes Theatre Education Program Advisory Committee (TEPAC), Chair
John Wolf	Two classes per semester; release from one class for being production manager	Advises 20 undergraduate BFA design/technical theatre students	Enrollment Management Committee – 2003-2005		Transition Committee, Chair; Production Budget Committee; Safety committee; Season Selection Committee
Jim Wren	Three classes with one class release for directing a production	Advises 12 M.F.A. Acting Students			Season Selection Committee; Co-coordinator of NYC BFA and MFA Showcase from 2000 to 2006 Sponsor for APO Theatre fraternity

**Department of Theatre
WORK LOAD POLICY**

(Adopted September 14, 1995)

(Revised April 22, 2004 and again on November 16, 2004)

1. Faculty members negotiate work assignments with the Department Head.
2. Work loads for tenure track faculty are based on the assumption that they can be assigned to teach a maximum of nine credit hours a semester, regardless of rank. A faculty member who has no program of active scholarship or creative activity may be assigned to teach 4 classes per semester, or be required to accept other

Departmental responsibilities.

3. Non-tenure track faculty can be assigned up to 12 credit hours of teaching.
4. All tenure track faculty are expected to be actively involved in creative activity and/or research relative to the individual's discipline. Further contribution to one's specific discipline may include attending and participating in local, regional, and national conferences and meetings and having a clearly articulated creative and/or research plan to enhance career development. All tenure track faculty are expected to advise students and provide service.
5. Non-tenure track faculty are not routinely expected to advise students or serve on departmental, College, or University committees unless the advising and/or committee assignment is integral to their position. Non-tenure track faculty are expected to remain current in their specializations which may include attending and participating in local, regional, and national conferences and meetings.
6. Faculty can request a reduction in their normal in-class teaching assignments (as specified in 2-3 above) for the following activities:
 - a. Un-Credited Teaching Related Activity: Faculty supervision of large numbers of practicums and/or MFA master productions; significant redesign of existing curriculum; design of new curriculum; preparation and implementation of new courses; etc.
 - b. Creative Activity and/or Research: Faculty engaged in creative activity (i.e., directing, play or screen writing, etc.) and faculty involved in researching and writing for publication.
 - c. Administration: Faculty holding major, unpaid administrative appointments with state, regional, or national associations; or providing extraordinary administrative service to the Department, College, or University.
7. Faculty, in consultation with the Department Head, may assume a voluntary class overload. Overloads can be banked and used to reduce a faculty member's teaching assignment and provide release time for creative and research projects in a subsequent semester. Overload time can be used up to three semesters after it has been earned. Faculty can "cash in" up to two, 3 hour overloads, or combine a single 3 hour overload with traditional release time (as described in #6 above) to create up to 6 hours of release time in any semester.