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GREENSBORO

Continuing Accreditation Report

for

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

M.Ed. Degree in Theatre Education

Author:

Lorraine Shackelford, M.F.A.

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Section I: Program Overview

Levels Offered and Special Characteristics

The Masters of Education (M.Ed.) in Theatre Education degree program is the only program of its kind in North Carolina. The degree program is designed for in-service, K-12 Theatre Arts teachers who already hold an undergraduate degree in Theatre and a Standard Professional License I to teach K-12 Theatre Arts in North Carolina. The program brings together K-12 Theatre Arts teachers, many of whom are often isolated from other teachers in their discipline, with some K-12 Theatre Arts teachers being the only Theatre Arts teachers in their school systems. Candidates for the M.Ed. in Theatre Education take required content area (theatre) course work in summers through the Summer Institute for Theatre Education (S.I.T.E.) a three-week intensive program of study in which individuals may take up to three graduate level courses of theatre course work. The summer, 2006 session of S.I.T.E. marks the twelfth (12th) year the program has been offered. S.I.T.E. was created to allow K-12 Theatre Arts teachers to pursue an advanced degree without having to resign their teaching positions to do so. Offering the bulk of the degree through S.I.T.E. allows for extensive opportunities for communication and sharing with other K-12 theatre educators, not only during the three-week annual S.I.T.E. session, but also throughout the school year that follows S.I.T.E. Degree candidates share ideas, resources, lesson plans, methods of assessment, challenges, and successes with the other K-12 Theatre Arts teachers in the program via a listserv created for S.I.T.E. students in 2005-2006.

M.Ed. degree candidates complete their program of study by: 1) taking theatre course work in the summers through S.I.T.E.; 2) taking professional education courses during evenings in the academic year at either UNCG or another accredited college or university located closer to their homes; 3) taking professional education courses on-line through UNCG or another accredited college or university. Most degree candidates finish the M.Ed. in Theatre Education degree program in three and a half to four years.

The program is administered by the Department of Theatre, located in the College of Arts and Sciences. The offices of the Department of Theatre are in the Taylor Building, with faculty offices in both Taylor and the first floor of the Brown Building. 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 Professional (“M” level) North Carolina K-12 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; and direction of the Summer Institute for Theatre Education (S.I.T.E.). The position includes teaching and advising for both the undergraduate (B.F.A.) and graduate (M.Ed.) Theatre Education programs.

Candidates, with the guidance of their faculty advisor (the Director of Theatre Education), select theatre courses according to the 1) grade level (K-12) at which the M.Ed. candidate teaches; 2) content of the M.Ed. candidate's undergraduate degree program; 3) M.Ed. candidate's theatre experience; and 4) length of M.Ed. candidate's professional teaching experience. Upon completion of the M.Ed. in Theatre Education degree program, candidates qualify for a North Carolina *Advanced Masters License ("M") in K-12 Theatre Arts*.

CONTEXT

The graduate program builds upon the experience, knowledge, and skills of K-12 Theatre teachers. Applicants must be licensed at the Standard Professional 1 level in K-12 Theatre Arts in North Carolina, licensed to teach theatre in a reciprocal licensure agreement state, or be in the final stages of completing Standard Professional I teaching licensure in K-12 Theatre Arts. The program of study for the Master of Education (M.Ed.) in Theatre Education is designed around the five *Core Competencies Required for Advanced Licensure* which address instructional expertise; knowledge of learners; research expertise; connecting subject matter with learners; and professional development; and leadership. As there is currently no National Board Certification in Theatre Arts available, the UNCG graduate program is the only means through which North Carolina K-12 Theatre teachers can pursue professional development that also results in a salary increase.

Within this context, the following goals and objectives guide the UNCG graduate program in Theatre Education:

GOALS

Students will be able to:

- Goal 1** Demonstrate *instructional expertise* through applications of theoretical and philosophical research and employment of current technology of the discipline in planning classroom instruction that promotes student understanding and performance.
- Goal 2** Implement *knowledge of learners*, including learning processes, diversity, learning styles, literacy, and exceptionalities to create a classroom environment that fosters individual student learning.
- Goal 3** Explore the use of *research expertise* in assessing the effectiveness of teaching methods and strategies on student achievement and behavior.
- Goal 4** Apply understanding of *connecting Theatre Education and learners* through best pedagogical practices required by individual teaching situations.

- Goal 5** Display *professional development and leadership* through actively seeking feedback and suggestions from a variety of resources, including: professional K-12 Theatre Arts teachers; college and university faculty; parents; students; and leaders in the community.

OBJECTIVES

(Numbered in relation to the appropriate program goals)

Students will be able to:

- 1.1** Utilize educational research and theories in the design and implementation of effective lesson plans.
- 1.2** Develop and articulate a personal philosophy of Theatre Education.
- 1.3** Effect current best practices in classroom strategies as identified through research.
- 2.1** Address all learning styles and types of multiple intelligences in teaching each lesson.
- 2.2** Adapt teaching practices to meet the needs of diverse populations, including different cultures and individual exceptionalities.
- 2.3** Establish a safe, nurturing environment that fosters student learning, literacy, and productivity.
- 3.1** Evaluate the success of instructional practices through gathering and analyzing relevant data reflecting student performance.
- 3.2** Modify classroom instructional methods based on results of student learning and performance assessment.
- 4.1** Challenge students through presenting a wide realm of detailed knowledge in all areas of theatre.
- 4.2** Use contemporary technology to support and embellish student learning and literacy.
- 5.1** Provide a model in leadership for students, fellow teachers, and the community.
- 5.2** Collaborate with other teachers to solve student, parent, school, or community issues.
- 5.3** Apply sound, valid suggestions for improvement presented by educators, parents, students, or community leaders.

Program of Study

The program of study consists of thirty-seven (37) semester hours, including: nine (9) semester hours in the *Core Professional Education* category; nine (9) semester hours of *Core Theatre Education* category courses; fifteen (15) semester hours of *Theatre* category courses; and four (4) semester hours in the *Field Experience* category. The *Field Experience* category course work includes: a three (3) semester hour THR 696-Advanced Experimentation field project, supervised by a theatre faculty member with whom the candidate has studied during S.I.T.E., and the Director of Theatre Education and a one (1) semester-hour THR 695-Independent Study for the compilation and oral presentation of the Cumulative Portfolio, the capstone project. (See Table 1 below.)

Candidates must select at least two (2) courses from one (1) of the four (4) area categories. This provides opportunity for expanding expertise either across all areas of the discipline or for developing an area of specialization. For example, degree candidates might elect to focus in performance (acting and directing) or design and technical theatre.

Table 1. M.Ed. in Theatre Education Program Requirements

M.Ed. IN Theatre Education Program Requirements	
Professional Education Core Courses (9 semester hours):	
<i>*CUI 669 is required. Students may choose between CUI 622 or CUI 545 and between CUI 616 and CUI 635.</i>	
CUI 669	Educational Implications of Learning & Developmental Theory (3 sem. hrs.)
CUI 622	Differentiated Instruction (3 sem. hrs.)
<i>or</i>	
CUI 545	Diverse Learners (3 sem. hrs.)
CUI 616	Literacy Development and Instruction Across the Grades (3 sem. hrs.)
<i>or</i>	
CUI 635	Reading in the Secondary School and Content Area (3 sem. hrs.)
Theatre Education Core Courses (9 semester hours):	
THR 600	Introduction to Graduate Study (3 sem. hrs.)
THR 682	Seminar in Teaching Methods for Theatre Education (3 sem. hrs.)
THR 615	Advanced Creative Dramatics (3 sem. hrs.)
Five applied Theatre courses (15 hours) from at least two of the four Theatre categories listed below. *Theatre courses are selected according to: 1) Grade level (K-12) candidate teaches; 2) Content of candidate's undergraduate degree program; 3) Candidate's experience working in theatre; and 4) Candidate's professional teaching experience.	
A. THEATRE HISTORY/DRAMATIC LITERATURE/THEORY AND CRITICISM	
THR 680	Seminar in Playwriting (3 sem. hrs.)
THR 602	Seminar in Drama/Theatre History (3 sem. hrs.)
THR 601	Drama Theory and Criticism (3 sem. hrs.)
<i>Or other appropriate, approved course</i>	

B. DIRECTING	
THR 610	Applied Play Directing (3 sem. hrs.)
THR 611	Advanced Play Directing (3 sem. hrs.)
THR 613	Directing Seminar (3 sem. hrs.)
<i>Or other appropriate, approved course</i>	
C. ACTING	
THR 581	Advanced Oral Interpretation (3 sem. hrs.)
THR 534	Acting for the Camera (3 sem. hrs.)
THR 631	Studies in Acting (3 sem. hrs.)
THR 603	Acting Seminar (3 sem. hrs.)
<i>Or other appropriate, approved course</i>	
D. TECHNICAL THEATRE/DESIGN:	
THR 540	Advanced Stage Crafts (3 sem. hrs.)
THR 560	Advanced Costume Design (3 sem. hrs.)
THR 551	Advanced Scene Design (3 sem. hrs.)
THR 570	Advanced Lighting Design (3 sem. hrs.)
THR 575	Theatrical Sound Design and Technology (3 sem. hrs.)
<i>Or other appropriate, approved course</i>	
Two PRODUCTION FIELD EXPERIENCE courses (4 sem. hrs.):	
THR 696	Advanced Experimentation (3 sem. hrs.)
THR 695	Independent Study - (Cumulative Portfolio – 1 sem. hr.)

Descriptions of Field Experience Courses

Advanced Experimentation – THR 696

Prior to enrolling in the course, degree candidates must complete the appropriate proposal form that is available in the Theatre office in Taylor Building (included in the appendices of the *2006-2007 Theatre Education Handbook* and the *2006-2007 Graduate Handbook*). The proposal form must be approved by the Director of Theatre Education and the faculty member who will act as co-supervisor for the project. The Project Supervisor must be a faculty member from the area of study in which the project is focused (i.e., costume, lighting, or scene design; directing; acting; or theatre history). The Project Supervisor will also serve on the *Cumulative Portfolio Committee* in the candidate's final semester.

Cumulative Portfolio (THR 695, 1 semester hour)

The capstone experience of the degree program is the preparation and presentation of a *Cumulative Portfolio (CP)* which demonstrates a candidate's:

- Achievement of five *Core Competencies Required for Advanced Masters Licensure* of a Master Teacher of Theatre Arts
- Commitment to professional development, leadership, and collaboration
- Reflection on the influences that the M.Ed. degree program and its associated experiences have had upon candidates' teaching and production work.
- Implementation of technology as an effective teaching and assessment tool

Cumulative Portfolio, Cumulative Portfolio Committee, and Oral Presentation

Degree candidates begin consulting with the Director of Theatre Education about the *CP* at the end of their second S.I.T.E. session. The Director of Theatre Education guides the portfolio's compilation, and a *Cumulative Portfolio Committee* is created to assess the portfolio. A candidate's committee is comprised of three members, including: the Director of Theatre Education (chair), a second Theatre Department faculty member with whom the candidate has studied (selected by the candidate), and the supervisor for the candidate's THR 696-Advanced Experimentation project. The Director of Theatre Education serves in lieu of a "master teacher" from outside the University, as she holds an Advanced Masters Professional "M" licensure in K-12 Theatre Arts and extensive experience in the field. Whenever possible, a fourth committee member, a master teacher currently teaching in or recently retired from the North Carolina public school system, is invited to serve on the *Cumulative Portfolio Committee*; however, thus far, the availability of the master teacher and scheduling have not allowed inclusion of a fourth committee member to be a consistent practice.

During the final semester of the degree program, the candidate enrolls in THR 695-Independent Study to facilitate the development of the *CP*. In the last three weeks of that final semester, the candidate must submit the *CP* to the *Cumulative Portfolio Committee* to review individually and as a group. If a section is rated "unsatisfactory", the candidate is contacted, advised of the problem, and allowed to revise the section until it is assessed as "satisfactory." Subsequently, the candidate does an oral presentation of the *CP* to the *Cumulative Portfolio Committee*. The oral presentation of the portfolio is scheduled two weeks prior to the date of the candidate's oral presentation. Documentation of the degree candidate's mastery of the five *Standards for the Master's Degree License* must be signed by all committee members and submitted to the Teachers Academy for the candidate to qualify for Advanced Masters ("M") Licensure.

Program of Study

All UNCG graduate students, including candidates for the M.Ed. in Theatre Education, must complete and sign an individual *Program of Study* form. The Director of Theatre Education assists Theatre Education graduate students with this task and signs the completed form. The form is then filed with the Graduate School and the Teachers Academy. The initial *Program of Study* records the courses the student has completed up to the point the form was completed and lists the courses that are required, but have yet to be completed. The *Program of Study* will be reviewed and updated as needed, and amended forms will be filed with the Graduate School and the Teachers Academy.

Proposed Program Changes for the M.Ed. in Theatre Education:

In the 2006 – 2007 academic year the following program changes will be proposed and submitted to the required committees for approval.

Proposed changes to the M.Ed. in Theatre Education degree program:

- 1.) THR 695 *Independent Study* (1 semester hour) will be dropped from the curriculum.

- 2.) A new course proposal for THR 697- Theatre Education Cumulative Portfolio (1 semester hour), will be created to replace THR 695 and will be submitted to all required committees for approval.
- 3.) A new graduate level course in Arts Integration will be created in a collaboration with the A+ Schools Network and the Department of Curriculum and Instruction in the School of Education. This course will be added as a selection from which student may choose in the second category of Professional Education courses, along with CUI 622- Differentiated Instruction and CUI 545-Diverse Learners.
- 4.) The GRE score admission requirement will be dropped.
- 5.) The PRAXIS II: Theatre Specialty Area Test score (610) will replace the GRE score requirement.

Enrollment Trends

Over the past twelve years, the enrollment in the M.Ed. has varied. There are currently ten K-12 Theatre Arts teachers in the M.E.d. in Theatre Education degree program, with another two candidates' applications in the midst of the admission process. Often K-12 Theatre Arts teachers visit UNCG, taking a single S.I.T.E. course for personal enrichment, professional development, or licensure renewal, and are motivated by their summer experience to apply for admission to the M.Ed. in Theatre Education.

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 venture that engages candidates and faculty, as well as school partners in opportunities to collaboratively create significant and dynamic future endeavors. Educators have to 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 practice for professional educators.

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 (INTASC 1, 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.

Knowledge Base for the M.Ed. in Theatre Education

The knowledge base for the Masters of Education (M.Ed.) in Theatre Education is built not only on expansive knowledge and skills of theatre as a distinct, multifaceted, and collaborative art form, but also on the knowledge and skills that have continued to develop during candidates' teaching experiences in the K-12 Theatre Arts classroom. Graduate level professional education courses foster continued 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 the study of theatre history and non-western theatre and build upon that knowledge through teaching experience in the Theatre Arts classroom to honor and address cultural diversity among colleagues and in the classroom.

Leadership skills are developed through teaching and through directing and producing plays, both classroom projects and extra-curricular productions. M.Ed. degree candidates build on knowledge, skills, and pedagogy from their undergraduate degree programs of study as they review and explore new resources and approaches to lesson planning for their Theatre Arts classrooms. The graduate program's knowledge base draws from the work of renowned theatre educators, such as Viola Spolin, Dorothy Heathcote, Nellie McCaslin, and Keith Johnstone.

Candidates can address deficiencies in the content area through individual, one-on-one study with SITE Theatre professors who specialize in the appropriate area(s) of the discipline. Professors meet M.Ed. candidates at their levels of knowledge, skills, and experience and bring them to the required levels of expertise in the area(s) of deficiency.

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*. Their influence can be noted in candidates' teaching, as evidenced through ratings and comments on their annual observation and evaluation forms; in course syllabi and student work for THR 682-Seminar in Teaching Methods in Theatre Education and in all required Professional Education courses, such as: CUI 669-Human Development and Learning; CUI 622-Differentiated Instruction or CUI 545-Diverse Learners; and CUI 616-Literacy Development and Instruction Across the Grades or CUI 635-Reading in the Secondary School and Content Area. 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 the 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 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 Standards

The curriculum for the M.Ed. degree in Theatre Education was designed to build upon the content knowledge and skills provided by the candidate's undergraduate and professional teaching and theatre experience. All degree candidates must take the three *Theatre Education Core Courses*: THR 600-Introduction to Graduate Study; THR 615-Advanced Creative Dramatics; and THR 682-Seminar in Teaching Methods in Theatre Education (See Chart 1.), a trio of courses based in the discipline that explore techniques and methodology innate in the discipline. One topic of discussion in the required pre-admission interview with the Director of Theatre Education is the candidate's competency levels in specific areas of theatre. Following that interview and in the advising sessions that ensue throughout the course of study, candidates choose five theatre courses to expand their instructional expertise. They must take at least two courses from one of the four course categories. Theatre courses are selected according to the: 1) grade levels (K-12) in which the candidate teaches; 2) content area curriculum of the candidate's undergraduate degree program; 3) candidate's experience working in theatre; and 4) candidate's professional teaching experience.

The success of the curriculum is evident in candidates' use of increased knowledge and skills in their teaching and production work, some of which is demonstrated in the content of their *Cumulative Portfolio (CP)*, the capstone experience for the M.Ed. degree program in Theatre Education. The *CP* exemplifies how students have used the increased knowledge and skills learned in the M.Ed. curriculum and the related program experiences. The portfolio includes projects designed and implemented for THR 696-Advanced Experimentation; examples of unit and/or daily lesson plans for K-12 Theatre Arts classroom teaching; and informal assessments written by students, principals, or colleagues. Other documentation may be in the form of drawings for costume or scene designs; production or classroom pictures; and videotapes of rehearsals for productions that were directed during their years at UNCG. Another example of the synthesis and application of knowledge, concepts, and skills from the M.Ed. program can be found through the inclusion of a project from THR 682-Seminar in Teaching Methods for Theatre Education: degree candidates created workshops for 1) other teachers to earn licensure renewal credit (CEUs) or 2) advocacy for Theatre Arts as a necessary part of every school's curriculum. These workshops were designed to be presented in the degree candidates' own schools, school systems, or in nearby school systems.

The critical value of "process over product" is emphasized in all theatre course work. The professor for THR 615-Advanced Creative Dramatics models the facilitation of process drama experiences, using 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 early twenty-first century. Technical and design courses demand extensive experiential learning in the development of deep understanding and mastery of concepts and skills that are essential for the K-12 Theatre Arts educator.

This idea is emphasized again in THR 696 Advanced Experimentation, as candidates design projects to be implemented in their own teaching situations, supervised by a theatre faculty member in the area of specialization in which the project is focused. The Director of Theatre Education works with the supervisor of the THR 696 project, analyzing documentation and guiding the project's focus to be currently relevant and North Carolina Standard Course of Study curriculum-based.

The Theatre Department is committed to the importance of program interaction with the community and public schools. All M.Ed. degree candidates currently enrolled in the program are members of the North Carolina Association of Theatre Educators (NCTAE), the professional organization for K-12 Theatre Arts educators in North Carolina. All three presidents of NCTAE, including the current president, are graduates of the UNCG M.Ed. in Theatre Education.

The table below (Tables 2) demonstrates M.Ed. Theatre Education candidates' accomplishment of the five *Standards for the Master's Degree License*. Candidates are constantly building upon the foundation laid by their undergraduate degree program and their years of teaching and theatre experience.

Table 2. Masters Standards

Masters Standard 1: Instructional Expertise – The candidate demonstrates instructional expertise by applying the theoretical, philosophical, and research bases for educational practice in P-12 settings to improve student learning. The candidate plans, implements, and evaluates instruction that is rigorous, coherent, and consistent with a well-developed theoretical and philosophical stance and with best practices emerging from educational research.		
Indicator 1:1 – The candidate reads educational literature critically, including theoretical, philosophical, and research materials.		
Indicator 1:2 – The candidate analyzes and articulates relationships between and among theory, philosophy, research findings, and current practice.		
Indicator 1:3 – The candidate designs and modifies instruction based on well articulated theory, philosophy, educational research and best practice.		
Indicator 1:4 – The candidate incorporates findings from educational literature into school and classroom strategies to improve student learning.		
Indicator 1:5 – The candidate understands and links subject matter and students' developmental and diverse needs in the context of school settings.		
Indicator 1:6 – The candidate uses technology to create learning environments that support students' learning.		
Indicator 1:7 – The candidate seeks, implements, and evaluates the best pedagogical practices for the subjects taught within the context of a specific school setting.		
Indicator 1:8 – The candidate demonstrates the ability to integrate literacy across the curriculum.		
Evidence for Masters Standard 1: Instructional Expertise		
Assessments (Knowledge, Skills and Dispositions)	Time Frame	% of Candidates Rated as Acceptable (A) /Proficient (P) or higher
Students use reflective self-assessment through rating themselves on the Theatre Education Content Area Assessment Instrument (TECAAI), <i>Element V, Indicator A: Displays knowledge and understanding of theatre history up through the present</i>	2005-2006: Assessment done after completion of 18 semester hours; second is done in final semester of program	N=5 P=100%
TECAAI <i>Element V, B: Displays knowledge of period acting styles</i>	2005-2006	N=5 A=60% P=40%
TECAAI	2005-2006	N=5

<i>Element V, C: Knows and uses dramatic literature from the classics through contemporary theatre, including multi-Cultural and international literature</i>		P=100%
TECAAI <i>Element VI, C: Explores various genres of literature and applies high critical standards in choosing prose, poetry, and play scripts for performance</i>	2005-2006	N=5 P=100%
TECAAI <i>Element VI, E: Understand how to adapt literature into playscript form</i>	2005-2006	N=5 A=40% P=60%
TECAAI <i>Element VIII, A: Explores the use of theatre techniques as tools for teaching concepts from other disciplines</i>	2005-2006	N=5 A=40% P=60%
TECAAI <i>Element IX, A: Identify and implement teaching methods required for a diverse student population</i>	2005-2006	N=5 P=100%
TECAAI <i>Element IX, B: Explore the creation and implementation of varied assessment methods to determine levels of student learning</i>	2005-2006	N=5 P=100%
Copies of sample, current formal teaching evaluation performed at candidates' teaching sites (different approved North Carolina teaching evaluation tools are used in counties; focus on sections regarding research, student learning, technology, pedagogy (best practices), and addressing needs of diverse learners	2005-2006	N=5 P=100%
Copies of <i>Philosophy of Theatre Education</i> papers and ratings on assessment rubric	THR 682-Seminar in Teaching Methods for Theatre Education 2003 – 2006	N=8 A=13% P=87%
Cumulative Portfolio Assessment Instrument (CPAI), portfolio ratings for Standard 1	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Copies of sample formal unit lesson plans and course outline assignments, with ratings on assessment rubrics	THR 682, 2003 – 2006	N=5 A=20, P=80%
Masters Standard 2: Knowledge of Learners - The candidate incorporates knowledge of the nature of the learner, learning processes, variations in learning abilities and learning styles, and strategies for evaluating learning into the planning, delivery, and evaluation of instruction.		
Indicator 2:1 – The candidate seeks to increase understanding of and respect for differences in students, including exceptionalities.		
Indicator 2:2 – The candidate designs and delivers instruction that is responsive to differences among all learners that are influenced by development, exceptionalities, and diversity.		
Indicator 2:3 – The candidate reflects on and modifies instruction that fosters student learning.		
Indicator 2:4 – The candidate understands and respects differences between the learning behaviors and outcomes expected in diverse communities.		
Indicator 2:5 – The candidate creates and maintains a classroom environment conducive to learning in which all learners feel welcome and can be successful.		
Evidence for Masters Standard 2: Knowledge of Learners		
Assessments (Knowledge, Skills and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or higher
Copies of <i>Philosophy of Theatre Education</i> papers and ratings on assessment rubric	THR 682-Seminar in Teaching Methods for Theatre Education 2003 - 2006	N=5 A=20% P=80%

Sample Cumulative Portfolios (CP)	Final semester in program, fall or spring: 2004 & 2006	N=2 P=100%
Cumulative Portfolio Assessment Instrument (CPAI), ratings for Standard 2	Final semester in program, fall or spring: 2004 & 2006	N=2 P=100%
Copies of sample formal daily lesson plans and ratings on assessment rubric	THR 682, 2003 – 2006	N=4 A=25%, P=75%
Copies of sample, current formal teaching evaluation performed at candidates' teaching sites (different approved North Carolina teaching evaluation tools are used in counties; focus on section regarding knowledge of content	Fall and/or spring, 2005 – 2006	N=5 P=100%
Masters Standard 3: Research - The candidate uses research to examine and improve instructional effectiveness and student achievement.		
Indicator 3:1 – The candidate critically reads and applies historical and contemporary educational literature, including theoretical, philosophical, and research materials.		
Indicator 3:2 – The candidate uses student and school performance data to improve student learning, classroom processes, and school practices.		
Indicator 3:3 – The candidate investigates educational problems through action research.		
Evidence for Masters Standard 3: Research		
Assessments (Knowledge, Skills and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or higher
Copy of sample process drama lesson plan for THR 615-Advanced Creative Dramatics, including assessment form and reflective comments from instructor	2003 and 2006	N=4 P=100%
Sample Cumulative Portfolios (CP)	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Cumulative Portfolio Assessment Instrument (CPAI) ratings for Standard 3	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Copy of data sheet, guidelines, and reflective analysis of data for research assignment for THR 682-Seminar in Teaching Methods for Theatre Education	2003 and 2006	N=4 P=100%
Sample daily lesson plans with assessment rubrics	2003 and 2006	N=5 P=100%
Annotated Bibliography of Resources - combines all students' resource bibliographies	SITE, 2006	N=4 P=100%
Masters Standard 4: Content Knowledge - The candidate demonstrates advanced depth and breadth of knowledge and skills in the academic discipline and in education.		
Indicator 4:1 - The candidate analyzes and articulates relationships between and among theory, philosophy, research findings, and current practice as appropriate to the discipline.		
Indicator 4:2 - The candidate analyzes and articulates relationships between and among theory, philosophy, research findings, and current practice across disciplines.		
Indicator 4:3 – The candidate demonstrates theoretical and applied advanced content knowledge.		
Indicator 4:4 – The candidate understands current knowledge and trends in education.		
Evidence for Masters Standard 4: Content Knowledge		
Assessments (Knowledge, Skills and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or higher
Sample Cumulative Portfolios (CP)	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Cumulative Portfolio Assessment Instrument (CPAI) ratings for Standard 4	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Students use reflective self-assessment through rating themselves on the Theatre Education Content Area Assessment Instrument	2005-2006:	N=5 A=20% P=80%

(TECAAI), Element I: A, D, F, G		
TECAAI, Element I: B	2005-2006	N=5 A=100%
TECAAI, Element I: C, E, I	2005-2006	N=5 P=100%
TECAAI, Element I-H	2005-2006	N=5 A=40% P=60%
Student reflective self-assessment using the Theatre Education Content Area Assessment Instrument (TECAAI), Element II: B, E	2005-2006	N=5 P=100%
TECAAI, Element II: A,C,D	2005-2006	N=5 A=20% P=80%
TECAAI, Element III: A, C, E	2005-2006	N=5 P=100%
TECAAI, Element III: B	2005-2006	N=5 A=40% P=60%
TECAAI, Element III: D	2005-2006	N=5 A=20% P=80%
TECAAI, Element IV: A	2005-2006	N=5 P=100%
TECAAI, Element IV: B, E, F,	2005-2006	N=5 A=40% P=60%
TECAAI, Element IV: C, D	2005-2006	N=5 A=60% P=40%
TECAAI, Element V: A, C	2005-2006	N=5 P=100%
TECAAI, Element V: B	2005-2006	N=5 A=60% P=40%
Theatre Education Content Area Assessment Instrument (TECAAI), Element VI: A, B, C, D	2005-2006	N=5 P=100%
TECAAI, Element VI: E	2005-2006	N=5 A=40% P=60%
TECAAI, Element VII: C	2005-2006	N=5 P=100%
TECAAI, Element VII: A,B	2005-2006	N=5 A=20% P=80%
Masters Standard 5: Professional Development and Leadership - The candidate engages in continued professional development and provides leadership at the classroom, school, and community levels, and within the profession.		
Indicator 5:1 - The candidate initiates professional inquiry through reading, dialogue, reflection, professional development, and action research.		
Indicator 5:2 - The candidate seeks, evaluates, and as appropriate, acts on input from educators, parents, students, and other members of the community for continuous improvement.		
Indicator 5:3 - The candidate participates, formally and informally, in appropriate professional communities.		
Indicator 5:4 - The candidate participates in collaborative leadership to address educational problems at the levels of classroom, school building, school system, and community.		
Indicator 5:5 - The candidate provides leadership in working with parents and strengthening the home-school partnership.		
Evidence for Masters Standard 5: Professional Development and Leadership		

Assessments (Knowledge, Skills and Dispositions)	Time Frame	% of Candidates Rated as Acceptable/Proficient or higher
Sample Cumulative Portfolios (CP)	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Cumulative Portfolio Assessment Instrument (CPAI) ratings for Standard 5	Final semester in program, fall or spring, 2004 & 2006	N=2 P=100%
Copies of sample, current formal teaching evaluation performed at candidates' teaching sites (different approved North Carolina teaching evaluation tools are used in counties; focus on section regarding professional development)	Fall and/or spring, 2005 – 2006	N=5 P=100%
Copy of sample workshop portfolios designed for THR 682-Seminar in Theatre Education– with grading rubric	2006	N=5 P=100%

Standard 1A: Candidate Qualifications

Applicants must have a minimum of one academic year's teaching experience prior to beginning the M.Ed. program. Applicants who hold a teaching license or certification in Theatre Arts from a reciprocal agreement state and who have taught for one academic year qualify for admission to the M.Ed. in Theatre Education program . Completion of the graduate program qualifies degree candidates for Advanced Masters Professional ("M") licensure in K-12 Theatre Arts. A 3.0 minimum grade point average (GPA) is required, and applicants must have earned acceptable scores on the GRE or comparable tests, as approved. Applicants must complete a successful pre-admission interview with the Director of Theatre Education and submit a "Statement of Goals" to the Department of Theatre, along with the application forms.

Section IV: Standard II – Candidate Assessment and Evaluation

Candidates are assessed in a variety of ways. Content knowledge is tested first of all, by the grades earned in required courses. One simple assessment lies in the fact that graduate students may not earn less than a “B-” in their course work. Other methods for assessing candidates’ are through: 1) requiring a copy of a candidate’s most current, formal Teacher Evaluation form (*TEF*) to be submitted to the Director of Theatre Education each year candidate is in the program, 2) implementing the *Theatre Education Content Area Assessment Instrument (TECAAI)* as a self-assessment instrument for candidates; 3) using *Cumulative Portfolio Assessment Instrument (CPAI)* to evaluate the candidates’ growth as evidenced in *Cumulative Portfolio (CP)* capstone experience; and 4) sending a survey about S.I.T.E. courses offered in the August following the session (beginning in 2006).

Table 3. M.Ed. Theatre Education Candidate Assessment and Evaluation

Type of Assessment	First SITE Session	Second SITE Session	Midway in Program – (18 sem. hrs.)	End of Program of Study (Third to Fifth year)	Follow-up
Teacher Education Content Area Assessment Instrument (TECAAI)	TECAAI as self assessment	TECAAI as self assessment	TECAAI as self assessment	TECAAI as self assessment	TECAAI as self assessment
Minimum Required Grades in Theatre and Education Courses	No less than a “B-” in theatre courses	No less than a “B-” in theatre or education courses	No less than a “B-” in theatre or education courses	No less than a “B-” in theatre or education courses	
Copies of Formal Teacher Evaluation Form (TEF)	TEF	TEF	TEF	TEF	TEF
Cumulative Portfolio Assessment Instrument (CPAI)				CPAI	
Theatre Education Survey	Emailed in August	Emailed in August		Emailed in August	Emailed in August

Data provided by the annual survey, along with data provided by the other assessment instruments, will determine what courses will be offered for the next year’s SITE session.

Section V: Standard III – Field Experiences and Clinical Practice

Applicants to the program for a Masters in Education in Theatre Education must have taught a minimum of one academic year to be admitted into the degree program. Therefore, candidates are in-service, working K-12 Theatre Arts teachers, so “field experience” requirements are fulfilled through the creative, but practical application of knowledge and skills learned in candidates’ individual programs of study. THR 596-Advanced Experimentation (3 semester hours) is usually done at each candidate’s teaching site; however, occasionally some candidates elect to complete the project with children in such venues as a recreation center’s drama program or a summer camp. THR 695-Independent Study (1 semester hour) provides credit for the design, compilation, and oral presentation of the *Cumulative Portfolio*. (See document boxes for sample THR 596 projects and *Cumulative Portfolios*)

UNCG faculty members provide supervision for THR 596-Advanced Experimentation. If scheduling and the distance of the candidate’s school site does not allow for UNCG direct, on-site supervision, candidates are required to provide videotapes or DVDs of the process (rehearsals, class activities) and the product (performance, culminating activity) to both the supervisor of the project and the Director of Theatre Education. In addition, the candidate maintains contact with the project supervisor by email and telephone throughout the semester, providing continual guidance throughout the process.

Section VI: Standard IV – Diversity

How Diversity is Addressed in Curriculum and in Clinical Practice

Diversity is an essential part of the M.Ed. in Theatre Education program. Theatre, by its very nature, is innately diverse; theatre history records the history of the world. Theatre has something for every learner: techniques for every learning style and for each of Howard Gardner's growing list of multiple intelligences. Theatre Education degree candidates take professional education courses like CUI 622-Differentiated Instruction or, if degree candidates have no course work addressing diversity from their undergraduate program, CUI 545-Diverse Learners. CUI 545 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. CUI 622-Differentiated Instruction is designed to provide degree candidates with methods appropriate for assessing students' individual learning needs and for constructing, implementing, and evaluating a long-term instructional plan in K-12 Theatre Arts to meet those needs.

In THR 615-Advanced Creative Dramatics, candidates have the opportunity to work with an extremely diverse group of children at the Salvation Army's Central Boys and Girls Club in downtown Greensboro. Candidates have an opportunity to observe the professor modeling teaching a process drama class in the setting and afterwards, to teach their own lessons. Peer evaluation is implemented following the course experiences teaching or facilitating process drama. The population of the Boys and Girls Club is highly diverse; however, no specific demographic breakdown of gender, ethnicity, or race was available at the time of this report.

Clinical practice is obviously on-going, occurring on a day-to-day basis during the academic year for all M.Ed. Theatre Education candidates in their individual school settings. (See Table 4 for socio-economic, gender, and ethnic demographics of current M.Ed. Theatre Education candidates' school sites.

Table 4. Socio-economic, Gender, and Ethnic Demographics of M.Ed. Theatre Education Candidates' School Sites

SCHOOL	District	TOTAL STUDENTS	FREE LUNCH	REDUCED LUNCH	FREE AND REDUCED	% F/R	MALE	FEMALE	AMER. INDIAN	ASIAN	BLACK	HISPANIC	WHITE	% AMER. INDIAN	% ASIAN	% BLACK	% HISPANIC	% WHITE	TITLE I
AMERICAN HEBREW ACADEMY	PRIVATE	103	NR	NR	0	0.00%	NR	NR	0	0	0	1	102	0.00%	0.00%	0.00%	0.97%	99.03%	
APEX HIGH	WAKE	2047	136	56	192	9.38%	1009	1038	5	57	230	105	1650	0.24%	2.78%	11.24%	5.13%	80.61%	NO
BNAI SHALOM DAY SCHOOL	PRIVATE	119	NR	NR	0	0.00%	NR	NR	NR	NR	NR	NR	NR	#VALUE!	#VALUE!	#VALUE!	#VALUE!	#VALUE!	
CATAWBA INTERMEDIATE	CATAWBA	344	85	29	114	33.14%	170	174	1	13	33	11	286	0.29%	3.78%	9.59%	3.20%	83.14%	NO
FORESTVIEW HIGH	GASTON	1211	149	64	213	17.59%	600	611	4	11	193	30	973	0.33%	0.91%	15.94%	2.48%	80.35%	NO
FRED T FOARD HIGH	CATAWBA	1222	177	82	259	21.19%	609	613	1	83	93	25	1020	0.08%	6.79%	7.61%	2.05%	83.47%	NO
GATES COUNTY SENIOR HIGH	GATES	647	212	79	291	44.98%	331	316	1	3	283	2	358	0.15%	0.46%	43.74%	0.31%	55.33%	NO
HILL MIDDLE	FORSYTH	472	365	34	399	84.53%	224	248	0	0	365	83	24	0.00%	0.00%	77.33%	17.58%	5.08%	YES
MAIDEN ELEMENTARY	CATAWBA	575	197	61	258	44.87%	289	286	1	33	78	64	399	0.17%	5.74%	13.57%	11.13%	69.39%	YES
MOREHEAD ELEMENTARY	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
SHERRILLS FORD ELEMENTARY	CATAWBA	646	93	45	138	21.36%	335	311	2	6	49	22	567	0.31%	0.93%	7.59%	3.41%	87.77%	NO
WESTOVER HIGH	CUMBERLAND	1347	436	141	577	42.84%	659	688	6	40	935	116	250	0.45%	2.97%	69.41%	8.61%	18.56%	NO

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

Table 5. Ethnic, Race, and Gender Demographics of School of Education’s Teachers Academy Faculty

	Asian		African-American		Ame- rican 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					1				12	26
Faculty (Full-time/Full-time)			2	6			1	3	2	21			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 aware of a need for diversity on its faculty and among its graduate assistants. Faculty members 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 study body. Including plays written by minority playwrights in the UNCG Theatre performance seasons, hiring part-time minority faculty and guest artists, and casting plays based on non-traditional casting are some ways through which minority recruitment of both faculty and students are explored.

Table 6. Ethnic, Race, and Gender Demographics of Faculty & Graduate Assistants in Department of Theatre

	Asian		African-American		Ame- rican 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 to hire minority faculty members. Miller Lucky, a Black/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 for the UNCG Department of Theatre in 2003-2004. Lorenzo Meachum, a Black/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.

Diversity of the Candidates in the Program

It is important to have minority candidates for the M.Ed. in Theatre Education degree program in order to represent the diverse student population in 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 putting forward the purposes of the group.

**Table 7. Theatre Education Graduate Students
Ethnic, Racial, and Gender Dissection of M.Ed. Theatre Education Students
Spring, 2006**

	Male	Female	Totals
White	1	8	9
Black		2	2
Hispanic			
Asian			
American Indian			
Total:	1	10	11

* Table 7 reflects the ethnic and gender demographics of all M.Ed. degree candidates. Applicants not processed and accepted into the program by summer, 2006 are not included.

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 682- *Seminar in Teaching Methods in Theatre Education*. The required CUI courses are: CUI 669-*Educational Implications of Learning & Developmental Theory*; CUI 545-*Diverse Learners* or CUI-622 *Differentiated Instruction*; and CUI 616-*Literacy Development and Instruction Across Grades* or CUI 635-*Reading in the Secondary School & Content Area*. 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 8. 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 8, 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 9, 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.

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Table 9. 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:

**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	<p>THR 548 Stage Millinery and Accessories</p> <p>THR 549 Costume Patterns, Drafting, and Draping</p> <p>THR 560 Advanced Costume Design</p> <p>THR 660 Costume Design Seminar</p>	FT/ 9 month contract		<p>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.</p> <p>In the past five years, has interviewed and written about traditional mask makers in Sweden, Italy, Korea, Japan, Bali, Northwest Coast Canada, Calgary, Toronto, Brazil, Trinidad, Mexico, New York City, Northern California, and Oregon.</p> <p>Interviewing mask makers in India and China during 2007 in preparation for a book on the mask maker's creative process and challenges facing the traditional mask maker on the global stage and screen.</p> <p>Articles include "The Mask Maker's Magic" published by <i>Theatre Design & Technology</i> in 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,</p>

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/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
					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 516 Puppetry THR 615 Advanced Creative Dramatics	FT/ 9 month contract	Director of MFA program in Theatre for Youth, 2002-present	<i>To What End? Stage of the Art</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

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:
					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
						<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	NO GRADUATE COURSES (Other than THR 589 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

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:
					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	
					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 612 Directing Period Plays	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 613 Directing Seminar			
					UNCG Theatre Season Selection Committee Adjudicator for playwriting and poetry competitions	
					Curator of contemporary African art exhibit	

**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:
					Respondent for ACTF productions	
Davis, Noah	M..F.A. in Theatre Design and Technical Direction, UNCG, 1995	Non-tenure track	THR 575 Theatrical Sound Design, and Technology	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 American Academy of Dramatic Arts (New York City), Professional Acting degree	Lecturer Non-tenure track	THR 534 Acting for the Camera THR 539 Professional Theatre Audition Techniques	FT, as of 2006-07; prior to that was PT		Member of Actors' Equity Association (AEA), Screen Actors' Guild (SAG), and American Film, 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 600 Introduction to Graduate Studies	FT/ 9 month contract	Liaison to UNCG Library, 2005-present	Coordinator, Panel on Theatre for Social Change, SETC, Spring 2005

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:
		Visiting Assistant Professor	THR 601 Drama Theory and Criticism		Service Learning Workshop, UNCG, Fall 2004	<i>Guerrilla Theatre, Encyclopedia for Modern Drama, 2005</i>
			THR 602 Seminar in Drama/Theatre History		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
					Reading Committee, Playwrights Forum, Greensboro, 2004-present	<i>Gallery Show Spotlights Recent Work by 9 Artists, The Dallas Morning News, Jan. 7, 2004</i>
					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
					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

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:
Gulley, John	MFA in Directing, University of Wisconsin-Madison, 1983	Associate Professor	THR 531 Acting V	FT	Director, UNCG 2000-present: <i>Urinetown, The Crucible, The Country Club, Tartuffe, A Raisin in the Sun, Absent Friends, The Adding Machine</i>	
			THR 539 Professional Theatre Audition Techniques			
			THR 631 Studies in Acting			
			THR 610 Applied Play Directing			
			THR 611 Advanced Play Directing			
THR 613 Directing Seminar	BFA Acting Advisor, 36 advisees					
					Co-coordinator BFA/MFA New York Showcase, 2001-present	
					Coordinate Professional Acting Internship Program, with NC Shakespeare Festival, 2001-present	
					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 Theatre (emphasis in Technical Direction/Lighting Design), Southern Illinois University at Carbondale, 1994	Non-tenure track	THR 540 Advanced Stagecrafts	FT/12 month contract	Theatre Department Facilities Committee Technical Director, UNCG Dept. of Theatre, 2004-present	Production Manager, Secondary School Festival, SETC, 2005
		Lecturer				Chair, Departmental Safety Committee, UNCG Dept. of Theatre, 2004-present

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:
					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
					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	DOES NOT TEACH GRADUATE CLASSES	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 532 Period Acting I	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>
		Department Head			Advisor for B.A. degree candidates (36 students)	The Cooking Show at GTCC
					Theatre Education Program Advisory Committee (TEPAC), 2006	<i>Exonerated at Guilford Technical Community College</i>
					Theatre Department Facilities Committee Departmental	Adapted script from book for <i>O'PIONEERS</i> and directed production

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:
					Student Advisory Board member	with large cast, double casting several roles, 2006
Lane, Preston	M.F.A. in Directing, Yale University	N/A	NO GRADUATE COURSES	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 540 Advanced Stage Crafts	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.
	MA in Theatre History/Criticism, University of Missouri-Columbia		THR 542 Scene Painting I		Chair, GEC Fine Arts, UNCG, 2003-2006	Design exhibition, <i>Tales of The Lost Formicans</i> , KC/ACTF, Birmingham, 2004.
			THR 552 Multi-Set Design Techniques		Member, Enrollment Management Committee, UNCG 2003-2006	Juried design portfolio, KC/ACTF National Design Fellowship, New Orleans, 2002.
			THR 645 Advanced Theatre Graphics		UNCG Theatre Design Program Coordinator, 1997-2004	Juried design portfolio, KC/ACTF National Design Fellowship Finalist, Washington, 2002.
			THR 651 Scene Design Seminar			
THR 685 Seminar in Scenography						

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:
					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. Panelist, "Rendering Techniques", SETC. Mobile, 2002.
Morris, Christine A.	M.F.A. in Acting, University of Virginia	Associate Professor/ Tenure Track	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 Theatre in Durham NC and at Profile Theatre Project in Portland, Oregon, and at the Tennessee Williams Center in Sewanee, Tennessee. Most recently,

**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>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' 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	587 Theatre Field Studies THR 621 Advanced	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

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:
			Dynamics: Movement		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, <u>ATI Exchange</u>, Winter 2006</i>
					Co-director/Faculty, Chesapeake Bay Alexander School, 2004-present	<i>Unmasking the Warrior, the Beast, and the Fool Within, <u>Southern Theatre</u>, Fall 2003</i>
					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
					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 <u>Greensboro : A Requiem</u>, Toronto</i>
						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	NO GRADUATE COURSES	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

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:
						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	NO GRADUATE COURSES	PT		Most recent acting has been at Triad Stage: performed in OUR TOWN and THE RAINMAKER.
Shackelford, Lorraine	M.F.A. in Acting, Virginia Commonwealth University, 1987	Non-tenure track	THR 631 Studies in Acting	FT/9 month contract	Director of Theatre Education, Advisor for 67 undergraduate BFA Theatre Ed majors	Member of Actors' Equity Association (AEA) <i>Acting: The Diary of Anne Frank, Triad Stage, September 2006</i>
		Lecturer	THR 682 Seminar in Teaching Methods in Theatre Education		Chair of Theatre Education Program Advisory Committee (TEPAC), 1996 to present	<i>Women in Verb</i> , Gender Studies Conference, UNCG, March 2006
					Coordinator for Playworks Center Stage, UNCG Host, Spring 2004-06	Panelist, <i>A+ Schools</i> presentation, The GREAt Conference, UNCG, April 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:
					Training Session- DPI Program Reviewers, May 2005	<i>Assessment Workshop</i> , North Carolina Theatre Arts Educators, (NCTAE) Winter Focus Conference, 2006
					DPI Program Reviewer for Re-accreditation, Visitation of Theatre Education Program at UNC-Asheville	<i>Graduate Study in Theatre Education</i> , NCTAE, Raleigh 2002
					Coordinator/Advisor undergraduate (BFA) and graduate (M.Ed.) Theatre Education programs	<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 elementary or middle school faculty and administration in attendance.	Co-authored children's play, adaptation <u>Love You Forever, Near and Far</u> , based on Robert Munsch's 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	

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:
Wolf, John	M.F.A. in Theatre Design (emphasis in Lighting and Scene Design), University of Alabama, May 1989	Associate Professor	THR 540 Advanced Stage Crafts	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 544 Computer Assisted Drafting			
			THR 570 Advanced Lighting Design		Academic Advisor BFA Design and Production students	Co-author, Curriculum Revision, BFA Design-Tech, 2004
			THR 575 Theatrical Sound Design and Technology			
					Programming Committee, Aycock & Brown Auditoria, 2003-04	Panelist, <i>At the Production Table</i> , SETC 2002
					UNCG Theatre Budget, Transition, Safety Committees, 2004	Scene Design - UNCG - <i>Jesus Christ Superstar</i>

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:
Wren, James	M.F.A. in Acting/Directing, University of Florida, 1984	Associate Professor	THR 532 Period Acting I THR 632 Contemporary Acting II	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>
					Dean Search, College of Arts and Sciences, 2002, 2003	<i>Irene Ryan Scholarship Audition Workshop, High Point University, 2005</i>
					Board of Electors, Actor's Hall of Fame, 2004	<i>Response Training Seminar, SETC, 2003</i>
					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	<i>Co-director UNCG BFA/MFA NYC Showcase, 2000-06</i>
					Leighton Ballew Directing Scholarship Committee, SETC, 2002-03	<i>Director - UNCG Mainstage, Summer, Studio Theatre - over 30 different productions, including A View From the Bridge, Marat/Sade, Jesus Christ Superstar, Marisol, et. al.</i>
					Artistic/Managing Director, UNCG Summer Theatre, 1990-present	

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; 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; serves as Chair of Theatre Education Program Advisory Committee (TEPAC); 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 teaches either THR 682-Seminar in Theatre Education or THR 631 Studies in Acting during the Summer Institute for Theatre Education (SITE).

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.

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:

- 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. One qualified faculty member is responsible for both the undergraduate and graduate Theatre Education majors.

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 theatre and a large workshop area: the studio theatre. The main theatre is a modified proscenium theatre with a stage that is 90 feet from wing to wing. The theatre 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" theatre 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 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 theatre 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 theatre 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 8. Individual programs do not have budgets. Funds are requested as needed.

Table 10. 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 Repertory	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 Carolina Theatre	Income Source	State Funds	Ticket Sales	Tour Sales	Total
	2000-2001	\$	\$ 13,158.00	\$ 10,500.00	\$ 23,658.00
	2001-2002	\$	\$ 28,133.25	\$ 11,150.00	\$ 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	Theatres—Construction	59
PA3024-PA3029	Classical Drama—History and Criticism	16
PA3131-PA3139	Greek Drama—History and Criticism	133
PA3201-PA3229	Theatre—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	Theatre	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 11. 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		Faculty Senate		

	class release for directing a production				
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 Member	Teaching Loads	Advising	University Committees	College Committees	Department 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	Advises 9 MFA Design students	Instructional Grant Review, 2004-2006; GEC Fine		Season Selection Committee Peer Evaluation

	production		Arts, Chair – 2003-2006; Enrollment Management, 2003-2006 ; Faculty senate 2005-06		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 Learning Committee; Faculty Senate 2002-2004		Coordinator of B.A. advising; Coordinator of capstone experiences
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	Advises 12 M.F.A. Acting Students			Season Selection Committee; Co-coordinator

	production				of NYC BFA and MFA Showcase from 2000 to 2006 Sponsor for APO Theatre fraternity
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**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.