



THE UNIVERSITY *of* NORTH CAROLINA  
**GREENSBORO**

***UNDERGRADUATE HANDBOOK***  
***BFA in Drama:***  
***Theatre Education concentration***

**DEPARTMENT OF THEATRE**

***SCHOOL OF MUSIC, THEATRE, AND DANCE***

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*and revised 2006—2011*  
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*2012-2014*

This handbook will continue to be updated to serve as the primary resource for Theatre Education students. If readers find any dead links or outdated information, please bring it to the attention of the current Director of Theatre Education.

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## INTRODUCTION

UNCG's Theatre Education program has a long and distinguished history going back over fifty years. In the fall of 1997, the UNCG Theatre Education program became North Carolina's first specific Theatre Education concentration for Bachelor of Fine Arts (B.F.A.) in Drama.

This handbook is designed provide information about important aspects of the undergraduate Theatre Education degree program. It will act as a guide for students who are planning to earn a **B.F.A. degree in Drama, concentrated to Theatre Education, with initial North Carolina Standard Professional 1 (SP1) K-12 licensure in Theatre Arts.** Students enrolled in the program should read the revised handbook each year for changes that may affect them. Education-related programs are subject to review and revision by the government, so theatre education students must stay abreast of such changes from one year to the next. Students should also stay current with the [Teacher Education Handbook](#), found online within UNCG's School of Education website.

## DIRECTION

**READ THIS HANDBOOK COMPLETELY.** Theatre Education students must read this handbook thoroughly and continually refer to the checklists and additional requirements. Students are ultimately responsible for their progress in the program and should meet with their advisor a minimum of twice a year. In addition, they should attend the group meetings of Theatre Education majors held each year.

In addition to this handbook, students should also be familiar with the [Undergraduate Bulletin](#) published during the academic year in which they were admitted to UNCG.

The Director of Theatre Education, [Mr. Joshua Purvis](#), serves as official advisor to all Theatre Education students and Supervising Teacher for student teaching assignments. The Office of Theatre Education is located in *212 Taylor (the upstairs of the Taylor Theater lobby)*. The mobile office number is (336) 517-7878, but due to a heavy clinical observation schedule, emails to [jtpurvis@uncg.edu](mailto:jtpurvis@uncg.edu) tend to have a faster response.

Welcome to UNCG, to the School of Music, Theatre, and Dance, and to the Department of Theatre.

And welcome to the Theatre Education Program.

Joshua Purvis  
Director of Theatre Education  
[jtpurvis@uncg.edu](mailto:jtpurvis@uncg.edu)

## **SPECIAL NOTICE REGARDING TEACHERS SEEKING LICENSURE-ONLY AND LATERAL ENTRY PROGRAMS**

While UNCG Theatre continues to provide coursework options, with the growth of the undergraduate BFA Theatre Education program through 2008 we are no longer able to provide a program of study for teachers who are seeking North Carolina Standard Professional 1 (SP1) licensure outside of the full-time BFA degree program, including both:

- A. Licensure-Only – individuals who have completed a bachelor's degree from a regionally accredited institution and wish to obtain a North Carolina SP1 teaching license in K-12 Theatre Arts
- B. Lateral-Only – individuals who have been hired for a teaching position in a North Carolina public school and hold a bachelor's degree from a regionally accredited institution

Prospective Licensure-Only students seeking licensure through [NC TEACH](#) should contact [Deb Ackerman](#), Associate Director of Student Services in Teacher Education, 128 School of Education Building, UNCG Campus.

Licensure-Only and Lateral Entry teachers may also consult a [Regional Alternative Licensing Center \(RALC\)](#) for assistance in designing a certified plan of study. Teachers may then seek relevant courses through UNCG or another accredited university as a Visiting Student or Second Degree Candidate.

Second Degree candidates and Licensure Only students are still required to take the PRAXIS I: PPST for licensure, except for those who hold a graduate degree, who do not have to take the PRAXIS I: PPST.

# **THE UNCG SCHOOL OF EDUCATION**

## **UNCG Mission and Vision Statement**

The University of North Carolina at Greensboro will redefine the public research university for the 21st century as an inclusive, collaborative, and responsive institution making a difference in the lives of students and the communities it serves. UNCG is ...

- A learner-centered, accessible, and inclusive community fostering intellectual inquiry to prepare students for meaningful lives and engaged citizenship;
- An institution offering classes on campus, off campus, and online for degree-seeking students and life-long learners;
- A research university where collaborative scholarship and creative activity enhance quality of life across the life-span;
- A source of innovation and leadership meeting social, economic, and environmental challenges in the Piedmont Triad, North Carolina, and beyond; and
- A global university integrating intercultural and international experiences and perspectives into learning, discovery, and service.

In alignment with UNCG's vision and mission, the work of professional education focuses on leadership in the University, K-12 and academic communities; rigorous academic content and professional preparation; a commitment to inclusiveness on campus and in the field; and an understanding that students must be prepared to grow professionally throughout their careers.

Both UNCG's Vision for Teaching and Learning and its philosophy for the General Education Program reinforce these University priorities and are, again, consistent with the foci of the licensure programs.

### **UNCG's Vision for Teaching and Learning**

UNCG embraces student learning as its highest priority and provides exemplary learning environments. The University establishes a diverse community of learning in which individual differences are valued and interactions are encouraged in an atmosphere of mutual respect...

UNCG graduates should be ready to continue as lifelong learners and to face the challenges that will confront them as responsible citizens of the state, the nation and the world.

[Vision for Teaching and Learning](#)

A UNCG graduate should combine specialized education in a major with the skills, knowledge, and understanding necessary to be a lifelong learner, an ethical and independent decision maker, a critical and creative thinker, a clear and effective communicator, and a responsible citizen.

[Philosophy of UNCG's General Education Program](#)

Each of the six professional foci described above is also aligned with the mission of the Teachers Academy, the umbrella organization that addresses policy and communication for all professional education programs at UNCG. The foci, alone and together, support and promote the Teachers Academy's commitment to "Access to Life's Opportunities through Teaching, Learning and Caring." Our candidates are knowledgeable about their disciplines and professional practice, are committed to and act on positive professional dispositions, understand the importance of data that informs their practice and growth, and use all of these skills in the interest of leading in their fields. Our faculty are committed to excellence in teaching, learning and caring that, in turn, results in candidates who teach, learn and care at the highest levels.

### **UNCG Teachers Academy Mission Statement**

The mission of professional education at UNCG is to ensure "Access to Life's Opportunities through Teaching, Learning and Caring." To this end, UNCG prepares and supports the professional development of educators who work in diverse settings. This mission is carried out in an environment that nurtures the active engagement of all participants, values individual as well as cultural diversity, and recognizes the importance of reflection and integration of theory and practice. UNCG's professional education programs are guided by shared commitments to the preparation of education professionals who have the knowledge, skills and dispositions to

- be leaders in their fields, schools or agencies, and communities
- create and support safe and inclusive educational environments that provide equity of access to learning for all students
- use the research base, assessment data and critical reflections to inform their professional decision making
- continually acquire professional knowledge and contribute to the professional knowledge base, and
- act with professional integrity, ethical deliberation and a commitment to collaborative practice in dealing with students and colleagues

Full conceptual framework for Teacher Education may be found online at:

<http://soe.uncg.edu/wp-content/uploads/2012/06/CF.0321.13.pdf>

## *The UNCG Conceptual Framework for 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.

---Lorraine Shackelford, 2008

## REFERENCES

- Consortium of National Arts Education Association. (1994). National standards for arts education: What every young American should know and be able to do in the arts. Reston, VA: Music Educators National Conference.
- Johnstone, Keith (1999). Improv for storytellers. New York: Routledge/Theatre Arts Books.
- Lazarus, Joan. (2004). Signs of change: New directions in secondary theatre education. Portsmouth, New Hampshire: Heinemann.
- McCaslin, Nellie. (1999). Creative drama in the classroom and beyond. 7<sup>th</sup> edition. New York: Longman.
- Sternberg, Patricia (2000). Sociodrama:Who's in your shoes? 2<sup>nd</sup> edition. Westport, Connecticut: Praeger.
- Sternberg, Patricia (1998). Theatre for conflict resolution: In the classroom and beyond. Portsmouth, New Hampshire: Heinemann.

**UNDERGRADUATE THEATRE EDUCATION PROGRAM**  
**B.F.A. Degree in Drama, concentration in Theatre Education**  
**With Standard Professional 1 (SP1) Teaching Licensure in K-12 Theatre Arts**

**CONTEXT**

The program prepares qualified undergraduates to become effective professional Theatre educators at the elementary (K-5), middle school (6-8), and secondary (9-12) levels. Theatre Education students learn about Theatre as a distinct discipline and art form, yet they also explore the use of specific theatre-based techniques in teaching other disciplines. Though it may extend their time at UNCG, Theatre Education majors are encouraged to take additional course work towards minoring in areas such as English, Math, or Spanish, as additional areas of study may increase students' employment potential as they search for their first teaching position.

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

**GOALS**

Within this context, the following goals guide the Theatre Education program. Students will be able to:

1. Recognize the role of Theatre Arts in the development of self to include: self-esteem, self-confidence, self-discipline, creative self-expression, positive expression of emotion, and individual diversity.
2. Understand Theatre as a universal form of communication and as a means through which to explore beliefs, traditions, and values of world cultures throughout history.
3. Understand Theatre as a multifaceted creative process and a collaborative performing art.
4. Understand the anatomy and physiology of the voice, pronunciation standards, and the relationship of speech standards to actor training.
5. Understand the role of Theatre Education in developing communication, critical thinking, and decision-making skills.
6. Understand the process of literary analysis, the role of the reader, and the techniques for communicating literature to an audience.
7. Understand the role of philosophy, ethics, and disposition in fulfilling the obligations required of the professional K-12 Theatre Arts educator.
8. Demonstrate knowledge of the state-approved North Carolina Standard Course of Study for K-12 Theatre Arts.
9. Implement pedagogical knowledge in development of methods and skills for teaching all aspects of Theatre Arts to a diverse population of K-12 students.

10. Encourage cooperative learning experiences; teach students how to work with others.
11. Explore the implementation of Theatre Arts techniques as methods through which to teach other disciplines to K-12 students.
12. Explore implementation of current technology by Theatre Educators.
13. Recognize, acknowledge, and address the needs of diverse learners.
14. Explore, develop, and implement varied methods of assessment of student learning.
15. Explore the development and implementation of various self-assessment methods.
16. Recognize learning as a life-long process.

## OBJECTIVES

### **(Objectives are keyed to numbered goal statements)**

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

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

## **Student Resources**

### **Campus Resources**

[Department of Theatre](#) – main office - 202 Taylor Theater lobby –

[Neil Shepherd](#), Dept. Secretary – 334-4032

Teacher Education's [Office of Student Services](#), - check in room 116 School of Education Building for orientation toward one of the specialists. Currently, [Carol-Ann Resch](#) handles the processing of student forms/materials.

[Teaching Resources Center](#), 310 School of Education Building, is available for teacher education students from all majors, across the University.

[University Writing Center](#), 3211 MHRA Building, is available to aid UNCG students in writing for university coursework.

[University Speaking Center](#), 3211 MHRA Building, is available to aid students with oral communication.

### **Web/Email Resources**

The [\*Office of Theatre Education Blackboard Organization\*](#) should be located in "My Organizations" within a student's [Blackboard web module](#). It will have announcements, as well as resources, specific to THRED students. If you are not able to access it, please email the Director of Theatre Education. Students must have [activated their uncg.edu accounts through Information Technology Services](#).

[Calcium](#) – Students who wish to reserve theatre department practice space should obtain login information from Neil Shepherd in the main office. Space is available from 8am-10pm.

The UNCG Theatre Department listserve (affectionately known as the "greenroom listserve") is required for all theatre majors and is the primary means of communicating departmental business. Sign up with Jody Kaizen in the ground floor of Taylor Theater (Office 016) during your first days of the semester.

## Suggested Major and Professional Course Sequence for Candidates

### **[BFA Music/Theatre/Dance, 128hours (K-12 Teach)]**

**Please note that this is a suggested course sequence and may vary according to course offerings and the course loads taken by individual students. These do not include GEC courses.**

#### **First Year**

THR 120	Voice for the Actor
THR 201	Playscript Analysis ( <i>prereq to Playwriting and Theatre Histories</i> )
CST 105	Introduction to Communication Studies
THR 140	Stage Crafts I ( <i>prereq to Practicums and Design Courses</i> )
THR 145	Stage Crafts II ( <i>prereq to Practicums and Design Courses</i> )
THR 231	Acting I ( <i>Recommended for Fall; designated Speaking Intensive</i> )
LIS 120	Introduction to Technology in Educational Setting ( <i>Spring of freshman year or in sophomore year</i> )

#### **Second Year**

THR 380	Playwriting ( <i>May be taken in junior year. Some sections designated Writing Intensive.</i> )
THR 370	Stage Lighting ( <i>May be taken in junior year; designated as Speaking Intensive.</i> )
EDUC-1	Six (6) Education Modules ( <i>Fall – ERM401,ERM403,TED401, Spring – ELC401,ERM402, TED402,TED403 – SES401 offered both semesters</i> )
THR 361	Costume Design ( <i>May be taken in junior year; designated as Writing Intensive</i> )
THR 232	Acting II ( <i>only offered in Spring. Avoid taking in the same semester as Acting I or Performance Styles</i> )
THR 500	<b>and/or</b> THR 501, 502 ( <i>Recommended in the Fall <b>and</b> Spring semesters</i> ) <i>Courses do not have to be taken in sequential order. Taking two Theatre History courses in the same semester is NOT recommended. THR 505 American Theatre may be substituted for THR 502 only</i>
Practicum	Theatre Practice - Scenery (THR 190) and Theatre Practice – Costumes (THR 191) ( <i>These will be the practicums that replace THR 382, which is no longer offered</i> )
THR 410	Directing I ( <i>prereq for THR 545 and THR 510</i> )

#### **Third Year**

THR 351	Scene Design ( <i>or THR 361 Costume Design</i> )
THR 494	Theatre Practice - Production ( <i>Asst. SM position through John Wolf, or other as approved</i> )
THR 586	Stage Management ( <i>May be taken in the fall semester of the senior year or summer session</i> )
THR 435	Performance Styles ( <i>Only offered in Fall or may be taken in Fall of senior year. Must have taken Acting I and II</i> )
EDUC-1	Three(3) Education Modules ( <i>Fall – ERM401,ERM403,TED401, Spring – ELC401,ERM402, TED402,TED403 – SES401 offered both semesters</i> )
THR 515	Drama in Education ( <i>Fall semester - cannot be taken with TED 545</i> )
THR 595	Directing Practicum ( <i>Recommended for Spring; THR 410 is taken before this class.</i> )
TED 545	Diverse Learners ( <i>Spring semester - cannot be taken with THR 515</i> )
THR 500*	<b>and/or</b> THR 501, 502 ( <i>See previous note on Theatre History</i> )
THR 584	Theatre Management ( <i>Recommended for Fall – or may be taken in Fall of senior year.</i> )

#### **Final Year**

#### **All coursework other than THR 497 must be completed in the Fall Semester**

THR 510	Directing II ( <i>must have taken Directing I</i> )
THR 482	Teaching Methods in Theatre Arts ( <i>fall only</i> )
THR 497	Student Teaching in Theatre Arts ( <i>spring only</i> )

## BFA Theatre Education Course Checklist

**Students should consult their [online degree evaluation](#) for enrollment-year-specific courses. Read all of the fine print and subheadings.**

Name:		Enter:	
Prog:	BFA Music/Theatre/Dance, 128	Grad:	
Conc:	Theatre Education (K-12 Teach)	Minor:	

### COURSES IN MAJOR

\* Minimum 3.0 GPA with no grade below C- required in major/concentration courses. Minimum 12 hrs in major must be taken in residence at UNCG.

Number & s.h.	Course	Taken
THR 120 3	Voice for the Actor	
THR 140 3	Stage Crafts I	
THR 145 3	Stage Crafts II	
THR 201 3	Playscript	
THR 231 3	Acting I (SI - fall y1)	
THR 232 3	Acting II (spring y2)	
THR 351 3	Scenery Design	
THR 361 3	Costume Design	
THR 191 1	Practicum - Scenery	
THR 192 1	Practicum -Costumes	
THR 370 3	Lighting Design	
THR 380 3	Playwriting (WI)	
THR 410 3	Directing I (WI)	
THR 435 2	Perf. Styles	
THR 494 1	Adv. Practicum-Prod. -[1 <sup>st</sup> ASM]	
THR 482 3	*METHODS (fall y4, req B-)	
THR 500 3	Theatre History I	
THR 501 3	Theatre History II	
THR 502 3	Theatre History III	
THR 510 3	Directing II	
THR 515 3	Drama in Education	
THR 584 3	Theatre Management	
THR 586 1	Stage Management -[2 <sup>nd</sup> ASM]	
THR 595 1	Directing Practicum	
THR 497 12	Student Teaching (spring y4)	

### PROFESSIONAL EDUCATION COURSES:

Number & s.h.	Course	Taken
ELC 401 1	Schooling Democratic	
ERM 401 1	Assess 1: Accountability	
ERM 402 1	Assess 2: Standardized	
ERM 403 1	Assess 3: Classroom	
LIS 120 1	Intro to Tech in Educ.	
SES 401 1	Und/Tch Stud. w/ Disab.	
TED 401 1	Child/Adoles Dev/Learn	
TED 402 1	Student Engagement	
TED 403 1	Eng. Learners w/ Diverse	
TED 545 3	Diverse Learners	

Total Semester Hours:	out of 128
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W.I. - (Theatre)	3	Costume Design
W.I.	3	Playwriting

S.I. - (Theatre)	3	Acting I
S.I.	3	Intro to Comm (CST 105)

### GENERAL EDUCATION REQUIREMENTS (GEC)

For these GEC :	You must take:	Taken
3sh/1cs Reas&Disc (GRD1)	ENG101, FMS115, or RCO101	
3sh/1cs Reas&Disc(GRD)	CST 105	

For these GEC :	Course	Taken
3 sh/1cs Fine Arts (GFA)		
3sh/1cs Literature (GLT)		
3sh/1cs Phil/Rel/Eth Per (GPR)		
3sh/1cs additional GFA, GLT, or GPR		
3sh/1cs Hist Persp (GHP)		
3sh/1cs Mathematics (GMT)		
3sh/1cs Natural Science (GNS) – 1hour lab course must accompany		
3sh/1cs Natural Science (GNS) – must have different dept. prefix		
3sh/1cs Soc & Behav Sci (GSB)		
3sh/1cs Soc & Behav Sci (GSB2)		

Global Perspective Markers:	Course	Taken
3sh/1cs Global Nonwestern (GN)		
3sh/1cs Global Persp (GL or GN)		
3sh/1cs Global Persp (GL or GN)		
3sh/1cs Global Persp (GL or GN)		
1sh/1cs Nat Sci Lab Course (L)		

### Elective/Minor Courses:

Number	sh	Course	Taken

Yr1 GPA:	Yr2 GPA:	Yr3 GPA:	Yr4 GPA:
Yr1 Field Hrs:	Yr2 Field Hrs:	Yr3 Field Hrs:	Yr4 Field Hrs:



## ADDITIONAL PROGRAM REQUIREMENTS

### GPA and GRADES

EVERY SEMESTER

Theatre Education students must maintain at least a **3.0 Grade Point Average (GPA)** before being admitted into Teacher Education. Application is made at end of sophomore year. After students are accepted into Teacher Education, the required 3.0 GPA must be maintained throughout the program of study. Students may not earn less than a C in courses-in-the-major, including both Theatre and Education courses. If a grade below a C is earned in a course within the major, that course must be retaken until the minimum grade requirement is met. Additionally, students must earn at least a B- in *THR 482 Teaching Methods*.

### FIELD EXPERIENCE

EVERY YEAR

**ALL THEATRE EDUCATION STUDENTS MUST MAINTAIN CURRENT PROOF OF PROFESSIONAL LIABILITY INSURANCE ON FILE WITH THE SCHOOL OF EDUCATION IN ORDER TO COMPLETE FIELD WORK IN ANY CAPACITY.**

Theatre Education students **must accumulate a minimum of 100 verified hours of pre-student-teaching observation and field experience hours.** These hours will be scheduled in cooperation with the Office of Theatre Education and the Director of Theatre Education. *Students may not accrue hours from the high school they attended.*

#### Field Experience Observations

Students are required to keep a journal of all field experience hours, which include dates, times, and activities observed. This journal should be used to complete the ***Field Experience Hours Record Sheet*** (found in this handbook's appendix or on Blackboard). This record sheet will officially document the *breadth* of a student's field experience. In order to be credited, all field experience hours must be documented. Signatures of the on-site supervisors (principals or teachers) for the field experience are required.

**All hours must be documented by the dated signature of either the assigned teacher or principal at the school site. Signatures must be in ink. Students must have acquired a minimum of 35 hours of pre-student-teaching experience before applying for official admission into Teacher Education.**

*Special Note: Classroom observation is much more limited in the spring semesters, due to student teacher placements. It is in the best interest of the THRED candidate to secure provided observation time as early-and-often as possible, and to seek approval for additional field experience opportunities that present themselves.*

#### Focus Topic Essays

To articulate the *depth* of the experiences: freshmen, sophomores, and juniors will be assigned specific topics upon which to focus their observations and must submit a ***Field Experience Topic Essay***.

Papers must be double-spaced, in 11 or 12 point font. Margins should be 1 inch all around. No handwritten papers will be accepted. The paper should be a minimum of 3 pages in length, double-spaced, and

submitted to the Director of Theatre Education by the assigned deadline. Papers written in response to teaching for THR 515 or to document the TED 545 practicum/internship experience may be substituted in lieu of the focus topic essay (refer to section on “Classes with Required Field Work.”) The due date for the papers will be announced on Blackboard.

### **Field Experience breakdown by year (suggested)**

#### **Freshmen**

Usually, the ten (10) hours of observation are done in the spring semester of the freshman year; however, scheduling issues may require hours to be spread over two semesters, with students completing half of the hours in the fall semester and the other half in the spring semester. Placements are often secured at Weaver Academy, which is an arts magnet high school within walking distance. However, students are strongly encouraged to observe at elementary schools, such as Morehead.

#### **Sophomores (and 1<sup>st</sup> year Transfer students)**

Sophomores complete their twenty (25) field experience hours during the fall semester, preferably at middle or high school. Transfer students should complete 35 hours to stay on pace.

#### **Juniors**

Juniors complete thirty (30) hours of field experience in the fall semester. However, some of the hours may be completed through practicum hours required for TED 545 Diverse Learners or THR 515 Drama in Education. Juniors should document these hours as they would any other field experience, but may include professor-generated report sheets as the official signature of the experience. Juniors should supplement these practicum hours with observations toward any deficient grade range (i.e. if one has primarily observed high school and elementary, one should target middle school)

#### **“Scenic Route” Seniors**

Some students elect to complete the Theatre Education program in five years, rather than in four, due to a variety of reasons, including: studying abroad, taking additional course work towards one or more minors, or supplementing study in one or more areas of specialization within the major. Occasionally, a student’s decision to study abroad may result in a break in course sequencing. If students need an additional year at UNCG, they must supplement their field experience hours with an additional thirty (30) hours.

<b><u>Year</u></b>	<b><u>Fall Semester</u></b>	<b><u>Spring Semester</u></b>
Freshman year	5	5
Sophomore year	25	
Junior year	30 (includes TED 545 and/or THR 515 hrs.)	
Senior year (fall)	35 (in THR 482, fall; excludes student teaching)	
“Scenic Route”	30 Fall of 1 <sup>st</sup> senior year	
	(30 hours per additional year attending UNCG, beyond fourth year)	

### **Summer Field Experience Hours**

Summer field experience hours must be approved in advance by the Director of Theatre Education. **Students must submit a letter from the supervisor of the experience (i.e., principal, drama teacher, day camp counselor, etc.) to be included in his/her student advising file.** Students are encouraged to document their summer field experience hours by submitting digital photographs from the experience to be put in their advising files. The number of field experience hours credited to the UNCG student will be determined by the Director of Theatre Education after the experience is completed and may be capped.

### **Field Experience Supplements**

There will be additional opportunities for field experience that do not include classroom observation, but will provide relevant experience toward in-service teaching. Such experiences might include: publicity events, tutoring, directing at City Arts, theatre-based outreach, Super Saturday, youth workshops, etc. These experiences may not be used as a complete substitute for public classroom observation/analysis, and will likely be capped to remain as supplemental enrichment.

The one standing ground rule is that students **may not gain field experience credit from activities that take place at the high school they attended.**

Students are encouraged to consult with the Director of Theatre Education regarding additional supplementation.

**TWICE BY END OF  
JUNIOR YEAR**

### **ASSISTANT STAGE MANAGEMENT (ASM)**

BFA Theatre Education students are **required to complete two stage management responsibilities.** These are usually done in the junior year, the fall of the senior year, and/or, with prior approval, may be done during the summer season, done in conjunction with Triad Stage, a professional regional theatre company in Greensboro.

1. Stage management assignments are made by the Production Manager in the late spring, after the announcement of the upcoming season. Students must **submit a written application** for a stage management assignment, the same form used by design and technical theatre majors for requesting design or technical positions. As of 2012, these forms are available through Chip Haas in the Taylor Scene Shop.
2. Students **must complete a Stage Management workshop** held in the beginning of the fall semester in which they have been assigned an ASM position. Students with a spring ASM position may have a separately scheduled workshop.
3. Students receive one-semester-hour credit by enrolling in *THR 494 Practicum (Production)* for the semester in which they are scheduled to do their first assistant stage management assignment.
4. Students receive another one-semester-hour credit by enrollment in *THR 586 Stage Management* for the semester in which they are scheduled to do their second stage management experience.

## REQUIRED AUDITIONS/WORKSHOP

ONCE EACH YEAR

(See Audition Record Sheet in Appendix.)

All BFA Theatre Education majors are required to complete a minimum of four (4) season auditions, in either the fall or spring semester, during the four years they are at UNCG. Students who require an extra year in the program must do five season auditions. Theatre Education majors are encouraged to audition for Monday Workshop performances; however, Monday Workshop auditions may not be substituted for the season audition requirements.

## ANNUAL FACULTY REVIEWS

END OF EACH YEAR

All BFA Theatre Education students **are required to complete an Annual Faculty Review at the end of each spring semester, beginning in the freshman year.** Students are responsible for completing the required paperwork by the posted deadline, which will be announced on Blackboard.

Documents required for the reviews include the *BFA Annual Faculty Review form*, the *Audition Record Sheet*, the signed *Field Experience Hours Record Sheet*, and any outstanding *Field Experience Topic Essays*. (See Appendix).

A committee of three theatre department faculty members, chaired by the Director of Theatre Education, will meet with students in the Brown Building faculty conference room. Students identified with problems in their progress in the program may require a follow-up faculty review, either with the committee or with the Director of Theatre Education, held during the fall semester of the following academic year. These students must have satisfactorily addressed any problems identified during the annual faculty reviews by the scheduled follow-up reviews, or they may be advised into another degree program or dropped from the Theatre Education program, if appropriate.

## QUALIFYING PAPER FOR FIRST YEAR STUDENTS

WINTER OF FIRST YEAR

First year theatre education majors, both freshmen and transfer students, will be required to submit a 4-6 page narrative paper entitled "The Origins of My Journey into Theatre Education" which should serve as a formal articulation of:

1. Up to two pages of autobiography which include short anecdotes related to how the author was inspired to become a teacher.
2. A persuasive argument as to what skills and strengths the author possesses which would make them an *excellent* educator in the field of theatre.
3. A comprehensive analysis of the weaknesses and gaps in knowledge the author would like to address during their studies at UNCG and how they will supplement their coursework in these areas.

In order for the Director of Theatre Education to endorse your application to Teacher Education, a candidate must demonstrate a commitment to public school education as well as the means to articulate how their commitment will shape them as students within the theatre department at UNCG. Much as a performance audition demonstrates potential for a career in acting, or a portfolio demonstrates potential for design/production, this formal paper should sell the candidate as a promising future educator in the public schools. **This paper will be due at the end of the first of week of classes following Winter Break.**

## PRAXIS I: PPST

**IF NOT EXEMPT, TAKEN BY END OF SOPH YEAR**

Unless exempted by Teacher Education, candidates **must register for the *Pre-professional Skills Test* early in the fall semester of the sophomore year. Transfer students should take the exam no later than their second semester on campus.** Test scores must be available before a student may be admitted into Teacher Education.

In order to register for this Praxis I exam, visit the [ETS Website](#). As of 2012, testing service fees are \$85. Additional fees may compound for late registration, so secure a testing site/date as soon as possible. For additional details regarding registration and application deadlines, candidates can obtain a *PRAXIS Series Bulletin* at the Student Services Waiting Room, 116 School of Education Building.

Candidates must take either the paper-and-pencil or computerized PRAXIS I tests in Reading, Writing, and Mathematics if their SAT/ACT scores are not high enough to exempt them from the Praxis (*see the table on below*).

**Candidates should turn in a photocopy of their score report to the School of Education Student Services Office (136 School of Education). Candidates should keep their original score report.**

### Help with preparing for the PRAXIS I: PPST

The School of Education has several methods of [practicing for the PPST](#). Students who have significant difficulty earning passing scores on PRAXIS should consult with an advisor in the Office of Student Services concerning the possibility of a State Board of Education waiver of this requirement. A waiver request may be considered in cases where a student: a) has a 3.0 GPA, b) has taken the PRAXIS I at least 3 times, c) earned a 522 total score with a score on one test that is no more than 3 points below passing, and d) can demonstrate extenuating circumstances that impact earning passing scores on all tests.

### Required Scores

Praxis I, SAT & ACT Scores	PRAXIS I READING	PRAXIS I WRITING	PRAXIS I MATHEMATICS
SAT (Verbal & Math) Total 1100 <i>OR</i> ACT Composite Total 24	EXEMPT	EXEMPT	EXEMPT
SAT (V & M) Total < 1100, Verbal 550 <i>OR</i> ACT Composite Total < 24, English 24	EXEMPT	EXEMPT	Must take & pass Score 173***
SAT (V & M) Total < 1100, Math 550 <i>OR</i> ACT Composite Total < 24, Math 24	Must take & pass Score <: 176***	Must take & pass Score 173***	EXEMPT
SAT & ACT scores are not high enough to be exempt from Praxis	176***	173***	173***

\*\*\* Or have a combined total for Reading, Writing, and Mathematics of 522 or higher.

## APPLYING TO TEACHER EDUCATION THROUGH THE TEACHERS ACADEMY

Candidates should [apply for admission to Teacher Education](#) at the end of their sophomore year. All candidates must be admitted no later than the first semester of their junior year.

END OF SOPH YEAR

At end of the sophomore year, or upon achieving junior status, students take an application form with their PRAXIS I: PPST scores attached, to the Office of Student Services (SoE 116) to apply for formal admission to Teacher Education. As of 2012, the School of Education is pursuing an online application system.

- **Students must complete this secondary admission requirement before they are officially categorized as Theatre Education majors.**
- **Application must be made at least one year prior to the semester in which students plan to student teach.**
- **Students are not to take more than 50% of the required professional education courses prior to admission to the Teachers Academy.**

### *Note for Transfer Students:*

Transfer students should apply to the Teachers Academy when they are admitted to the University, as long as they have completed all General Education Courses (GEC). Transfer students who do not meet all requirements for admission to the Teachers Academy must: complete at least 12 semester hours at UNCG with a GPA of 3.0 or better; earn the required scores on the PRAXIS I reading, writing, and mathematics tests; and complete departmental requirements, including field experience hours, auditions, interview, et.al.

### **Grade Point Average**

A 3.0 overall GPA is required. After students are accepted into Teachers Education, the required minimum GPA must be maintained throughout the program of study.

### **Criminal Background Check**

As part of the application process, students must complete a [background check](#). As of 2012, the cost is \$22. **Candidates should be aware that school districts require applicants to disclose all violations of law to the school district, even those that have been expunged.** A candidate may be denied a student teaching or internship placement and/or employment based on a history of violations of law. If a candidate does not report a violation to the school district, he/she may be dismissed from his/her position.

### **Faculty Interview**

As part of the application process for admission to the Teachers Academy and the B.F.A. degree program in Theatre Education, sophomore BFA candidates must successfully complete the annual faculty review, held at the end of spring semester.

### **Qualifying Paper**

Beginning Fall of 2012, students must also submit a qualifying paper at the beginning of the spring semester of their first year.

### **Field Experience Requirement**

Students must have acquired a minimum of 35 hours of documented pre-student-teaching experience before applying for admission into Teacher Education.

**Second Degree Candidates** must also be formally admitted to the program by both the School of Education and the Department of Theatre. They are also required to participate in annual faculty reviews at the end of each spring semester.

**Upon admission into Teacher Education,  
students are accountable for all guidelines and regulations  
within the School of Education's [Teacher Education Handbook](#).**

### **THR 595 : DIRECTING PRACTICUM**

**END OF JUNIOR YEAR**

After taking *THR 410: Directing I*, students register to complete a Directing Practicum (*THR 595* - 1 sem. hour credit). This practicum is intended as the best possible utilization of departmental time-and-resources in order to practice and demonstrate proficiency in directing a full piece. Students are provided with a space and a time limit, and are charged to conduct as full a simulation of the production process as possible within these means.

A *proposal form for THR 595* (found in this handbook's appendix) **must be completed and approved in advance by the Director of Theatre Education as well as the instructor of record for THR 595.** Students may arrange supervision from another faculty member who should supervises the THR 595 project, though this will require permission from both the Director of Theatre Education and the instructor of record.

Students are encouraged to meet with their Directing I professor and with other performance faculty members who are familiar with their work to gather suggestions for their directing practicum project. Ideally, the project should address the continued development of specific directing skills identified in Directing. Towards that end, the script should be selected according to the feedback the student receives. The Directing Practicum is supposed be taken prior to THR 510 Directing II.

### **DEGREE EVALUATION**

**EVERY SEMESTER**

Students should **check their on-line advising transcripts at least once each semester** to be sure they have received the credits they have earned. During the first semester of the junior year, students should do an on-line audit or degree evaluation and discuss results with the Director of Theatre Education.

### **APPLICATION TO STUDENT TEACH**

**THIS IS ONE OF THE MOST IMPORTANT DEADLINES  
TO MEET DURING YOUR TIME AT UNCG.**

**WINTER, THE YEAR  
BEFORE THR 482 (METHODS)**

Between January 15 and February 15 of the year before students plan to student teach (normally the junior year), students must [submit a formal application for student teaching](#) to the Office of Student Services (SoE 116). Students must already be admitted to Teacher Education through the Teachers Academy.

*For example, a THRED major planning to student teach in the Spring of 2014, must submit this application by February 15, 2013.*

The State Board of Education (SBE) policy and Department of Public Instruction (DPI) Program Approval criteria require that candidates be admitted to teacher education one full semester prior to the semester in which they plan to student teach. Failure to meet the application deadline may delay student teaching another year.

Within this application, students will complete **The Piedmont Alliance Form**. It is important that it is filled out not only thoroughly, without spelling or punctuation errors, but also that it is filled out neatly. Cooperating teachers/principals are sent the completed forms, which often provide the first impressions of the student teaching candidate. Cooperating teachers have denied placements because of sloppy, carelessly completed Piedmont Alliance forms. For student teaching that occurs in the Raleigh-Durham area, students will be required to complete and submit the **Triangle Alliance Form**, and they must get a physical examination form filled out by a physician.

Completed forms should be returned to Carol Resch (SoE 116) with the rest of the student teaching application packet.

## APPLICATION FOR GRADUATION

FALL OF SENIOR YEAR

Consult the [Registrar's Office](#) for deadlines and fees.

## STUDENT TEACHING

SPRING OF SENIOR YEAR

Finding suitable placements for student teachers can be difficult. Until officially notified by the University Placement Coordinator or by Student Services that a placement has been confirmed, students should not contact the school or cooperating teacher, even if the first day of the student teaching semester has arrived.

*All UNCG Theatre Education students must do their student teaching in the spring semester.* Appropriate placements are assigned during the fall semester immediately prior to student teaching. Student teaching recommendations are made by the Director of Theatre Education, with the specific strengths and needs of each student teaching candidate in mind. All placements must be made within no more than a forty-five minutes' drive from the UNCG campus, unless special arrangements have been made in advance.

**Students are not allowed to work during student teaching.** Student teaching is a full-time job, trading service for hands-on experience. Therefore, students should arrange to work during preceding summers and financially prepare for student teaching, saving money in anticipation of the financial needs that will have to be met during the student teaching semester. Occasionally, a situation will allow a student teacher to work during some weekends, after having obtained special permission, in advance, from the Director of Theatre Education. If any interference with the student teacher's performance results, s/he must resign the weekend job immediately.



## TEACHER EDUCATION E-PORTFOLIO

To receive licensure, student must submit a teaching portfolio that demonstrates student knowledge and skills in not only theatre, but also in technology and teaching pedagogy. **The portfolio must be created and submitted through the [Taskstream](#) online assessment module.**

**ALL EVIDENCES  
UPLOADED DURING  
STUDENT TEACHING**

Students must subscribe to *Taskstream* no later than mid-term in the fall semester of their senior year, but they may subscribe as early as the second semester of their sophomore year, in order to familiarize themselves with the tools/functionality. The subscription rates are \$42 for 1 year and \$69 for 2 years.

The teaching portfolio must be completed and assessed before application for teaching licensure may be processed. Guidance in the compilation of the e-portfolio is provided through *THR 482* and *THR 497*, as well through meetings (both group and individual) with the Director of Theatre Education. A preview of the current portfolio is available through the Office of Theatre Education within Blackboard.

## PRAXIS II: THEATRE SPECIALTY AREA TEST

**FALL OF SENIOR YEAR**

As part of the program-specific requirements for the Teacher Education E-portfolio, students should submit a minimum score of 610 on the [Theatre Specialty Area Test \(#0640 or 0641\)](#) to their Taskstream portfolios under Evidence #1.

[Registration for the test](#) should take place in the summer before the Methods/Student Teaching year and **no later than April 25**, in order to secure the proper scores. [Deadlines and testing locations](#), as well as [testing fees](#) can be researched via the ETS website.

As of 2012, there is no computer-delivered test for the Theatre specialty area.

*Lateral Entry, Licensure-Only and Second Degree students must also receive passing scores on the test.*

## APPLICATION FOR TEACHER LICENSURE

**DURING STUDENT TEACHING**

In early April of the Student Teaching semester, students should apply for [Undergraduate Teacher Licensure](#). There is a \$55 fee associated with the application. If the application is approved, it will be sent to NCDPI to process the license, which takes a minimum of 60 days.

## **ADDITIONAL CONSIDERATIONS**

### **TUITION SURCHARGE**

As of 1993, students whose total semester hours exceed the maximum allowable by the University Registrar's Office will be required to pay a 50% surcharge for each additional hour taken.

**This surcharge *most commonly affects transfer students and students who change majors, but can even affect students who decide to pursue Honors coursework and/or a minor.***

Please consult [the policy on the URO's website](#) for a breakdown of the policy and exceptions.

### **MINORS**

Students are encouraged to pursue a minor area of study. Although North Carolina does not currently acknowledge "endorsements" on teaching licenses, having a minor in subjects such as English, Spanish, math, or history may be advantageous in the job market. Check with individual departments for their requirements for obtaining a minor.

### **CDAP RUBRIC**

The ***Candidate Disposition Assessment Process (CDAP) Rubric*** is used for assessing and providing feedback to teacher candidates. The rubric may be used in accordance with content area coursework as well as clinical field experience. A rating of 1 or 2 is considered to be an unacceptable rating. Students must have acceptable disposition evaluations to be eligible for recommendation for teaching licensure.

As part of the Annual Faculty Review process, students will have an opportunity to assess themselves using the CDAP rubric. A copy of this self-assessment can be found on Blackboard.

A minimum of three ratings sheets will be completed by the end of the program.

### **JOB PLACEMENT**

Students should contact the [Office of Career Services](#) (Room 1, EUC) for resources toward applying for teaching jobs during their final semesters. Within their website are a great many announcements on job fairs, résumés, interviews, etc.

## **PERFORMANCE AND TECHNICAL CREW REQUIREMENTS**

As prospective K-12 Theatre Arts teachers, Theatre Education students need to have a working knowledge of every area of theatre. Experiences should not be limited to any one area, but should range from building sets, working props, working on stage crews, hanging lighting instruments, and designing costumes, to public performance. Students are encouraged to watch for opportunities that are listed on the Department's listserv, [thegreenroom-l@uncg.edu](mailto:thegreenroom-l@uncg.edu). Theatre Education majors are also required to do a minimum of one UNCG Theatre season audition for each year they are in the program.

There are ample opportunities to involve oneself in theatre-based laboratory work, not only through mainstage productions, but also through Directing class scenes; MFA (Directing and/or Theatre for Young Audiences) students' qualifying performances; Directing Practicum projects done by theatre majors in other degree tracks; and Monday afternoon Workshop Theatre productions (4:00-5:30pm).

Students complete technical shop hours for *THR 140 Stage Crafts I*, *THR 145 Stage Crafts II*, *191 Scenery Practicum*, *192 Costume Practicum*. Students are required to take two semester hours in stage management work through: first, *THR 494 Theatre Practicum Production*, and second, *THR 586*. Students are encouraged and challenged to pursue opportunities to do additional work, such as volunteering for light hangs and strikes. *The best way to learn theatre is to DO IT, applying the concepts, techniques, and skills learned in study.*

## **MONDAY WORKSHOP and WEDNESDAY PEDAGOGY WORKSHOP**

In order to explore the craft of producing theatre, students are strongly encouraged to attend Monday Workshop Theatre from 4pm-5:30pm

Theatre Education students are required to attend Wednesday Pedagogy Workshops from 4pm-5:30pm. These workshops seek to bridge the gap between theatre content and the study of teaching.

**In order to maintain availability for these opportunities, students should not schedule coursework or outside commitments on Mondays or Wednesdays from 4pm-5:30 without first getting written permission from the Director of Theatre Education.**

## **CLASSES WITH REQUIRED FIELD EXPERIENCE HOURS**

***The hours earned in the following courses must be still documented on the Field Experience Hours Record Sheet (See appendix)***

**ALL THEATRE EDUCATION STUDENTS MUST MAINTAIN CURRENT PROOF OF PROFESSIONAL LIABILITY INSURANCE ON FILE WITH THE SCHOOL OF EDUCATION IN ORDER TO COMPLETE FIELD WORK IN ANY CAPACITY.**

### ***THR 515 (DRAMA IN EDUCATION, formerly "CREATIVE DRAMATICS")***

This class offers a supervised practicum consisting of leading groups of children in creative dramatic or drama-in-education activities in surrounding local schools. Documentation of field experience hours should be recorded on the Field Experience Hours Record Sheet that must be signed by the professor, Rachel Briley, and/or the K-12 classroom teachers. It is the student's responsibility to submit this information to the Director of Theatre Education at the end of the semester in which *THR 515* is taken. *THR 515* is only offered in the fall semester.

### ***TED 545 (DIVERSE LEARNERS)***

There is a practicum/field experience associated with this course, and Theatre Education students may apply the *TED 545* hours-in-the-field to their required thirty (30) hours of pre-student teaching field experience hours. It is the students' responsibility to bring documentation of these hours to the Director of Theatre Education. Students should take *TED 545* in the spring of their junior year, so that it does not overlap with *THR 515*.

### ***THR 482 (TEACHING METHODS IN THEATRE ARTS)***

Includes internship field experiences in which Theatre Education students work with experienced K-12 Theatre Arts teachers in the classrooms that include elementary, middle school, high school levels. When scheduling allows, methods students also visit and interact with students-with-special-needs at locations such as the [Gateway Education Center](#). While the *THR 482* class meets three hours each week for lecture, internships are scheduled for two mornings a week, with students going out into the surrounding schools on those mornings. Internship teaching days are usually scheduled for Tuesday and Thursday mornings, from 7:30 a.m. until noon; however, when enrollments demand extra time, Monday and Wednesday mornings are scheduled for teaching internships as well. Students must anticipate this factor in the design of their schedules and plan accordingly.

The amount of time, energy, and preparation required to successfully complete the internship must be taken into consideration. Theatre Education students should plan ahead and avoid overloading themselves. The internship plays an important role in preparing students for their student teaching experience. It serves as a laboratory in which students synthesize and apply knowledge from theatre courses, liberal arts studies, and professional education courses. In order to student teach, a student must earn a "B-" or better in *THR 482*. All contact with, and scheduling of, internship schools is handled by the Director of Theatre Education. *THR 482* is only offered in the fall semester, and it should be taken immediately prior to student teaching in the spring.

## **STUDENT TEACHING (THR 497)**

Student teaching is the capstone experience and culmination of the Theatre Education program of study. By this point, students have acquired pedagogy and teaching skills and a rich library of theatre knowledge and techniques, and they are ready to apply it in a K-12 Theatre Arts classroom. In actuality, preparation for student teaching begins on "day one" of freshman year. Theatre Education students save materials from all theatre and education courses and organize them as classroom teaching resources. Lesson plans and other resources accumulated in *THR 482 Teaching Methods in Theatre Art* lay a strong foundation for the student teaching semester. Student teachers are assigned to one K-12 school for a full spring semester; however, UNCG Theatre faculty, the UNCG Jackson Library, and the Teaching Resource Center are always available as resources for student teachers throughout their experience.

### **PLACEMENT OF STUDENT TEACHERS**

Placements for student teaching are not determined until around the middle of the fall semester, prior to the student teaching semester in the spring. Placement is determined after candidates have been observed teaching in K-12 schools during *THR 482 Teaching Methods in Theatre Arts*. The Director of Theatre Education, who teaches the methods class, determines individual placements based on the observed strengths, areas for continued improvement, and other relevant criteria. A strong effort is made to place students in the most effective, appropriate teaching situation possible. The teaching style, pedagogy, skills, and personality of the cooperating teachers are also factors in making the placement decisions. It is

imperative that Theatre Education students are assigned to the best teaching situation possible, based on the resources that are available.

Students will receive notification of the student teaching placement by mail from the Office of Student Services. However, the Director of Theatre Education works directly with the Teacher Education to secure student teaching placements. All questions and concerns regarding placements should be directed to the Director of Theatre Education. Students SHOULD NOT contact schools directly themselves, even after they have received official notification of their placement from the Office of Student Services. Contact with the school and cooperating teacher must be initiated by the Director of Theatre Education.

When registering for the student teaching semester, students should sign up for *THR 497 (Student Teaching in Theatre Arts)*, a twelve-semester hour credit course). **NO OTHER COURSES MAY BE TAKEN DURING STUDENT TEACHING.**

***Cooperating Teacher (may also be called an On-Site Teacher Educator or OSTE)***

During student teaching, the cooperating teacher serves as an instructor, a guide, and a mentor to the student teacher. The lines of communication between the student teacher and the cooperating teacher must be open and active. It is also important that the cooperating teacher and the UNCG supervisor are in direct communication throughout the semester. The student teacher should feel comfortable asking questions and advice from the cooperating teacher. Student teaching is a course; therefore, even as the student teachers are teaching, they are also learning.

***UNCG Supervising Teacher (may also be called an Institute of Higher Education Supervisor (IHE)***

Usually all supervision of student teachers is done by the Director of Theatre Education. However, in the event of "long distance" placements (an hour or more drive from UNCG) or of a large student teaching class (5 or more), there is a possibility that a second supervising teacher may assist in supervision. Supervision would be carried out in close cooperation with the Director of Theatre Education.

The UNCG Supervising Teacher and Office of Student Services are the student teacher's links to the University. The supervising teacher provides guidance, helping student teachers apply-and-contextualize what they learned in classes at the University.

***Student Teaching Journal***

Student teachers must keep a journal, beginning from the orientation meeting between the student teacher, cooperating teacher, and UNCG supervising teacher. They write about their observations in the school site, including the facilities, administration, faculty, other school staff, and the students. Students are encouraged to meet with the principal and assistant principals, to interview them about school rules, the school population, school community, etc. Student teachers should use the journal to process through ideas and assess their teaching; they may also reflect upon emotional reactions they may experience during the student teaching experience.

## PHASES OF STUDENT TEACHING

***Introductory Meeting***

Student teaching consists of four stages. Prior to beginning Stage I, the student teacher and the Director of Theatre Education meet in a formal introductory meeting with the cooperating teacher. During this meeting, discussion about the long-term and short-term plans for the student teaching experience begins. Students

prepare for this meeting by taking a personal inventory in which they identify their areas of strengths and areas for continued improvement as theatre teachers. Scheduling is also discussed, as well as clarification of the expectations for each phase of student teaching.

### ***Phase I***

The first stage is primarily a period of adjustment, observation, and a gradual transition into teaching. Student teachers spend time observing, taking roll, grading papers, giving quizzes, leading warm-ups, etc. It is a time for student teachers to adapt to the public school environment and for the students to grow comfortable with the student teacher. It is also a period for a gradual transition into teaching, gradually adding responsibilities and classes until the start of Stage II, when the student teacher is teaching all the cooperating teacher's classes and covering appropriate extracurricular activities as well. Stage I lasts about 2 to 3 weeks.

### ***Phase II***

In this stage the student teacher assumes responsibilities for a full class load. During this time student teachers may direct or assist in directing class or school productions and assist in advising the drama club or Thespian Society. Stage II lasts 10 full weeks.

### ***Phase III***

During this stage, the student teacher begins another transitional phase in which s/he gradually unloads teaching responsibilities. It is important to the K-12 students, the student teacher, and the cooperating teacher that the transition of classes back to the cooperating teacher is made as smoothly as possible. Stage III usually covers a 1-2 weeks period.

### ***Phase IV***

This stage occurs after the teaching responsibility for all classes has been transferred back to the cooperating teachers. In this 3 to 4 day period, student teachers must observe other teachers, both in other arts areas and in more traditional classrooms. In some cases, student teachers may observe in other schools. The cooperating teacher may help guide the student teacher in selecting teachers and classes to observe. All observation comments are recorded in the student teaching journal.

### ***Clinical Observations***

A minimum of five observations will be done during student teaching. Additional observations may be done according to the individual needs of the student teacher and his/her student teaching situation.

Cooperating teachers will continually observe their student teachers throughout the semester. S/he will complete a midterm evaluation in which strengths and areas for continued improvement are listed. The cooperating teachers will share their lists and comments with their student teachers during a special conference. This evaluation will be the basis for the Certificate of Teaching Capacity, which will be uploaded to a candidate's e-portfolio.

Throughout the observations, the UNCG Supervising Teacher will complete three *Teacher Growth and Assessment Profiles (TGAP)*. The supervising teacher will consult with the cooperating teacher for application of final *TGAP* ratings. A meeting with the student teacher follows. The *TGAP* form is signed by the student teacher, the cooperating teacher, and the supervising teacher. All three reports are uploaded to a candidate's e-portfolio.

### ***Seminar Meetings***

Student teachers will meet with their supervising teacher every two to three weeks in a two to two-and-a-half hour seminar session held at a location TBA. These meetings are a necessary and mandatory part of Student Teaching. The information, networking, and support gained through these seminar sessions are integral to the student teaching experience. Student teaching often causes students to feel somewhat isolated, so these sessions are helpful in alleviating any anxiety student teachers may sometimes experience. All student teachers must attend these meetings. In the case of long-distance placements, meetings may occur online.

## UNCG POLICIES FOR STUDENT TEACHERS

*\*Full policies can be found in the [Teacher Education Handbook](#). Some of that information includes:*

### **TRANSPORTATION**

Student teachers are responsible for providing their own transportation to and from their assigned schools.

### **EXPENSES**

Student teachers are not subject to a special teaching fee, but are individually responsible for expenses incurred in the student teaching phase of the teacher education program. Expenses which should be anticipated are:

1. Daily travel.
2. Subsistence while living away from the university campus.

### **REIMBURSEMENT OF CAMPUS HOUSING FEE RESULTING FROM ASSIGNMENT OUTSIDE THE GREATER GREENSBORO AREA**

Student teachers under the block placement system may arrange for off-campus housing during their student teaching assignments. Students who move out of their rooms in campus housing are entitled to a pro rated refund for room and board based on the remaining weeks in the semester at the time the dormitory is vacated and a meal card is surrendered provided that:

1. The student teacher will express their intention of choosing this alternative prior to leaving campus.
2. The student teacher check with [Residence Life](#) to follow the proper procedures for obtaining a refund for housing.

### **HONOR POLICY**

Students with off-campus assignments are still subject to the University Honor Policy.

### **ILLNESS AND OTHER EMERGENCIES**

During the initial interview with the principal and cooperating teacher, the student teacher should learn the policy for notification preferred by that particular school or school system. Following the policy, the student teacher should notify the principal and/or cooperating teacher AND THE UNIVERSITY SUPERVISOR (Director of Theatre Education) as soon as possible regarding illness or other emergencies. The UNCG supervising teacher should be notified both by email and by telephone, AFTER the cooperating teacher has been contacted.

### **ATTENDANCE AND EXTENDED ABSENCE**

Absence from the student teaching assignment is permitted only in cases of serious illness or emergency.

Absences exceeding five days must be made up before the student can be given credit for the course. Student teachers are not expected to make up days when the days are missed due to school closing because of inclement weather or other emergency situations if such makeup days would require extending student teaching beyond the last day of the University's examination period for the semester.

#### **WITHDRAWAL FROM STUDENT TEACHING**

When circumstances are such that withdrawal from a student teaching assignment is necessary, whether because of illness or upon the written request of the principal or the university supervisor, university policy and procedures regarding withdrawal from a course shall be applicable. A request for withdrawal must be approved by the [Director of Student Services in Teacher Education](#).

#### **EXTRA ACTIVITIES FOR THE STUDENT TEACHER DURING STUDENT TEACHING**

Student teaching is considered a full time commitment; hence, Teacher Education strongly recommends that students should have no other major obligation during this period. Students may be asked to withdraw from student teaching if the department determines their performance is being affected by outside activities.

#### **AFFIRMATIVE ACTION STATEMENT**

The University of North Carolina - Greensboro does not discriminate on the basis of race, sex, creed, or national origin.

#### **LENGTH OF STUDENT TEACHING EXPERIENCE**

The student teaching experience varies in length from 10 weeks to 16 weeks, depending upon the student teaching situation and on the individual needs of the student teacher. Theatre Education majors are usually required to complete 15 weeks of student teaching. Students should ideally experience 10 weeks of full control of classes.

The general pattern is that student teaching assignments for each semester are scheduled to begin not earlier than the University calendar date when "Instruction Begins," and end not later than the last day of "Final Examinations," as shown on the University calendar. Provision is made, however, for experimental or innovative programs which require a different time schedule.

#### **STUDENT TEACHING AND SUBSTITUTE TEACHING**

All requests for student teachers should be made by the Director of Theatre Education to the Director of Student Services. Approval to substitute teach is granted in alignment with the following guidelines:

The candidate must have completed the substitute teaching application process required by the schools and school district and must have the approval of the university supervisor.

- For short term substitute teaching (1-3 days):
  1. The candidate may email or otherwise contact his/her university supervisor for approval. The supervisor will inform the Director of Student Services.
  2. The candidate **may substitute only for his/her cooperating teacher.**
- For long term substitute teaching (more than 3 days)
  1. The candidate must obtain a letter of approval signed by the principal, cooperating teacher and university supervisor and forward this letter to the School of Education Office of Student Services;
  2. The candidate must successfully complete any training and paperwork that is required by the school district for substitute teachers;
  3. The candidate must obtain **written guarantees of continued university and on-site supervision** in



- the substitute teaching position with a minimum of five observations;
4. The university supervisor must forward all letters of approval, support and guarantees regarding supervision to the Director of Teachers Academy for final approval;
  5. The candidate must **remain enrolled in the student teaching course**;
  6. The candidate must successfully complete all licensure program requirements, including the teaching portfolio; and
  7. At the end of the student teaching course, all evaluations and forms that are required for candidates must be completed and submitted to the Teachers Academy.
- Candidates are discouraged from substitute teaching that would interfere with the quality of their student teaching experience or other university responsibilities.

### **GRADING**

Unless notified in writing from the department chair (or his/her designate), grades of "C" or higher in student teaching will be accepted as meeting requirements for initial teaching licensure. If all other departmental and licensure requirements are completed, the Office of Student Services will recommend the student-in-question for initial teaching licensure.

The rationale for accepting a "C" grade is based on the definition of C found in the UNCG Undergraduate Bulletin: C = Average. "C" indicates the acceptable standard for graduation from UNCG. It involves such quality and quantity of work as may fairly be expected of a student of normal ability who gives to the course a reasonable amount of time, effort, and attention.

Such acceptable standards should include the following factors:

1. Familiarity with the content of the course
2. Familiarity with the methods of study of the course
3. Full participation in the class
4. Ability to write about the subject in intelligible English.

# **Appendix**

## FIELD EXPERIENCE HOURS RECORD SHEET

All field experience hours must be confirmed by signatures of teachers, principals, the instructor of record for a class (such as TED 545 or THR 515), the Director of Teaching Fellows or the Director of Theatre Education. Descriptions should include specifics to lesson(s) observed/taught and should refer to Field Experience Topic Essays, whenever possible. If submitting this document electronically, please cut-and-paste the email (with time stamp) that serves to confirm the Supervisor's endorsement.

**Student Name:** \_\_\_\_\_

**Semester/Year:** \_\_\_\_\_

<b>1. Location</b>	<b>Date</b>	<b>Hours</b>	<b>Supervisor's Signature</b>
<b>Brief Description of Experience:</b>			
<b>2. Location</b>	<b>Date</b>	<b>Hours</b>	<b>Supervisor's Signature</b>
<b>Brief Description of Experience:</b>			
<b>3. Location</b>	<b>Date</b>	<b>Hours</b>	<b>Supervisor's Signature</b>
<b>Brief Description of Experience:</b>			
<b>4. Location</b>	<b>Date</b>	<b>Hours</b>	<b>Supervisor's Signature</b>
<b>Brief Description of Experience:</b>			
<b>5. Location</b>	<b>Date</b>	<b>Hours</b>	<b>Supervisor's Signature</b>
<b>Brief Description of Experience:</b>			
<b>6. Location</b>	<b>Date</b>	<b>Hours</b>	<b>Supervisor's Signature</b>
<b>Brief Description of Experience:</b>			

Please tally your total hours before submitting:      **TOTAL HOURS:** \_\_\_\_\_

Students must have acquired 35 hours of pre-student teaching experience before they may apply for admission to Teacher Education. Students must have a minimum of 100 documented hours of field experience prior to the semester of student teaching.

**THEATRE EDUCATION ANNUAL FACULTY REVIEW FORM**  
**for Year \_\_\_\_\_**

**Name:**

**Classification:**      **Freshman**      **Sophomore**      **Junior**      **Senior**      **Other:**  
(Please use where you approximately stand in BFA completion, rather than by semester hours)

**Number of cumulative semester hours completed:**

**Cumulative Grade Point Average (GPA):**

**List all Theatre classes you have completed. You may cut-and-paste from the Course Checklist**

<i>Course number and title</i>	<i>Grade</i>	<i>Professor</i>
--------------------------------	--------------	------------------

**List all Professional Education classes you have completed prior to this semester.**

<i>Course number and title</i>	<i>Grade</i>	<i>Professor</i>
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**List here all classes you are taking this semester.**

<i>Course number and title</i>	<i>Anticipated Grade</i>	<i>Professor</i>
--------------------------------	--------------------------	------------------

**Do you plan to go to summer school this year? If so, what courses will you be taking?**

*Course number and title*

*Professor*

**Production work:** List the shop assignments/crews on which you have worked at UNCG:

*Name of Show*

*Crew*

*Supervisor*

*Year*

**Performance work:** List any performances you have done during your program of study thus far at UNCG.

*Name of Show*

*Role*

*Director*

*Year*

**Stage Management Assignments**

*\*NOTE: If you have not worked as an ASM or Stage Manager, please indicate when you plan to complete the two assignments. You may do two ASM positions, with one being on a small cast show and the other a large cast show.*

*Name of Show*

*Director*

*ASM or SM?*

*Year*

**Field Experiences and Observations**

*List here the schools at which you have observed or done internship work, including this year's assignments. Please list: 1) the number of contact hours; 2) the name of the school; 3) the names of the teachers you observed or worked with. This includes the work done with two courses: THE 515 Creative Dramatics and CUI 545 Diverse Learners.*

*Name of School*

*Classroom Teacher*

*Contact Hours*

**Auditions for Mainstage Shows (One for each year you have spent at UNCG)**

*Year*

*Semester*

*Monologue Performed for Audition*

**Playworks and Super Saturday**

*Please list how you participated in this event. Please include any networking contacts.*

**Additional Information you want to share** *(For example: What are your plans for the summer?*

*Paperwork/Scoring for workshops you did? Special papers you completed? New organizations of which you are a member?) Please cut-and-paste or attach any relevant documentation.*

### **UNCG SEASON AUDITION RECORD SHEET**

Auditioning requires a specific and unique set of acting skills, so it is important that students experience as many auditions as possible. Theatre Education majors are required to do a *minimum* of four (4) season auditions during their program of study at UNCG. "Scenic-route" seniors must do one audition for each additional year they are enrolled in the program. Although a callback audition signature column is provided on this form, callback auditions are considered part of the related season audition and may not be credited as separate auditions.

**\* Either a stage manager or a faculty member must sign this form.**

Academic Year	Spring	Fall	Signature	Called Back? (Y/N)	Callback Signature	Role (If cast)
1.						
2.						
3.						
4.						
5.						

Students are highly encouraged to audition for Workshop Theatre and Directing I and/or Directing II class performance opportunities as well.

### **OTHER AUDITIONS**

Academic Year	Spring	Fall	Signature	Called Back? (Y/N or N/A)	Callback Signature	Role (If cast)
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						

## THR 595 Directing Practicum Proposal

**All THR 595 are completed through Monday Workshop Theatre unless otherwise approved.**

This practicum is intended as the best possible utilization of departmental time-and-resources in order to practice, and demonstrate proficiency in, directing a full piece. Students are provided with a space and a time limit, and are charged to conduct as full a simulation of the production process as possible within these means.

Directors are responsible for submitting this form to the Director of Theatre Education for approval, and then again to the Monday Workshop Coordinator as part of the workshop application packet. Directors must abide by all workshop regulations.

In selecting a play, students should consider a piece with a full beginning, middle, and end. To that end, students should consider published short plays (e.g. Albee's *The Sandbox* or those found in Ives's *All in the Timing*), ten-minute plays (such as those produced through Actors Theatre of Louisville, etc.), or well-cut scenes from other published plays/musicals. **No original/amateur works may be submitted.**

Students are discouraged from pre-casting their practicum, and should seek to execute a full audition-based casting process. When casting, consider that this project attempts to simulate a rehearsal process for K-12 students; therefore casting pre-professional actors can often be counterproductive to navigating directorship. Therefore, the director is encouraged to work with "unproven commodities" rather than the "trustworthy old stand-bys."

Students are encouraged to meet with their Directing I professor and with other performance faculty members who are familiar with their work to gather suggestions for their directing practicum project. Ideally, the project should address the continued development of specific directing skills identified in Directing. Towards that end, the script should be selected according to the feedback the student receives. The Directing Practicum is supposed to be taken prior to THR 510 Directing II.

Student Name: \_\_\_\_\_ Student ID#: \_\_\_\_\_

has taken *THR 410 Directing I* with instructor, \_\_\_\_\_  
during the \_\_\_\_\_ semester, and is proposing the following practicum:

Name of play: \_\_\_\_\_ by \_\_\_\_\_

Running time (confirmed by a vocal read-through with 3-5 minutes added for blocking): \_\_\_\_\_

Faculty Supervisor, if other than Director of Theatre Education: \_\_\_\_\_

Brief explanation of why this project is your first choice: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What other plays did you consider? \_\_\_\_\_

\_\_\_\_\_

Signature of Faculty Supervisor: \_\_\_\_\_ Date: \_\_\_\_\_

Signature of THR 595 Instructor of Record: \_\_\_\_\_ Date: \_\_\_\_\_



## THR 595 Directing Practicum Guidelines

- The student director will take the initiative to **consult with the faculty supervisor** frequently throughout the entire production process, from the selection of a script through a post-production critique. Faculty supervisors will have individual styles and approaches to supervision, but under all circumstances the student director will schedule regular meetings with the faculty supervisor (who will also visit rehearsals, once a schedule is provided) to assure the highest quality of production and a positive experience for all involved (in rare instances of a problematic process, the faculty supervisor's point of view will prevail).
- Once a scene and/or short play has been selected (**25 minutes maximum to be performed in Workshop** or other approved setting), the student director will begin a process of research and preparation toward completion of a **directorial analysis statement** (a minimum of five double-spaced pages in length, specifics to be determined based on credit sought and the student director's level of development) which will be submitted to the faculty supervisor no later than two weeks prior to the first rehearsal. This statement should include discussion of **(a) historical and/or stylistic considerations, (b) thematic and interpretive issues, (c) visual concerns, (d) justification for choice of play/scene and approach, (e) an action-scored script**. When the student director submits the directorial analysis statement, an appointment should be scheduled to discuss it with the faculty supervisor prior to the first rehearsal.
- In order to ensure an effective collaboration, the student director will consult the **General Handbook for the Department of Theatre** for the rules governing the use of UNCG Theatre performance/ rehearsal spaces and policies on use of equipment, furniture, props, etc.
- Within 24 hours following the completion of the performance, the student director will submit two items to the faculty supervisor: (a) **a complete director's prompt script**, which will include the entire text of the play/scene with staging and interpretive notations, prop and sound lists, etc., and (b) a **post-production critique** (a minimum of five pages, with exact length to be determined by the faculty supervisor) analyzing the rehearsal process and including the student director's assessment of the overall effectiveness of the production. The student director will also schedule a **final meeting** to assess the student director's work with the faculty supervisor following completion of the production.

*"A community of professional educators committed to preparing and supporting the professional development of caring, collaborative, and competent educators who work in diverse settings."*

The behaviors that are monitored are seen as characteristics of caring, collaborative and competent teachers and are listed below:

Please circle (or highlight) the number you would give yourself, as the candidate, and use the comments/evidence section to briefly list the courses, projects, assignments and/or experiences that support your rating [1-2 = Not Met, 3-4=Proficient, 5-6=Exceeds expectations]. Though this exercise clearly possesses personal bias, please be as objective as possible.

---

**Student's Signature**

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Indicators of the dispositions [1-2 = Not Met, 3-4=Proficient, 5-6=Exceeds expectations]:

1. Ethical

1	2	3	4	5	6
The candidate often does not exercise good professional judgment; does not always maintain confidentiality; occasionally complains about learners, learners' families, or colleagues; does not respect diversity among learners, learners' families, or colleagues; and does not treat others equitably.		The candidate usually exercises good professional judgment; maintains confidentiality; does not complain about learners, learners' families, or colleagues; respects diversity among learners, learners' families, and colleagues; and treats all learners equitably.		The candidate consistently exercises good professional judgment; maintains confidentiality; respects colleagues, all learners, the learner's families; respects differences in diversity among learners, learners' families, and colleagues; respects different points-of-view; treats all learners equitably; and is an advocate on behalf of the learners, the school and colleagues.	

Comments/Evidence:

2. Responsible

1	2	3	4	5	6
The candidate does not put in sufficient time and effort to meet job requirements. Rarely is able to troubleshoot problems and often has difficulty finding solutions. Demonstrates a lack of motivation to improve. Is often rash or inconsiderate of others and often acts without thinking. Attendance, promptness, and preparation need to improve.		The candidate puts in sufficient time and effort to meet the requirements of the job. Is able to troubleshoot problems and find solutions most of the time. Engages in behaviors that demonstrate the motivation to improve. Is considerate of others and thinks before speaking or acting. Arrives on-time and is prepared to work.		The candidate puts in extra time and effort to enhance the experience for learners and their families. Is resourceful in finding ways to troubleshoot problems and find solutions. Consistently engages in behaviors that demonstrate motivation to improve. Is thoughtful of others when speaking or acting and assists others in being thoughtful. The candidate is prompt and reliable in all matters, well prepared and well organized.	

Comments/Evidence:

### 3. Personal and professional conduct

1	2	3	4	5	6
The candidate does not demonstrate curiosity about learning and professional development. Does not communicate in a respectful and open manner with students, colleagues, families and other stakeholders. Serves as a poor role model for students, parents and the community. Does not demonstrate a high standard of personal character and conduct		The candidate demonstrates curiosity toward learning and professional development. Often communicates in a respectful and open manner with students, colleagues, families and other stakeholders. Serves as an adequate role model for students, parents and the community. Often demonstrates a high standard of personal character and conduct.		The candidate consistently demonstrates a curiosity for learning and a zest to improve professionally. Consistently communicates in a respectful and open manner with students, colleagues, families and other stakeholders. Serves as a steadfast role model for students, parents and the community. Consistently demonstrates a high standard of personal character and conduct	

Comments/Evidence:

### 4. Inclusive and affirming of diversity

1	2	3	4	5	6
The candidate does not use a variety of teaching methods with which to address differences in students' learning and motivational needs; instructional goals are unsuitable for many learners; few or inadequate attempts are made to accommodate learners who need additional help or enrichment activities and seldom displays the willingness to nurture or consider factors such as cultural diversity and learners with special needs. Sees own world view as universal; unaware of power differentials in society; views ways of thinking, behaving, and talking that differ from the dominant culture as inferior.		The candidate uses a variety of teaching methods with which to address differences in students' learning and motivational needs. Instructional goals are suitable for all learners. The candidate often attempts to adjust instruction to accommodate learners who need additional help and displays the willingness to nurture or consider factors such as cultural diversity and learners with special needs. Is generally aware of the diversity of cultures and generally demonstrates sensitivity to diverse learner needs. Is consistently fair in treatment of all learners and displays the willingness to nurture all learners.		The candidate consistently adapts instruction to accommodate differences in students' learning and motivational needs. Instructional goals are suitable for the different learning and motivational needs of learners. The candidate consistently adjusts instruction to accommodate learners who need additional help or enrichment activities. Is proactive with learners by consistently displaying the willingness to nurture or consider factors such as cultural diversity and learners with special needs. Consistently demonstrates an awareness of multiple world perspectives and that one's perspective is mediated by one's social class, race/ethnicity and gender. Sensitive to power differentials. Values and uses as a resource the diversity within the school	

Comments/Evidence:

### 5. Collaborative

1	2	3	4	5	6
The candidate seldom collaborates with colleagues in planning, conducting, or assessing instruction. Rarely participates in collegial activities that contribute to productive learning environments. Relationships with colleagues are often negative and the candidate usually contributes to groups only when prompted. Seldom attempts to involve learners, families, and the community in instructional programs.		The candidate collaborates with colleagues, sharing professional strategies and successful practices. Participates in collegial activities that contribute to productive learning environments. Generally, has positive relationships with colleagues, shares information with colleagues, and contributes to groups without prompting. Often attempts to involve learners, families, and the community in instructional programs.		The candidate assumes leadership role in initiating collaborative projects with colleagues. Actively participates in collegial activities that contribute to productive learning environments. Consistently, has positive relationships with colleagues, frequently shares successful practices, willingly contributes to group endeavors, and values the contributions of colleagues. Involves learners, families, and the community in appropriate aspects of the instructional programs.	

Comments/Evidence:

### 6. Reflective practitioner and learner

1	2	3	4	5	6
The candidate only occasionally reflects on personal attitudes, beliefs, professional practice, or student outcomes. Needs to be prompted to make use of reflections when adjusting professional practice or understanding the impact of one's professional practice on student outcomes. The candidate often makes inaccurate conclusions when reflecting.		The candidate reflects on personal attitudes, beliefs, professional practice, and student outcomes. On occasion the candidate uses these reflections to make adjustments to professional practice or understanding of the impact of one's professional practice on student outcomes. The candidate generally reaches accurate conclusions when reflecting.		The candidate consistently reflects on personal attitudes, professional beliefs, professional practice, and student outcomes and makes adjustments as necessary. The candidate consistently uses reflections to create alternate strategies or to maintain successful practices that positively impact professional practice. The candidate consistently reaches accurate conclusions when reflecting.	

Comments/Evidence:

7. Receptive to feedback

1	2	3	4	5	6
The candidate rarely uses constructive feedback to modify practice. Rarely critically evaluates the feedback received from others. Becomes defensive when supervisors or colleagues offer suggestions. Rarely does the candidate seek out the perspectives of others on issues relating to professional practice.		The candidate is receptive and responsive to constructive feedback. Often engages in critical thinking about the feedback received from others. Listens to constructive criticism from supervisors or colleagues, and often after critically assessing the information attempts to make necessary adjustments. Often the candidate seeks out the perspectives of others on issues relating to professional practice.		Solicits feedback from others and is receptive and responsive to suggestions. Consistently engages in critical thinking about the feedback received from others. Is responsive to suggestions for improvement and when appropriate, after critically assessing the feedback, consistently makes necessary adjustments to practice based on the constructive input of others. Actively seeks out perspectives of others on issues relating to professional practice.	

Comments/Evidence:

8. Self-efficacious

1	2	3	4	5	6
The candidate often doubts his/her ability to organize and execute the actions needed to complete many tasks within the classroom. Articulates or behaves as though she/he believes that she/he will not be successful in challenging classroom situations. The candidate doubts that the collaborative actions of the candidate and his/her colleagues positively impact learners		The candidate believes in his/her ability to organize and execute the actions needed to complete most tasks within their classroom. Articulates and behaves as though she/he can be successful in challenging situations. The candidate usually believes that the collaborative actions of the candidate and his/her colleagues positively impact learners.		The candidate believes in his/her ability to organize and execute actions needed to complete all tasks within their classroom. Articulates and behaves as though she/he will be successful in the most challenging situations. The candidate believes that the collaborative actions of the candidate and his/her colleagues positively impact all learners.	

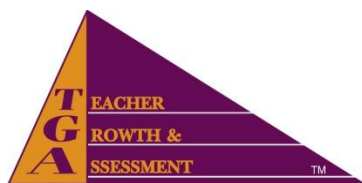
Comments/Evidence:

9. Engaged and committed to teaching as a profession

1	2	3	4	5	6
<p>The candidate articulates or demonstrates little commitment, enthusiasm, and interest in teaching. Only occasionally does the candidate appear to enjoy teaching and interacting with colleagues and learners. Articulates or demonstrates a minimal valuing of the profession. Rarely does the candidate convey the importance of her/his own work and the work of her/his students.</p>		<p>The candidate usually articulates and demonstrates commitment, enthusiasm, and interest in teaching. The candidate appears to enjoy teaching, interacting with learners, and often seeks out ways to improve professional practice through discussions with colleagues and referring to professional resources. Articulates and demonstrates respect of the profession. Often the candidate communicates the importance of her/his work and the work of her/his students.</p>		<p>The candidate consistently articulates and demonstrates a high interest, enthusiasm, and commitment for teaching. The candidate enjoys teaching, interacting with learners, and consistently seeks out ways to improve professional practice through discussions with colleagues and referring to professional resources. Articulates and demonstrates a respect for the profession and seeks ways to improve the future of the profession. The candidate consistently communicates the importance of her/his own work and the work of her/his students.</p>	

Comments/Evidence:

Additional student comments:



University of North Carolina at Greensboro

## Teacher Growth and Assessment for Pre-Service (TGAP) Assessment Matrix

**PURPOSE:** In order to provide feedback on the expectations of pre-service teachers for standards-based performance during the learning-to-teach process, we have adapted the SERVE Model for Teacher Growth and Assessment (© 2000, SERVE) as a summative assessment tool. This Assessment Matrix, which is based on the Interstate New Teacher Assessment and Support Consortium principles, or INTASC, clearly describes what pre-service teachers should know and be able to do by the end of their student teaching experience. This Assessment Matrix is to be used by field-based and UNCG supervisors (e.g., OSTEs) at the end of every semester to assess the progress of every Intern and Student Teacher as they develop and grow in these areas. Each program has designated specific performance dimensions to be targeted and assessed for each internship, and every student teacher must be assessed on all performance dimensions at the end of the student teaching experience. Self-assessment and continuous improvement using this matrix as a guide also remain a primary goal. This system is not to be used for single lesson observations. Instead it is meant to take into account all the efforts of the pre-service teacher during an entire semester.

**DIRECTIONS: Preservice Teacher Self-Assessment:** Use this matrix as rubric to help you assess your current level of performance on each of the designated performance dimensions that are the focus of assessment during your Internships. You should also work on developing an understanding of the remaining dimensions in preparation for student teaching.

**Supervisor Assessment (Cooperating Teachers (OSTEs) and UNCG Supervisors):** Use this matrix as a rubric to guide your formative observations and the oral and written feedback you give to each preservice teacher you are evaluating. At the end of the semester use the Teacher Growth and Assessment for Pre-Service (TGAP) Assessment Matrix to indicate your summative evaluation of the preservice teacher's performance for that semester. Please base your assessment on observations of the pre-service teacher's preparation for and execution of instruction in the classroom, including their required Critical Performance(s). **Please refer to the Scoring Guide to determine which performance dimensions you are scoring for Interns or Student Teachers.**



## PLANNING

### 1. Long-range planning with sequencing (INTASC 1, 4, 7, 9) (NCPTS 2b.1)

1-2	3-4	5-6
There is evidence of inconsistent or sporadic planning of daily goals. There are no clear instructional and/or assessment goals or strategies. Plans consist of little more than pages of texts or topics to be addressed. Unit planning, if applicable, is inadequate or weak.	There is evidence of consistent planning of daily instructional goals, strategies and methods of assessment. The teacher can provide a clear rationale for the design and sequence of units. The teacher plans lessons that encourage students to see, question, and interpret ideas from diverse perspectives.	There is evidence of strong daily, weekly or unit planning focusing on key topics. The teacher provides a well-articulated rationale for sequencing with evidence of reflection on past plans, student performance, and student feedback in developing and/or modifying ideas for subsequent plans. The teacher plans lessons that encourage students to see, question, and interpret ideas from diverse perspectives.

### 2. Alignment with curriculum (INTASC 1, 7) (NCPTS 3a.2, 3d.1)

1-2	3-4	5-6
The evidence indicates that instructional content is inconsistently aligned with the North Carolina state curriculum (e.g., NC Standard Course of Study). Key topics or goals of curriculum may be missing in plan(s).	The evidence indicates that instructional content is consistently aligned with North Carolina state curriculum (e.g., NC Standard Course of Study). The plan(s) indicate that instructional goals of the curriculum are met. The teacher integrates effective literacy instruction throughout the curriculum and across content areas to enhance student learning. The teacher integrates 21 <sup>st</sup> century skills and content in instruction.	The evidence indicates instructional content is consistently aligned with the North Carolina state curriculum (e.g., Standard Course of Study). The teacher has developed a plan or method to ensure that all appropriate instructional goals of the curriculum for this lesson(s) are met. Manageable sets of curriculum goals/objectives within this lesson/unit are prioritized. The teacher integrates, evaluates and reflects on effective literacy instruction throughout the curriculum and across content areas to enhance student learning. The teacher consistently integrates 21 <sup>st</sup> century skills and content in instruction.

### 3. Materials/equipment (INTASC 1, 4, 6)

1-2	3-4	5-6
Necessary instructional materials are often missing or not ready prior to the beginning of the lesson. For example, students may be sent to retrieve equipment or materials from other locations during class.	The teacher is prepared for class with all necessary materials and equipment readily accessible and working properly.	Advance planning ensures that the lesson(s) move smoothly. All materials and equipment are prepared ahead of class. The teacher has a well-organized system for managing materials (for example, a filing system) to ensure that materials are available and easily accessible.

## INSTRUCTION

<b>4. Context of the lesson (INTASC 1, 2, 3, 7) (NCPTS 2b.1, 2b.2, 4g.1, 4g.2)</b>		
<b>1-2</b>	<b>3-4</b>	<b>5-6</b>
Context of the lesson may be set, but expectations for learning are not clear. Instructional goals/objectives of the lesson may be stated but are often confusing or unrelated to the lesson's activities. The teacher does not frame the context of the lesson in a key problem or question and rarely stimulates the students to reflect on prior experiences.	Context of the lesson is set with reference to prior knowledge/activities. Expectations for student learning are clearly stated. The teacher frames the context in a key problem or question. The teacher stimulates student reflection on past experiences and prior knowledge. The teacher brings multiple perspectives to the discussion of subject matter, including attention to students' personal, family or community norms.	The teacher sets context of lesson in a creative way that engages students from the beginning. Expectations for student learning are well articulated and clearly understood by all students. The teacher brings multiple perspectives to the discussion of subject matter, including attention to students' personal, family or community norms. The teacher stimulates student reflection on past experiences and prior knowledge. The teacher effectively links new ideas to familiar ideas.
<b>5. Content knowledge; presentation (INTASC 1, 4, 7) (NCPTS 3b.2, 4g.1)</b>		
<b>1-2</b>	<b>3-4</b>	<b>5-6</b>
The teacher displays some errors or lack of depth in content and has difficulty explaining the relevancy of the material. Attempts are made to explain content, but there is little follow-up to student questions.	The teacher displays solid content knowledge and can clearly explain relevancy of material to students. Explanations are clearly stated. Student questions are followed up by attempts to present the material more effectively, using alternative explanations to assist student understanding. The teacher encourages students to investigate the content area to expand their knowledge and satisfy their natural curiosity.	The teacher displays extensive content knowledge with evidence of pursuit of additional knowledge. The teacher provides relevant experiences to engage students in interpreting ideas from a variety of perspectives. The teacher is creative and flexible in presentation ensuring that all students understand before moving on. The teacher prompts students' curiosity for learning beyond the required coursework.
<b>6. Appropriateness of the lesson; pacing (INTASC 4, 7) (NCPTS 4e.1)</b>		
<b>1-2</b>	<b>3-4</b>	<b>5-6</b>
The pacing of the lesson (e.g., flow of lesson or appropriate allocation of time to activities) is inconsistent. Opportunities for student engagement are limited with inconsistently appropriate use of instructional time. Frequent off-task behaviors observed. Activities are not always developmentally appropriate.	The pacing of the lesson (e.g., flow of lesson including transitions and closure) consistently offers opportunities for active student engagement with appropriate use of instructional time. Activities reflect developmentally appropriate practices and promote critical thinking and problem solving	Throughout the lesson, all students are actively engaged in a variety of meaningful ways with maximum use of instructional time including effective transitions and closure. Activities are based on developmentally appropriate practices that challenge without overwhelming students. Lessons encourage students to think critically and problem solve in meaningful contexts.

<b>7. Use of technology and instructional resources (INTASC 6) (NCPTS 4c.1, 4d.1)</b>		
<b>1-2</b> The evidence indicates limited or inappropriate use of available technology and/or other supplementary instructional resources (e.g., math manipulatives).	<b>3-4</b> The evidence indicates consistent integration of available computer technology and other supplementary instructional resources as appropriate to objectives of the lesson.	<b>5-6</b> The evidence indicates that the teacher consistently expands the integration of available computer technology and a wide variety of other supplementary instructional resources. The teacher creates tasks within a lesson to further student expertise and use of available computer technology and resources.
<b>8. Effectiveness of instructional strategies (INTASC 1, 2, 3, 4, ) (NCPTS 1d.1, 2d.2, 4e.1)</b>		
<b>1-2</b> The evidence indicates limited knowledge of a variety of appropriate instructional strategies. Teacher relies heavily on one or two strategies regardless of effectiveness.	<b>3-4</b> The evidence indicates growing knowledge and consistently effective use of a variety of research-verified instructional strategies that are developmentally appropriate and promote critical thinking and problem solving. The teacher is able to gauge effectiveness of selected strategies based on student outcomes and student feedback. The teacher implements and adheres to policies and practices positively affecting students' learning.	<b>5-6</b> The evidence indicates the teacher has selected and created a wide range of research-verified instructional strategies that effectively meet the unique learning needs of all students and consistently engages students in critical thinking and problem solving in meaningful contexts. The teacher places an emphasis on creativity and effectiveness based on student outcomes and student feedback. The teacher implements and adheres to policies and practices positively affecting students' learning.
<b>9. Strategies for differentiation (INTASC 3, 4) (NCPTS 2d.1, 2d.2)</b>		
<b>1-2</b> There is evidence that the teacher is inconsistent in implementing specific strategies to raise the performance level of under-achieving students (any student not performing at expected level).	<b>3-4</b> There is evidence that the teacher implements specific strategies to raise the performance level of under-achieving students (any student not performing at expected level). The teacher differentiates instruction, cooperates with specialists, and uses resources to support the special learning needs of all students. The teacher uses research-verified strategies to provide effective learning activities for all students, including students with special needs.	<b>5-6</b> The teacher strives to know each student as an individual learner and uses this knowledge to adapt strategies and resources to ensure the unique learning needs of under-achieving students (any student not performing at expected level) are met. The teacher monitors and adjusts strategies in response to student outcomes and student feedback. The teacher coordinates and collaborates with the full range of support specialists and resources to help meet the special needs of all students.

<b>10. Questioning Techniques (INTASC 6, 8) (NCPTS 4g.1, 4g.2)</b>		
<b>1-2</b> Teacher questioning techniques rarely assesses student understanding or encourages higher level thinking skills. Most questions focus on low-level content with little or no follow-up. Most, if not all, questions are fact-oriented relying on student recall. (Refer to Bloom's taxonomy.)	<b>3-4</b> Teacher questioning techniques consistently provide an assessment of most students' understanding and encourage higher level thinking skills. (Refer to Bloom's taxonomy.) The teacher asks questions and stimulates discussion in a variety of ways to assess student understanding; probe for critical thinking; and promote risk-taking and problem-solving.	<b>5-6</b> Teacher questioning techniques assess understanding of all students and encourage higher level thinking skills. The teacher effectively uses questioning to evaluate the effect of classroom activities. (Refer to Bloom's taxonomy.) The teacher asks questions and stimulates discussion in a variety of ways to assess student understanding; probe for critical thinking; promote risk-taking and problem-solving; encourage divergent and convergent thinking; and stimulate student curiosity.

### **ASSESSMENT**

<b>11. Analysis of student assessment results (INTASC 2, 8) (NCPTS 1a.1, 4h.2, 5a.1)</b>		
<b>1-2</b> The teacher is beginning to analyze student assessment results (formal and informal) and to reflect on how instructional planning and intervention strategies may be structured around results.	<b>3-4</b> The teacher demonstrates proficiency in analyzing student assessment results (formal and informal) within a lesson or unit in order to adjust instruction or plan future intervention strategies. The teacher evaluates the progress of students toward high school graduate using a variety of assessment data measuring goals of the <i>North Carolina Standard Course of Study</i> . The teacher provides evidence that students attain 21 <sup>st</sup> century knowledge, skills and dispositions. The teacher uses technology for formative assessment.	<b>5-6</b> The teacher demonstrates exceptional skill in analyzing student assessment results. The teacher demonstrates skill in implementing classroom assessment strategies (formal and informal) to adjust instruction during the lesson and to plan future lessons and future intervention strategies. The teacher takes responsibility for student progress toward high school graduation by aligning instruction and assessment with the <i>North Carolina Standard Course of Study</i> . The teacher provides evidence that students attain 21 <sup>st</sup> century knowledge, skills and dispositions, and provides opportunities for students to assess themselves and others. The teacher uses technology for formative assessment.

<b>12. Meaningful student work assignments (INTASC 5, 8) (NCPTS 4c.1, 4h.1)</b>		
<b>1-2</b> The evidence indicates inconsistent engagement of students in assessment activities and/or assignments. There is inconsistent effort by the teacher to vary assessments or assignments to reflect desired goals and/or objectives.	<b>3-4</b> There is evidence of consistently meaningful engagement of students in activities and/or assignments. There is consistent effort by the teacher to vary assessments and assignments to reflect desired goals and/or objectives. The teacher uses multiple indicators, both formative and summative to monitor and evaluate students' progress and to inform instruction.	<b>5-6</b> There is evidence of consistently meaningful engagement of students in purposeful activities and/or assignments. The teacher uses multiple indicators, both formative and summative to monitor and evaluate students' progress and to inform instruction. The teacher uses information gained from assessment activities to improve teaching practice and students' learning.
<b>13. Quality of feedback to students (INTASC 6, 8) (NCPTS 4g.1, 4g.2, 5a.1)</b>		
<b>1-2</b> Written and/or verbal feedback is minimal. Feedback does not adequately address individual student strengths or weaknesses. Re-direction is inconsistent or limited. Feedback is general (e.g., "Good job!") rather than specific.	<b>3-4</b> The teacher effectively communicates appropriate written and verbal feedback that consistently addresses individual student strengths and weaknesses. Feedback provides students with appropriate information concerning how they can improve.	<b>5-6</b> The teacher effectively communicates appropriate written and verbal feedback that consistently addresses individual student strength and weaknesses. The teacher encourages student self-reflection. Feedback is fair and demonstrates high expectations for all students. Feedback is specific enough to build on student knowledge and address individual student need.
<b>STUDENT MOTIVATION AND MANAGEMENT</b>		
<b>14. Expectations/procedures (INTASC 2, 5) (NCPTS 1a.3, 1a.4, 4g.1)</b>		
<b>1-2</b> Explicit expectations and procedures for classroom and school safety are inconsistently enforced as evidenced by significant difficulties in managing student behavior in the classroom. Disruption of instructional time by student behavior is frequent.	<b>3-4</b> Explicit expectations and procedures for classroom and school safety are clearly communicated and understood as evidenced by generally successful management of student behavior in the classroom. Disruption in instructional time by student behavior is rare and does not adversely impact instruction.	<b>5-6</b> Explicit expectations and procedures for classroom and school safety are clearly communicated and understood. There is evidence that students take ownership of their behavior and learning. Disruption of instruction by student behavior is generally prevented through prior intervention and knowledge of students.

<b>15. Expectations for student success (INTASC 2, 3, 5) (NCPTS 2a.1, 2c.1)</b>		
<b>1-2</b> The teacher has moderate expectations for student achievement for some students and inconsistently uses effective motivational techniques or strategies. Teacher does not initiate any efforts beyond those of colleagues or school to celebrate or recognize student success.	<b>3-4</b> The teacher has high expectations for student achievement and consistently uses effective motivational techniques or strategies. The teacher initiates efforts to celebrate and recognize student success within the classroom.	<b>5-6</b> The teacher has high expectations for student achievement for all students and creates a learning environment that best facilitates the learning and development of students. Recognition of student success encourages students to respect individual and group differences.
<b>16. Student interest and participation (INTASC 5) (NCPTS 3b.2)</b>		
<b>1-2</b> Student interest and participation is inconsistent. There is inconsistent meaningful engagement of students in learning experiences.	<b>3-4</b> Student interest and participation is often high. There is consistent meaningful engagement of students in learning experiences.	<b>5-6</b> Student interest and participation is consistently high. There is consistent engagement of students in meaningful learning experiences and activities involving choice, authentic tasks and highly challenging projects.
<b>17. Student collaboration (NCPTS 4f.1)</b>		
<b>1-2</b> The teacher demonstrates awareness of multiple approaches or strategies for developing and supporting student learning teams.	<b>3-4</b> Organizes student learning teams for the purpose of developing cooperation, collaboration and student leadership.	<b>5-6</b> The teacher encourages students to create and manage student learning teams.
<b>18. Classroom climate (INTASC 5, 10) (NCPTS 1a.4, 2a.1, 2b.1, 4g.2)</b>		
<b>1-2</b> Attention is distributed inequitably. The teacher demonstrates an emerging awareness of the diversity of student needs. Interactions among students and with the teacher do not consistently demonstrate mutual respect	<b>3-4</b> The teacher demonstrates sensitivity to all students. Interactions between students and teacher demonstrate mutual respect, support and openness to diverse perspectives. The teacher talks with and listens to students in an effort to better understand diverse student needs. The teacher uses positive management of student behavior, including strategies of conflict resolution and anger management, effective communication for diffusing and de-escalating disruptive or dangerous behavior, and safe and appropriate seclusion and restraint.	<b>5-6</b> The teacher creates through the use of resources (time, space, materials) a supportive classroom climate of openness, mutual respect, and inquiry. The teacher talks with and listens to students to address diverse student needs. Students accept responsibility for their own learning. The teacher uses positive management of student behavior, including strategies of conflict resolution and anger management, effective communication for diffusing and de-escalating disruptive or dangerous behavior, and safe and appropriate seclusion and restraint.

## RUBRICS FOR E-PORTFOLIO

Evidence 1 Content: Breadth of Knowledge	Not met	Proficient	Exceeds Expectations
Proficient			
<b>NCPTS 3b.1</b> <b>Product:</b> Transcript			
Candidate's transcript will document at least 24 semester hours of coursework relevant to the specialty area from a regionally accredited college or university with a grade of C or better and satisfactory Praxis II scores in the licensure area.			
Comments			

Evidence 2 Content: In-depth Inquiry Project	Not met	Proficient	Exceeds Expectations
Proficient			
<b>NCPTS 3b.1</b> <b>Product:</b> Content investigation, such as an academic research paper, performance, etc.			
<b>Content</b>			
The candidate identifies and clearly states a topic that is significant in his or her academic field (a major understanding, concept, controversy or question in the content area, not pedagogy or pedagogical content knowledge).			
The significance of the topic to the discipline is explained.			
<b>Depth</b>			
The candidate demonstrates knowledge and understanding of a focused topic in the content area.			
<b>Rigor</b>			
Literature of the discipline (scholarly and theoretical work) is cited and is used to support the ideas that are presented in the product. <ul style="list-style-type: none"> <li>• The literature is current, accurate, relevant and authoritative.</li> <li>• Sufficient literature is cited to develop a convincing argument or understanding of the topic. It includes multiple perspectives about the topic.</li> <li>• The use of the literature demonstrates an understanding of how knowledge in the discipline is generated, how information is analyzed, interpreted and applied, what qualifies as data and how data are used.</li> <li>• The candidate explains the connections between this literature and the topic.</li> </ul>			
The candidate collects, interprets and uses data from multiple sources and other information appropriate to the topic and discipline.			
The candidate demonstrates an understanding of the complexity of the topic and provides multiple interpretations.			
The candidate draws conclusions that demonstrate appropriate and logical integration of data and ideas as well as independent, critical thinking.			
<b>Presentation</b>			
The format and organization of the product is appropriate to the discipline, is clearly presented and demonstrates appropriate language conventions.			
Comments			



Evidence 3 Pedagogical Knowledge and Skills: Planning	Not met	Proficient	Exceeds Expectation
Proficient			
<b>NCPTS 1a.2, 2b.3, 2d.1, 3a.1, 3c.1, 3c.2, 3d.1, 4a.1, 4a.2, 4b.1, 4c.1, 4d.1, 4e.1, 4f.1, 5c.1</b> <b>Product:</b> Unit plan, lesson plans and reflection <b>Note:</b> The Unit Plan and reflection demonstrate the candidate's ability to use research-verified approaches to instructional design, with attention to the North Carolina Standard Course of Study, 21 <sup>st</sup> century knowledge and skills, individual and group differences, formative and summative assessments, and the interdisciplinary nature of knowledge and learning.			
The unit plan and lessons are aligned with the North Carolina Standard Course of Study and integrate <ul style="list-style-type: none"> <li>• content from other disciplines and grade levels</li> <li>• literacy instruction</li> <li>• 21<sup>st</sup> century skills and content</li> <li>• global awareness</li> </ul>			
The unit plan and lessons include multiple formative assessments, including <ul style="list-style-type: none"> <li>• assessments for identifying students' entry-level skills</li> <li>• plans and procedures for monitoring progress during instruction</li> </ul>			
The unit plan includes summative assessments that demonstrate students' mastery of the unit goals and objectives of the lessons.			
Materials included in the unit counteract stereotypic thinking, acknowledge the contributions of all cultures, and meet the needs of diverse students.			
Materials and activities expose students to different points of view/ways of thinking about the topic/concern.			
Materials and activities focus on relevance of content to students.			
The candidate draws on appropriate data about students in making instructional decisions.			
Lesson plans are differentiated to address the developmental and learning needs of all students including students from diverse backgrounds, students with special needs and students who speak English as a second language.			
The unit plan and lessons integrate technology with instruction to maximize students' learning.			
The unit plan and lessons integrate specific instruction that help students apply processes and strategies for critical thinking and problem solving.			
The unit includes activities for students to develop knowledge and skills in the following areas: leadership, ethics, accountability, adaptability, personal productivity, personal responsibility, interpersonal skills, self-direction and social responsibility.			
Lesson plans include procedures for creating a safe, orderly and welcoming classroom.			
Planning reflects collaboration with colleagues, including special educators and other relevant specialists (i.e., speech and language specialists, social workers, school nurses and content specialists). This collaboration is documented in the reflection.			
The reflective document is comprehensive, logical, and connected to the unit plan and			

lessons. It includes attention to <ul style="list-style-type: none"> <li>the use of research-verified strategies</li> <li>instructional decision-making processes</li> <li>students' prior and future learning</li> <li>21<sup>st</sup> century knowledge and skills</li> <li>connections with a greater context (global awareness).</li> </ul>			
The format and organization of the product is logical and comprehensive, is clearly presented and demonstrates appropriate language conventions.			
Comments			

Evidence 4 Pedagogical Knowledge and Skills: Clinical Performance	Not met	Proficient	Exceeds Expectation
Proficient			
<b>NCPTS</b> 1a.1, 1a.3, 1a.4, 1d.1, 1e.1, 2a.1, 2b.1, 2b.2, 2c.1, 2d.1, 2d.2, 3a.2, 3b.2, 3d.1, 4c.1, 4d.1, 4e.1, 4f.1, 4g.1, 4g.2, 4h.1, 4b.2, 5a.1 <b>Product:</b> Successful student teaching or lateral entry teaching			
In order to receive a rating of “proficient” for Evidence 4, the candidate must meet each of the descriptors identified in the Certification of Teaching Capacity.			
Comments			

Evidence 5 Impact on Student Learning	Not met	Proficient	Exceeds Expectation
Proficient			
<b>NCPTS 1a.1, 4b.1, 4h.1, 4h.2, 5a.1</b> <b>Product:</b> Positive Impact on Student Learning <b>Note:</b> Candidates must carry out a project that demonstrates their positive impact on student achievement. The data for this project must be collected on a diverse group of students for a period of time/series of lessons that provide the opportunity for substantive instruction and data collection (typically four consecutive weeks), contain multiple assessment measures/approaches, be based upon the use of research-verified instructional practices, and focus on 21 <sup>st</sup> century skills and knowledge. In most cases, this project will include aggregated data for at least one group (typically a class) and in-depth data for at least three individual students or three subgroups			
<b>Teaching Context</b>			
The project provides an overview of a teaching context that is sufficient for making instructional decisions for all students. This includes the characteristics of the community, school, classroom, student differences, and implications for assessment and instruction.			
Assessment data available to the teacher in student records (class data) are summarized, with identification of subgroups.			
Relevant student subgroups are identified. A rationale for the selection of the subgroups is provided. Pertinent data about the subgroups are summarized.			
<b>Instructional Goals and Objectives</b>			
The project includes specification of instructional goals and objectives (expected outcomes), and rationale for these goals and objectives. The goals and objectives must be relevant to students; integrate 21 <sup>st</sup> century content, skills, dispositions and technology; and must be developmentally appropriate. These must include higher-level critical thinking and problem solving.			
<b>Plans for Assessment</b>			
Pre-assessment/baseline, formative and post-assessment measures are identified.			
Multiple assessment measures are aligned with each other and used in a logical and responsible manner.			
Assessment measures are differentiated to meet the needs of diverse students (subgroups).			
The methods and timetable of collecting data are thoroughly described.			
The rationale for the selection of these measures is explained.			
<b>Data Collection and Analysis (Whole Class Data)</b>			
Pre-assessment/baseline data are presented with an accompanying discussion of the analysis of data. (What did the data mean and how did the data influence instructional planning?)			
The formative assessments are used in making instructional decisions and are presented in the data reporting.			
Summative data is presented and discussed. Positive impact on student learning is demonstrated.			

<b>Data Collection and Analysis (Students Representing Each of the Selected Subgroups)</b>			
Pre-assessment/baseline data are presented with an accompanying discussion of the analysis of data. (What did the data mean and how did the data influence instructional planning?)			
The formative assessments are used in making instructional decisions and are presented in the data reporting.			
Summative data is presented and discussed. Positive impact on student learning is demonstrated.			
<b>Instructional Monitoring and Lesson Adaptations (Differentiation)</b>			
Lesson adaptations are directly and logically connected to the assessment data.			
The adaptations reflect collaboration with relevant specialists (special educators, speech and language specialists, social workers, school nurses and content specialists).			
A summary is included of lesson adaptations to address the strengths and weaknesses of all students, including students with special needs			
<b>Reflection</b>			
<p>The reflective document is comprehensive, logical, and connected to the project. It includes attention to</p> <ul style="list-style-type: none"> <li>• changes in thinking about the role of assessment in teaching and teachers' responsibility to impact learning, and</li> <li>• connections of assessment results and decisions made during the project to future courses of action.</li> </ul>			
<b>Presentation</b>			
Project is organized, descriptions of procedures are thorough, and data are presented in clear charts or tables providing evidence of student progress/learning/ growth. The candidate uses appropriate language conventions.			
Comments			

Evidence 6 Leadership, Advocacy and Professional Practice	Not met	Proficient	Exceeds Expectation
Proficient			
<b>NCPTS 1b.1, 1b.2, 1b.3, 1c.1, 1c.2, 2e.1, 5b.1</b> <b>Product:</b> Project that addresses collaboration and leadership for school improvement, engaging in professional development, and community/family involvement. <b>Note:</b> The project may be carried out by groups of students, but the contributions of individuals to each descriptor must be documented and evident.			
The candidate identifies the characteristics of a School Improvement Plan.			
The candidate uses appropriate data to identify an area of need that should be addressed in the School Improvement plan in order to promote student growth in terms of SBE priorities, 21 <sup>st</sup> century skills and knowledge and/or global awareness.			
The candidate clearly identifies the benefits for students of the project.			
The candidate uses data to support and evaluate the plan for the project.			
The candidate provides evidence that he/she engaged in relevant, high quality professional development.			
The candidate provides evidence that he/she engaged in collaborative and collegial professional learning activities and began to develop a network of professional relationships.			
The candidate provides evidence that he/she engaged in communication and collaboration with home and community for the benefit of students.			
The project is organized, as well as thoroughly and logically developed, to meet the expected outcomes. The project report is detailed, clearly written and uses correct language conventions.			
Comments			