



THEATRE: SECONDARY TEACHER CERTIFICATION

College of Arts and Sciences (COAS) students completing a BA in Theatre can also secure the necessary course work for a teaching license at the Middle School/ Junior High or High School level theatre and drama. A 2.5 GPA in the content field and overall are required. The program is expected to take 5 years to complete.

INITIAL LICENSE REQUIREMENTS

1. GENERAL EDUCATION.....	58-76
2. CONTENT FIELD.....	34
3. PROFESSIONAL EDUCATION.....	46
Total	138-156

School of Education
TLN.505

NOTE:

- Teacher Certification may require additional course work beyond the 122 credits required for a BA degree from COAS.
- Estimated Time for Completion 5 years.
- General Education requirements for COAS are more extensive than the courses specified for the SOE.
- 100 credits from COAS are required for BA.
- 15 credits of the content field must be at the +300 level.
- 29 credits maximum from the School of Education are permitted to meet COAS degree requirements.
- Careful selection of course work will minimize total credit hrs.
- See COAS departmental advisor for details.

1. GENERAL EDUCATION 58-76 credits

FUNDAMENTAL SKILLS 16-28 credits

WRITTEN EXPRESSION Grade of C or higher	6 credits
English Composition	3
Intensive Writing	3

FOREIGN LANGUAGE	10-18 credits
Four semester sequence	

MATHEMATICS	0-4 credits
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DISTRIBUTION REQUIREMENTS* 42-48 credits

ARTS AND HUMANITIES	12 credits
Theatre Major will include necessary A&H credits.	

NATURAL AND MATHEMATICAL SCIENCES	12-20 credits
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SOCIAL AND HISTORICAL SCIENCES	12 credits
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CULTURAL STUDIES	6 credits
6 credits from A or 3 from A & 3 from B	

* See COAS course classification list for general information and major specific planning sheet for recommended selections.

2. CONTENT FIELD 34 credits

Required	25 credits
THTR T100 Introduction to Theatre	4
THTR T121 Acting	3
THTR T225 Stagecraft I	3
THTR T230 Stage Costuming I	3
THTR T335 Stage Lighting	3
THTR T340 Directing I	3
THTR T370 History of Western Theatre & Drama I	3
THTR T371 History of Western Theatre & Drama II	3

Electives: Select 6 credits	6 credits
THTR T115 Oral Interpretation AND	3
THTR 325 Voice & Speech OR	3
THTR T130 Stage Makeup	1
THTR T220 Acting II	3
THTR T229 Stage Management	3
THTR T326 Scene Design	3
THTR T410 Movement	3

ADDITIONAL ELECTIVES TO TOTAL	34 credits
THTR T220 Acting II	3
THTR T229 Stage Management	3
THTR T326 Scene Design	3
THTR T410 Movement	3

ADMISSION TO TEACHER EDUCATION PROGRAM (TEP):

- 2.5 GPA overall
- 12 cr in major; 2.5 gpa in major
- Completion of or enrollment in prerequisites: C or higher required in each course.

CSCI A110 (courses approved by COAS)	3
EDUC P312 Learning Theory Into Practice	3
EDUC P313 Adolescence in a Learning Community	3
EDUC M300 Teaching In a Pluralistic Society	3
- Meet Current PRAXIS I Test Qualification Scores

Math:	175
Reading:	176
Writing:	172
- Submit Application On-line:
<https://info.educ.indiana.edu/teached/>

3. PROFESSIONAL EDUCATION

46 credits

PRE REQUISITE EDUCATION COURSES 12 credits

Grade of C or higher required in each pre-requisite course.

CSCI A110 (courses approved by COAS)	3
EDUC P312 Learning Theory into Practice	3
EDUC P313 Adolescence in a Learning Community	3
EDUC M300 Teaching in a Pluralistic Society	3
PRAXIS I Admissions Tests in Reading 176, Writing 172, & Math 175	

TEACHER EDUCATION PROGRAM 36 credits

Admission to the TEP is required for remaining courses.

Courses that may be taken anytime after admission to TEP.

EDUC S303 Topics in Secondary Education	3
EDUC H340 Education in American Culture	3
EDUC K306 Special Education (recommend semester III)	3

Courses that must be taken in prescribed blocks.

SEMESTER I	8 credits
THTR M378 Major Methods course I	3
EDUC M303 Field Experience I	2
EDUC M464 Literacy course	3

SEMESTER II	5 credits
THTR M478 Major Methods course II	3
EDUC M403 Field Experience II	2

SEMESTER III	14 credits
EDUC M480 Student Teaching	12
EDUC M420 Professional Development Seminar	2

PROPOSAL: SECONDARY TEACHING CERTIFICATION PROGRAM
CONTENT FIELD: THEATRE AND DRAMA
DEPARTMENT OF THEATRE AND DRAMA
INDIANA UNIVERSITY - BLOOMINGTON
JANUARY 2004

- 1) **Change/Program Description:** Theatre and Drama proposes a full teaching major as the content field foundation for teaching secondary theatre and drama. Given the dissolution of the previous certification in Speech- Theatre, a new program based primarily on the B.A. degree College of Arts and Sciences major in Theatre and Drama will be the foundation for this new program. Students will also be asked to acquire a second content field, somewhere between yet to be defined Cognates (currently COAS minors) and a full major. Although not mandated as the previous Speech-Theatre combination was, English will be the suggested complementary content field. Students will also be advised of the Transition to Teaching option which allows them full concentration of the demands of the content fields while they are completing the B.A. degree followed by full concentration on professional education demands during the three term fifth year. Students will be advised that the Anchor program in Theatre and Drama will likely take at least four full years and perhaps as much as a fifth year.

- 2) **Rationale:** The change from the previous Speech-Theatre certification was brought about by state and national realignment of theatre as a separate content field among the Fine Arts. (Speech has been assigned to the Language Arts with English.) Consequently, a new program is necessary. Interestingly, it must be pointed out that students previously had the option of securing a full major in Theatre and Drama as part of their COAS B.A. degree programs. At least 15 credits of Speech Communications also had to be a part of this plan in order to fulfill the demands of the Speech-Theatre combination. Then, just like the Speech-Theatre in Education program sponsored by the School of Education, these COAS students also completed the Teacher Education Program. Thus, students with full preparation of a Theatre and Drama major have been part of the mix for teacher certification for many years, perhaps since its initiation.

Theatre and Drama has a long history as an important part of our culture and our education system. Theatre has played a key role in the development of western civilization from the time of ancient Greece. Texts of the theatre are studied in a wide range of disciplines. Similarly, theatre can be found as significant elements in all outstanding historical periods since that time. Shakespeare, Moliere, Ibsen, Chekhov, O'Neill and Miller are cultural stepping stones that help to define our heritage and culture. The performance of these texts is the unique realm of theatre, its education and training. It must be in the schools. Moreover, theatre production provides unique opportunities in collaborative activity that no other academic discipline quite equals. Communication skills, problem-solution demands and organization challenges are all inherent to theatrical production. Thus the individual student may benefit significantly

from theatre education and participation as well as the school and school system (student body, parents and community).

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- 3) **Faculty Staffing:** The proposed content field of Theatre and Drama for secondary certification continues to be covered fully by the existing faculty of the Department of Theatre and Drama as has been the case for many years. Students are taught by expert faculty in the three areas of expertise in the department: performance (acting and directing), production (design and technical theatre) and traditional academic foundations (dramatic literature, history and criticism). The one new factor in this program is the shift in responsibility for teaching methods in the discipline from the School of Education to the Department of Theatre and Drama. Actually, the Department of Theatre and Drama has covered the Teaching of Speech and Theatre (M478) in the School of Education through an adjunct relationship since 1997. The first of two new methods courses will be an accumulation of theatre performance and production experiences afforded by the extensive production program of the department. Although placed in the first of the three semester block of the Teacher Education Program, the building of the experience portfolio, coordinated by the department's theatre education specialist, will begin as soon as the student commits to the program. The second, final methods course, placed in the second semester of the final block of studies, will be a more traditional course focusing on reviewing the complexity of theatre education and production factors. This course too will be taught by the department's theatre education specialist.
- 4) **Principle/Standard Documentation:**

SIX GUIDING PRINCIPLES [of the SCHOOL OF EDUCATION]:

1) **COMMUNITY:** Theatre education is a keystone of the curriculum. As such it exists both as its own discipline but also in collaboration with other disciplines. By definition theatre is performance and audience. Performance demands a text either written or improvised. Writing and reading, essential to the study and performance of theatre, are binding factors of theatre to potentially most other disciplines within a curriculum. For example, take any historical event or figure of importance: Theatre study demands research, reading, analysis, perhaps writing if a projected performance may include original work. English, history, social studies are brought together. If the projected performance is to include scenery or illustration of any kind, then calculations (math skills) must be employed. Performance involves the entire body as the instrument of performance. Thus, communication and expressiveness bring in the areas of speech, possibly music and even physical education through movement and dance. Theatre almost always is a collaborative activity. Theatre is community. Theatre, by definition, is integrative. Qualitatively, theatre is the greatest of the arts; it embraces the other arts.

2) **CRITICAL REFLECTION:** Dramatic literature embodies differing perspectives. Critical reflection is necessary for selection, interpretation and presentation of theatre.

Moreover, theatre activity and production offers unique opportunities for the school community to come together for reflection. A production of Julius Caesar offers the foundation for discussion of politics and revolution. The Miracle Worker presents a unique notable American achieving over a severe physical handicap and illustrating the

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importance of discipline. The Diary of Anne Frank presents a troubled period in modern

history when young adults –those of high school age– face the difficulty but importance of dealing with adults in a closed environment inside an even more harsh outside world. Such experiences are part of the developing education of the teacher candidate just as they will be part of their teaching with secondary students.

3) INTELLECTUAL, PERSONAL, AND PROFESSIONAL GROWTH:

Theatre participation demands intellectual, personal, and professional growth. Although there is a heritage which must be understood and passed on, the contemporary theatre must also be studied as a reflection of the ongoing life. For example, today the Broadway and Off-Broadway theatre of New York presents two new plays by contemporary playwrights. Democracy by Michael Fray n focuses on the German leader Willy Brandt and the divided Germany of the cold war period. The drama appears to be a serious study of government, opposing views and the individuals involved. A second play, A Number by Caryl Churchill, appears to explore cloning and its possible effect on the family and its individuals. Each production of a play is its own group research project. The teacher candidate is nourished by that process and continues to be nourished when leading students in the same kind of process.

4) MEANINGFUL EXPERIENCE: The theatre curriculum is diverse. As such it offers a variety of experiences for the teacher candidate to develop individually and to plant as models of learning for the young people they will go on to teach.

In performance there will be individual and group exercises of both formal and improvisational kinds. In production preparation there will be individual working challenges (carpentry, sewing, lighting, designing) as well as collaborative efforts on communal projects. In the more traditional classes students will be confronted with a variety of tasks—reading, writing, researching, reporting, discussing. All these varied experiences are models for application with the younger students our teacher candidates will supervise and lead. The methods courses especially will allow them to bridge the gap between their own experiencing and learning and applying it to their own teaching.

5) KNOWLEDGE AND MULTIPLE FORMS OF UNDERSTANDING: Theatre studies lend themselves to knowledge and multiple forms of understanding. The

dramatist foundation demands interpretation by directors, designers and performers. Those collaborators, in turn, bring their individual perspectives to the production project. Young, old, diverse groups, etc. will also be part of the accumulating theatre experience. Theatre studies and practice demands “practical wisdom” of its participants.

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6) PERSONALIZED LEARNING: Although it will be vital for the teacher candidate to have an understanding of the entirety of the theatre discipline, there is considerable opportunity for personalized learning. There are many kinds of performance. There are many facets to design and production. And our theatre heritage abundantly illustrates richness and diversity in drama and its production. The effective participant and teacher of theatre activity and production must find a productive joining of discipline and individual expression. The Directing course of the discipline focuses on this skill of appropriate casting—the assigning of appropriate roles in the theatre class and production.

INQUIRY: How to understand, use or produce theatre are constant aims of the theatre experience. Theatre practitioners are all teachers of sorts. The playwright teaches his or her interpreters. The interpreters teach their audience. The audience, in turn, teach the interpreters and, eventually, the playwright also. Theatre exists as both collaboration and continuity. To use the language of theatre, *inquiry* is theatre’s through line of action.

[ATTACHMENTS:]

INDIANA PROFESSIONAL STANDARDS BOARD STANDARDS MATRICES:
(2 DIFFERENT CHARTS). CLR will attempt to finish these Tuesday (1/18) afternoon. David Kinman will be especially useful in proofing this section.

5) INTEGRATION WITH EXISTING PROGRAMS: The new Theatre and Drama certification program builds upon the COAS B.A. degree as an option as the previous program did. Thus there is no change for students or department other than the addition of the two methods courses. The demand for a second content field (Cognate, minor or major) must be recognized as a challenge. Although the practicality of a second content field cannot be questioned, similarly it should not be denied that it adds an additional burden on students whose main interest involves both curricular and co-curricular work alongside a considerably increased load (from 34 to 46) in Teacher Education.

6) IMPLEMENTATION TIME LINE: SEE ATTACHED SHEET. THE PROGRAM

should be able to start in Fall 2005 with Pre Requisite Education Courses. As stated earlier, the portfolio experience accumulation can also begin immediately. The final block of three semesters should begin in Spring 2008. The Thtr/Educ XXXX Major course II can be scheduled for Fall 2008. [ORANGE SHEET FROM SofE.]

7) ASSESSMENT PLAN: Yearly reflection by the Department of Theatre and Drama faculty. Theatre and Drama Field and Student Teaching assessments of teacher candidates. Scheduled [5 year?] evaluation by the National Association of Schools of
5.

Theatre. Plus, use other tools as used by the School of Education in its assessments.

8) DOCUMENTED PROGRAM FACULTY AND/OR DEPARTMENT CHAIR REVIEW AND APPROVAL: INCLUDE SEPARATE SHEET AT END: "THEATRE AND DRAMA SECONDARY TEACHING CERTIFICATION PROGRAM : APPROVED AND SUBMITTED BY: JR MICHAELSEN, CHAIRPERSON FOR THEATRE AND DRAMA, JANUARY 21/24, 2005. Did Rwainscott get anything in writing from Subbaswamy?

9) APPROPRIATE UNIVERSITY FORMS: NOTHING? Add new courses to the Bulletin and Schedule of Classes? Thtr/EducXXXXMethods I; Thtr/Educ XXXXMethods II?

5.

APPENDICES:

1. List of Faculty? (Even the list that we use in the Prospectives Students Red Booklet?)
2. Undergraduate list of courses/curriculum
3. Syllabi for Methods I, II (I need to update II)
4. Theatre and Drama Teaching Major (including Methods)
5. Theatre and Drama Cognate

Questions: What to include from 3 page document which clarifies new teaching major/cognate?

**DEPARTMENT OF THEATRE AND DRAMA
SECONDARY THEATRE EDUCATION: REQUIREMENTS
BENCHMARKS**

Admission

- 1) Meet the requirement for admission to the university.
- 2) Successfully complete an interview with the Theatre Education Specialist where requirements for a) the Theatre and Drama major, b) the College of Arts and Sciences and c). Secondary Theatre Certification will be explained.
- 3). Beginning level course work in a) - c) above will be recommended.
- 4). Beginning accumulation of the Portfolio Experience (completed during the semester of methods one, T378 Foundations for Teaching Theatre and Drama)
- 5) Gain admission to Teacher Education Program (TEP) of the School of Education:
 - a) 2.5 GPA overall
 - b) 12 cr in major; 2.5 gpa in major
 - c) Completion of or enrollment in prerequisites C or higher required in each course.

EDUC W201 Technology A	1
EDUC P312 Learning Theory into Practice	3
EDUC P313 Adolescence in a Learning Community	3
EDUC M300 Teaching in a Pluralistic Society	3

- d) Meet Current PRAXIS I Test Qualification Scores

Math:	175
Reading:	176
Writing:	172

- e) Submit TEP Application On-line:

<https://libertas.ucs.indiana.edu/~edschool/students/omnibase.pl>

Retention

Evaluation/Recommendation for Continuation of Theatre: Secondary Teacher Certification program by Theatre Teacher Education Committee. This will be conducted during the methods one semester (T378) based upon Theatre and Drama course work and co-curricular Portfolio Experience accumulation. Satisfactory levels of evaluation in two of four areas of concern must be met according to the evaluation tool which was issued at beginning of Portfolio Experience work. (See Portfolio Experience Evaluation sheet.) It is also during this methods period when strengths and weaknesses will be discussed for continued growth and development during the final three semesters.

Eligibility to Student Teach

- 1) Completion of M378 with a final grade of Satisfactory (S) or higher. EDUC M303 is a co-requisite which must be met at Satisfactory level of evaluation. The Field Experience will be part of the Portfolio Experience accumulation and evaluation. The Portfolio Experience set forth as M378 with evaluations will be completed by the end of the assigned semester. Continued portfolio building will be encouraged in M478 during which semester a final review will be done.
- 2) Completion of M478 Methods and Materials for Teaching High School Theatre and Drama with a final grade of C+ or higher. EDUC M403 is a co-requisite which must be met at Satisfactory level of evaluation. The Field Experience will be part of the discussion and application of M478 work. A final evaluation for teaching preparedness with notations of strengths and weaknesses will be part of M478.

2. Benchmarks for Theatre Certification

T378 FOUNDATIONS FOR TEACHING THEATRE AND DRAMA TEACHING PORTFOLIO

AIM: To assure a wide range of theatre production and teaching experiences through the building of a portfolio of experiences and resource materials.

- A. Experiences may begin immediately upon matriculation. They must be completed prior to the student teaching semester.
- B. Arranged class meetings with Theatre Education Supervisor the semester of the course registration (Semester I of Teacher Education Program). The formal building of the actual portfolio will take place this semester.
- C. Verification of portfolio experiences will be by the supervising faculty/staff and the Theatre Education Supervisor.
- D. Course grade will be Pass/Fail. If the School of Education demands a grade, then the following are minimum requirements for a passing C- grade.

AREAS OF PORTFOLIO EXPERIENCE:

I. Theatre Management/Audience Development: At least one semester of active involvement with a department of IU Theatre and Drama Center or possibly University Players, Bloomington Playwrights Project, Waldron Arts Center or another approved theatre organization. Evidence of work in at least three (3) of the following task areas:

_____ Dramaturgy/research assistant

_____ Poster Development.

_____ Box Office Assistance.

_____ Promotions work (press releases, photo shoots, marketing)

_____ Production Program Development.

_____ House Management, ushering.

II. Production/Performance Leadership Experience:

A. One (1) of the following production positions:

_____ Stage Manager or Assistant Stage Manager

_____ Assistant to the Director

_____ Production Assistant (to a designer or special project assistant to director)

-2-, METHODS I: TEACHING PORTFOLIO

B. Production Tasks: Two (2) of the following:

- Rehearsal organization.
- Technical rehearsal participation.
- Run of show participation.

III. Performance: Two (2) of the following tasks:

- Auditions participation or attendance (three different shows).
- Leading Voice/Speech and/or Movement Warm ups (one show involvement)
- Acting role: a role requiring significant rehearsal and performance under an experienced director.

IV. Teaching Assistant: One semester or production involvement with one of the following:

- Local junior or senior high theatre class or production.
- Assisting in departmental course under experienced teacher.

Note: All Theatre and Drama majors have laboratory experience in the three technical area courses: stagecraft, costuming and stage lighting. Also, it is to your advantage to seek additional involvements during this time of your theatre education preparation. Use the opportunities of the department, theatre organizations in town, your local community's theatre organizations or others during summer vacation periods.

There will be a verification/evaluation sheet for your specific production or task supervisor to complete and sign at the conclusion of your work. The verification sheet and possible notes from your supervisor should be useful contributions to your portfolio. It will be your responsibility to have this done; use the time also for evaluation of your work.

THEATRE PRACTICE: TEACHING PORTFOLIO
Requirements for T378. Foundations for Teaching Theatre and Drama

I. AIMS:

- A. To assure a wide range of theatre production and teaching experiences through the building of a portfolio of experiences and resource materials.
- B. To work under the guidance of specialists in theatre production practices and theatre education.
- C. To profit from a longer frame of development parallel to actual theatre and theatre education practice.
- D. To have ready prior to the student teaching semester an actual portfolio of materials representing a rounded experience in theatre and theatre education practice.

II. PROCEDURES:

- A. The student is encouraged to begin his/her participation in Department of Theatre and Drama approved theatre practice as soon upon matriculation as possible. Note that the check list of experiences will require from a few to several semesters of production participation.
- B. The process of portfolio building will begin with the Undergraduate Advisor/Theatre Education Specialist. The student is encouraged to begin this process of theatre and theatre education experience and growth as soon as possible upon matriculation. All completed evaluation forms will return to this office shortly after the completion of the project. During the actual semester of registration for T378 Foundations for Teaching Theatre and Drama, arranged class meetings will be held to both review the accumulated experiences and finalize the portfolio process.
- C. The student will arrange projects with direct area supervisors with the approval of the Theatre Education Specialist. The student will want to strive for growth and development in each project area. Each project supervisor will evaluate the quality of the student's work.
- D. The student will confer with the project supervisor as part of the evaluation process. An actual written evaluation will be the concluding document of the experience. This form will be returned to the Theatre Education Specialist for the student's portfolio file.

**T378 FOUNDATIONS FOR TEACHING THEATRE AND DRAMA
EVALUATION SHEET: PORTFOLIO EXPERIENCE**

- AREA OF EXPERIENCE:** I. THEATRE MANAGEMENT/AUDIENCE DEVELOPMENT
II. PRODUCTION/PERFORMANCE LEADERSHIP EXPERIENCE
III. PERFORMANCE
IV. TEACHING ASSISTANT:

SPECIFIC TASK AREA: _____

PROJECT(S) WITHIN TASK AREA: _____

SUPERVISOR (Type or print with title): _____

THEATRE ORGANIZATION: _____

DATE (SEMESTER AND DATE WORK INITIATED AND COMPLETED): _____

EVALUATION CONSIDERATIONS: (CIRCLE ONE)

I. ATTENDANCE (according to agreed upon project demands): Satisfactory Unsatisfactory

II. INITIATIVE: Outstanding Satisfactory Unsatisfactory

III. UNDERSTANDING OF THE TASK AREA AND PROJECT DEMANDS:

Satisfactory Unsatisfactory

IV. COMMAND OF TASK AREA AND PROJECT:

Outstanding Satisfactory Unsatisfactory

Notes from Supervisor (with special attention to worker's understanding of theatre and its application to teaching):

Signature: _____ Date: _____

Thtr T478. **METHODS AND MATERIALS FOR TEACHING HIGH SCHOOL
THEATRE AND DRAMA**

Sec. _____

EDUC M403, Field Experience is a corequisite of THTR T478.

Instructor: Charles L. Railsback, Ph.D.

Office: Theatre and Drama West, AD 230; Office Hourse by appointment.

Phone: 855-4342

e-mail: crailsba

INTRODUCTORY NOTE: This course, the final step linking your study in the substance areas of Theatre and Drama with professional education development, might be more comprehensively titled "curricular review, materials and methods of teaching high school speech and theatre." In fact, the combination of elements will comprise our course content. Review of your major studies will be combined with research into methods and materials appropriate for secondary school teaching. There will be a number of assignments: see listing below. Our class meetings will be conducted in seminar fashion. Thus, preparation (attendance) and thoughtful discussion will be expectations; our success as a class will depend on that. Given the strategic placement and need for this course, PROFESSIONAL preparation, participation and practice should now be your guideline.

A DAILY CLASS SCHEDULE will be forthcoming once the enrollment is settled. Early assignments will be of a diagnostic, self-assessment nature.

COURSE ASSIGNMENTS:

- I. **DAILY CLASS PREPARATION:** SEE ABOVE. Consider daily agendas, questions regarding the teaching of theatre and drama, submission of topic or lesson thoughts. How can you make this your class within the structure set by the instructor?
- II. **TEXT REVIEWS:** Select one major high school text focusing on Theatre and Drama. You may find that "theatre" will be combined with Language Arts concerns, especially speech and/or English. This combination could be useful to review. 3-5 pp. This will be due by mid-term.
- III. **PLAY SUMMARIES:** Select ten (10) full length plays, one (1) musical and (3) one act plays suitable for high school production. Limit summary (and evaluation) to one page; brief oral reports will be scheduled. See handout. Due shortly after mid-term.
- IV. **LESSON PRESENTATIONS:** Four (4) focused lesson presentation of 10-15 minutes each. Written plan (in duplicate) to instructor prior to actual presentation of one page including purpose statement/focus; outline of points covered including beginning and ending statements; resources/research utilized for lesson. See handouts.
- V. **TEACHER INTERVIEW/OBSERVATION:** Paper of interview (with questions and responses), observations and conclusions of field experience. Oral report/discussion

p. 2, **Methods of Teaching High School Theatre and Drama**

according to daily schedule. 3-10 pp. Due at conclusion of Field Experience.

- VI. FINAL PROJECT:** Statement of philosophy of teaching Theatre and Drama, outline of co-curricular activities for full year; general outline plan of introductory Theatre and Drama course for one semester; developed unit of study. 3-10 pp. 10-15 oral presentation during Final Exam period. See handout. You will hand in two copies, one to be returned with evaluation notes from the instructor.
- VII. JOURNAL/TEACHING NOTEBOOK:** Include copies of your daily lesson ideas, resources or research (see I. Above). Put your materials in categories of speech, theatre, resources, etc. **DO NOT INCLUDE HERE MATERIALS DISTRIBUTED IN CLASS EITHER BY INSTRUCTOR OR FELLOW STUDENTS.** Due last class period.
- VIII. PORTFOLIO COMPLETION:** Consider which of the above items will be appropriate to include in your Professional Portfolio.

WRITTEN WORK: All written work will be typed or word processed and presented in standard format. See the MLA Style Handbook if you have questions. Evaluation will consider form, mechanics and content.

GRADING: The following guidelines will provide an objective structure for the evaluation of course work. Also, your continued growth and improvement will be taken into consideration.

I.	Text Review:	10%
II.	Play Summaries:	15%
III.	Lessons:	40%
IV.	Field Experience/ Evaluation:	5%
V.	Final Project:	15%
VI.	Journal/Teaching Notebook:	10%
VII.	Daily Contribution/ Discussion:	5%

A level work indicates excellent, outstanding achievement.

B level work indicates good to very good work.

C level work indicates adequate work with questionable or minimal achievement.

ATTENDANCE: Attendance (and active participation) is expected. Any absences will be grounds for lowering of your final grade. Attendance during Lesson Presentation—both yours and your fellow students—is especially important. You may discuss with the instructor if circumstance beyond your control cause an absence.

Thtr T478 METHODS OF TEACHING HIGH SCHOOL THEATRE AND DRAMA II

GRADE INVENTORY AND EVALUATION SHEET

TEXTS REVIEW: 10%

PLAY SUMMARIES: 15%

-6 Full length plays:

-1 Musical.

-3 One act plays:

FIELD EXPERIENCE INTERVIEW/OBSERVATIONS: 5%

LESSONS PRESENTATIONS: 40%

I. THEATRE FOUNDATIONS _____

II. THEATRE PERFORMANCE _____

III. THEATRE: TECHNICAL _____

IV. THEATRE: DRAMA AND HISTORY _____

FINAL PROJECT: COURSE AND UNIT PLAN: 15%

-Oral Presentation _____

-Written Presentation _____

JOURNAL/TEACHING NOTEBOOK: 10%

DAILY CONTRIBUTION/DISCUSSION: 5%

_____ **COURSE GRADE** _____

GENERAL GRADING SCALE: Handouts for individual assignments will give greater support and clarification of assignments and evaluation. Regular attendance expected.

A level work indicates excellent, outstanding achievement.

(Writing, oral communication and daily class contribution at a high level of practice.)

B level work indicates good to very good work.

(Writing, oral communication and daily class contribution at a good, effective level.)

C level work indicates adequate work with questionable or minimal achievement.

(Writing, oral communication and daily class contribution adequate but showing clear and regular problems.)

DEPARTMENT OF THEATRE AND DRAMA

SECONDARY TEACHING PROGRAM: YEARLY EVALUATION

I. DEPARTMENT PARTICIPANTS:

- A. QUESTIONS REGARDING TEACHING PORTFOLIO PROJECTS:
- B. THEATRE AND DRAMA TEACHING MAJOR: QUESTIONS REGARDING APPLICATION TO SECONDARY TEACHING:
- C. QUESTIONS REGARDING NUMBERS OF STUDENTS IN THE PROGRAM:
- D. OTHER CONCERNS:

II. FIELD EXPERIENCE AND STUDENT TEACHING SUPERVISION:

- A. BASIC COMMUNICATION SKILLS OF STUDENT TEACHERS:
- B. ATTITUDE AND INITIATIVE OF STUDENT TEACHERS:
- C. UNDERSTANDING AND APPLICATION OF THEATRE AND THEATRE EDUCATION SKILLS:
 - 1. PERFORMANCE:
 - 2. PRODUCTION:
 - 3. GENERAL ORGANIZATION AND LEADERSHIP SKILLS:
 - 4. PROMOTION/AUDIENCE DEVELOPMENT FACTORS:
- D. CLASSROOM TEACHING:
 - 1. CLASSROOM MANAGEMENT:
 - 2. LESSON PREPARATION:
 - 3. LESSON PRESENTATION:
 - 4. EVALUATION WORK:
 - 5. PROFESSIONAL INDICATORS: