

CIEP Submission Form

Theatre (P-12)

(for Educator Preparation Chapter adopted 8-12-2021)

Institution Name:

Date Submitted:

Program Level: *Select one of the options below.*

Class B

Alternative Class A

Submitting for: *Choose one of the options below.*

Initial review of a proposed program

Continuing review of a currently approved program

Resubmission to address unmet standards and/or conditions

Overview of Each Required Section:

- I. **Background Information:** Provide background information about the program (checklist; numbers of admissions, completers, and recommendations for certification). The “n”s reported here are used to determine if “n”s reported in data tables are consistent.
- II. **Key Assessments, Data, and Data Analysis:** Provide an overview of the key assessment in the Section II chart. Key Assessments are typically summative assessments of candidate proficiencies. For each key assessment, included the completed coversheet; assessment instrument, instructions, or test specification information; rubric or scoring guide; and data table(s). Program faculty preparing submissions should use the Rubric for Key Assessments.
- III. **Alignment of Standards to Curriculum and Key Assessments:** Provide an overview of how the program ensures each indicator is adequately addressed in curriculum and key assessments so reviewers know where to look for evidence. Reviewers use the course descriptions and assessment documents, not the chart, to determine whether each indicator is adequately addressed.
- IV. **Summary of Field Experiences Prior to Internship:** Provide an overview of how the program requires candidates to demonstrate developing proficiencies in field experiences prior to internship. Copies of instructions or assignments must be submitted. Assessment information is not required but may be submitted. Field experiences should have clear purposes and reflect increasing expectations. Program faculty preparing submissions should use the Rubric for Field Experiences Prior to Internship.

SECTION I Background Information

- 1. Include the proposed checklist as a separate document.

- 2. **Data on Unconditional Admissions, Program Completers, and Certificates Issued**
Programs should report at least three years of data. If the “n” over three years is less than 10, the program should report five years of data.

Academic Year September 1 to August 31	Number of Unconditional Admissions	Number of Program Completers¹	Number Recommended for Alabama Certification

¹ Use the Title II definition for program completers.

SECTION II Key Assessments, Data, and Data Analysis

1. Assessments #1-#5 are required. No more than eight key assessments may be submitted.
2. Complete a coversheet for each key assessment and attach it to the instrument or instructions, or test specifications; rubric or scoring guide; and data tables(s). Submit these documents in a Key Assessments folder on the flash drive and a section of the binder.

#	Key Assessment Title	Name of Key Assessment ²	Type of Key Assessment ³	When Required by Program ⁴
1 a	<u>State Certification Tests:</u> ⁵ Praxis Theatre		State Certification Tests	
1 b	edTPA			
2	Content Knowledge ⁶			
3	Planning Instruction ⁷			
4	Internship			
5	Effect on Student Learning ⁸			
6 ⁹				
7				
8				

² Identify assessment by title used in the program.

³ Types of assessment include but are not limited to essay, case study, project, comprehensive exam, reflection, state certification test, and portfolio.

⁴ Assessments might be required at the time of admission to the program, admission to internship, during a required course, or at program completion.

⁵ Test data must include the percentage of candidates who passed the tests for the last three years. Total scores and appropriate sub-test data must be reported.

⁶ Examples of appropriate content knowledge assessments include grade analyses, comprehensive examinations, portfolio tasks, and culminating performances.

⁷ Examples of appropriate assessments for planning instruction include developing lesson or unit plans that address the breadth and depth of the teaching field, individualized education plans, needs assessments, or intervention plans.

⁸ Examples of appropriate assessments for effect on student learning include those based on samples of student work, portfolio tasks, case studies, and appropriate follow-up studies.

⁹ Examples of optional assessments addressing program standards include but are not limited to evaluations of field experiences, case studies, specific portfolio artifacts, complete portfolios, and follow-up studies.

SECTION III Alignment of Standards to Curriculum and Key Assessments

Identify the curriculum components and key assessments listed in Section II that address the standard and indicators. Only courses that directly address indicators should be listed. In most cases, an indicator will be addressed by more than one key assessment. Cross-references to the standards and indicators should be inserted into the assessment instruments, scoring guides, and data tables.

Standard 1 Common Body of Knowledge and Skills.		
Indicators	Curriculum Components— Courses or Other Requirements¹⁰ <i>(Include course prefix, number, and name.)</i>	Key Assessment(s) <i>(Identify by key assessment number[s] in Section II.)</i>
1.1 Production. Candidates must acquire:		
1.1.1 Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, directing) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration.		
1.1.2 An overview understanding of the major aspects, techniques, and directions of the area of concentration.		
1.1.3 Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.		
1.1.4 Fundamental, conceptual understanding of the expressive possibilities of theatre.		
1.1.5 Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.		

1.1.6 Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences.		
1.2 Repertory. Candidates must acquire:		
1.2.1 Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.		
1.2.2 Experience with specific repertories and comparative standards of production quality through performance, academic study, and attendance at productions.		
1.3 Theoretical and historical studies. Candidates must acquire:		
1.3.1 The ability to analyze plays perceptively and to evaluate them critically.		
1.3.2 An understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analyses of their productions.		
1.3.3 The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created.		
1.3.4 The ability to develop and defend informed judgments about theatre.		
1.4 Technology. Candidates must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.		
1.5 Synthesis. Candidates should be able to work independently on a variety of artistic problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.		

<p>1.6 Results.</p>		
<p>1.6.1 Candidates must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve artistic problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.</p>		
<p>1.6.2 Candidates must demonstrate their competence by developing a body of work for evaluation in the major area of study.</p>		
<p>1.6.3 Candidates must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons. Such communication may involve oral, written, visual, and musical media.</p>		

Standard 2 Theatre Education.		
The following basic competencies are essential to all prospective theatre teachers:		
Indicators	Curriculum Components— Courses or Other Requirements <i>(Include course prefix, number, and name.)</i>	Key Assessment(s) <i>(Identify by key assessment number[s] in Section II.)</i>
2.1 The production foundation:		
2.1.1 The candidate must be familiar with the basic expressive, technical, procedural, and organizational skills, and conceptual insights essential for theatrical performance. Instruction should include traditional processes as well as new developments.		
2.1.2 The candidate should have the understanding to make students emphatically aware of the all-important process of artistic creation from conceptualized image to finished work.		
2.1.3 The candidate must be a competent director, able to create expressive performances with various types of groups and in general classroom situations. Laboratory experiences to give the prospective teacher opportunities to apply rehearsal techniques and procedures are essential.		
2.2 Aesthetics, theatre history, literature, theory, and criticism. The prospective theatre teacher should have an understanding of contending philosophies of theatre, the development of past and contemporary theatre forms, major styles and periods of theatre history and dramatic literature, theories of criticism, and an understanding of the fundamental and integral relationships of all these to the theatre performance.		

<p>2.3 Teaching competencies. The candidate is expected to understand the total contemporary educational program – including relationships among the arts – in order to apply theatre competencies in teaching situations and to integrate theatre instruction into the total process of education. Essential competencies are:</p>		
<p>2.3.1 An understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education.</p>		
<p>2.3.2 An understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs.</p>		
<p>3.2.3 An ability to assess aptitudes, experimental backgrounds, skills, and interest of individuals and groups of students, to devise learning experiences to meet assessed needs, and to manage classrooms and rehearsals effectively.</p>		
<p>2.3.4 A knowledge of current methods and materials available in all fields and levels of theatre education.</p>		
<p>2.3.5 An understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them.</p>		
<p>2.3.6 An understanding of evaluative techniques and the ability to apply them in assessing both the progress of students and in the objectives and procedures of the curriculum.</p>		
<p>2.3.7 An awareness of the need for continuing study, self-evaluation, and professional growth.</p>		

SECTION IV Summary of Field Experiences Prior to Internship

1. List all courses (or other curriculum requirements) that have a required field experience, in the order that the courses are typically taken. *Include the course prefix, number, and title.*

Course Prefix	Course Number	Course Title

2. Are field experiences always done in this order? Yes No
If no, provide a brief explanation.

3. Briefly explain how placements are made to ensure that candidates are placed in diverse schools.

4. For each field experience, complete a field experience coversheet and attach it to the instructions or assignments for the field experience. Submit these in a Field Experience folder on the flash drive and a section in the binder.