

LEARNING OUTCOMES

BA in Theatre Education (aka The Liberal Arts Degree with a major in Theatre)

The BA in Theatre Education degree has the following learning outcomes, as stipulated in the NAST 2009-2010 Handbooks:

Purpose - Prepares students for state licensure or certification as theatre teachers in the public schools. These programs are reviewed using the following standards (Section X).

General Standards

1. Competence in basic performance, production, and technical skills shall be emphasized in all theatre education degrees.
2. In addition to the common core of theatre knowledge and skills, and general studies, the theatre professional electing a career in teaching must develop competencies in professional education and in specific production areas. The professional education component should be dealt with in a practical context, relating the learning of educational theories and strategies to the student's day-by-day artistic experiences.
3. Students should be provided opportunities for various types of teaching and directed observation throughout the period of undergraduate theatre education study.
4. Students should be prepared to relate their understanding of artistic styles and principles to all major theatre media and to the related fields of dance, music, and art, though not as specialists in these related fields.
5. Attention should be given to breadth in general studies, to attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identities.

Personal Qualities, Essential Competencies, and Procedures

1. Personal Qualities

Desirable characteristics of the prospective theatre teacher are:

- a. The potential to inspire others and to excite the imagination of pupils, engendering a respect and desire for theatre and theatre experiences;
- b. The ability and desire to seek out, evaluate, and apply new ideas and developments in both theatre and education;
- c. The ability to maintain positive relationships with individuals and various social and ethnic groups, and empathize with pupils and colleagues of differing backgrounds;
- d. The ability to articulate and communicate the goals of a theatre program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.

*2. Theatre Competencies (Learning outcomes) The following basic competencies are essential to all prospective theatre teachers:

a. The Production Foundation

- (1) The prospective theatre teacher 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) Prospective theatre teachers should have the understanding to make pupils emphatically aware of the all-important process of artistic creation from conceptualized image to finished work.
- (3) The prospective theatre teacher 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.
- b. 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.
3. Teaching Competencies. The theatre teacher 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:
- An understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education;
 - An understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs;
 - An ability to assess aptitudes, experiential backgrounds, skills, and interests of individuals and groups of pupils, to devise learning experiences to meet assessed needs, and to manage classrooms and rehearsals effectively;
 - A knowledge of current methods and materials available in all fields and levels of theatre education;
 - An understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them;
 - 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; and
 - An awareness of the need for continuing study, self-evaluation, and professional growth.

Where are these learning outcomes published?

- These learning outcomes are published on the National Association of Schools of Theatre web-site www.nast.arts-accredit.org.
- The Theatre and Speech Communication Department homepage at www.salemstate.edu references our NAST accreditation.

Other than GPA what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree?

- Students are required to take eight semesters of Theatre Participation courses. These courses require the student to apply classroom learning into real world application. The department developed an assessment form for the Theatre Participation courses to improve the educational feedback to students on their production work.

The follow methods are used to assess students in the Theatre Education program:

- Having established goals and objective to achieve the goals rubrics for classes
- Auditions for productions
- Open forum meetings with majors
- Post-production meetings with faculty, staff, cast and crew
- Having respondents from KCACTF respond to our productions and individual student work
- Our involvement in KCACTF
- Exit interviews with graduating seniors
- Use of assessment form for performance students in productions to evaluate analysis of objectives, tactics, beats, character research, character relationships, etc.
- Use of assessment forms for designers, technicians, and stage managers.
- Faculty and staff assessment meetings with formalized documentation in the awarding of grades for the Theater Participation classes.
- In our involvement in the Kennedy Center American College Theatre Festival, we conduct an “Irene Ryan Screening Day” to encourage our students in their time management skills, accountability, partnering and material selection. Criteria and guidelines have been incorporated into the Theatre Handbook for all those actors nominated from our productions for the Irene Ryan Acting Scholarship. Students nominated and their partners perform their 2 scenes and 1 monologue for each other and for the full Performance Faculty, followed by feedback and guidance. This process proves to be successful.
- Supervised practice teaching opportunities.

Who interprets the evidence? What is the process?

The Theatre faculty, with the input of department staff, regularly assesses student progress at department meeting, weekly production meetings, post-production meetings, and post production TPH meetings. With this input, the department chairperson, faculty production supervisors, academic advisors, and classroom instructors are able to give students written and verbal feedback on their work. Since we produce two productions a semester, students are able to be evaluated twice in one semester. This feedback gives the student a clear understanding of their progress in program. Positive evaluations of students work has a direct impact on whether a student is promoted to more responsible production positions.

In course work, students are assessed based on objective rubrics. Faculty feedback on class objectives helps the student produce class assignments, such as, performances, designs, play analysis, directed scenes, etc.

Student teaching is supervised by the Theatre Education Coordinator. Assessment is based on the accreditation standards in the Education department.

What changes have been made as a result of using the data?

The department Curriculum Committee meets each semester to discuss pedagogy and to review books for courses. It is working towards an overall shared vocabulary to deepen and integrate the various performance courses. Three new textbooks have been selected for courses.

Date of most recent program review.

Spring 2004. The Theatre and Speech Communication Department is currently doing its self-study for our accrediting organization. Representatives from NAST will be doing their site visit during the fall 2010 semester.