

LEARNING OUTCOMES

Bachelor of Fine Arts in Acting

1. Curricular Structure

- a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those hold-ing a professional baccalaureate degree in acting as indicated below and in Section VIII. above.
- b. Guidelines. Curricula to accomplish this purpose that meet the standards indicated normally adhere to the following structural guidelines: studies in the major area, including acting (speech, voice, and movement), participation in full-length plays performed before an audience, and independent study should comprise 30-40% of the total program; supportive courses in theatre, 20-30%; general studies, 25-35%. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum. See Section III.C., “Forms of Instruction, Requirements, and Electives” of the NAST *Handbook*.

2. Specific Recommendations for General Studies

Studies in social, political, cultural, and intellectual history that form the subject matter of plays are strongly recommended.

*3. Essential Competencies, Experiences, and Opportunities/Learning Outcomes *(in addition to those stated for all degree programs)*

- a. Demonstrated ability to act (i.e., to project one’s self believably in word and action into imaginary circumstances, evoked through improvisation or text).
- b. Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble.
- c. Demonstrated ability to create characters convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
- d. A developed technique for analyzing the specific tasks required in performing varied characters from written plays.
- e. Understanding of the specific demands of the acting styles for major periods and genres of dramatic literature.
- f. Clear, articulate, and expressive speech, normally with demonstrated ability to use appropriate tools and systems to learn and perform dialects, and the ability to perform effectively in verse plays.
- g. A flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying sizes and in media productions.
- h. A flexible, relaxed, and controlled body trained in basic stage movement disciplines, including dance and mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships.
- i. An overview understanding of makeup materials and techniques.

- j. Demonstrated comprehension of the basic business procedures of the actor's profession, including audition procedures, résumés, agents, and so forth.
- k. Solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program including the opportunity for a significant role in a major production no later than the senior year.

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?

- The BFA Recital is a capstone course for BFA Performance majors. Students are required to take eight semesters of Theatre Participation courses. These courses require the student to apply classroom learning into real word 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 also used to assess students in the Theatre Education program:

- Having established goals and objectives to achieve the goals rubrics for classes
- Auditions for productions
- BFA students are required to jury every semester
- 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.
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Who interprets the evidence? What is the process?

The BFA Recital class results in an evening performance that is attended and responded to by the faculty. The students in this course submit a portfolio to the faculty which contains the techniques, methods, and research utilize for performance. This portfolio demonstrates that the learning outcomes in the BFA program have been met. Students in the BFA Performance track must jury every semester in order to retain membership in the BFA program. Students must maintain a 3.0 GPA in their major. They must maintain active involvement in production. And they must demonstrate a developing talent. Actors are required to perform two contrasting monologues at jury which is assessed by a panel of the performance faculty. Student's also supply a headshot and resume to be assessed for professional quality. The panel also interviews each student to assess the student's abilities to apply learning objectives.

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.

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. We are working towards an overall shared vocabulary to deepen and integrate the various courses. Three new textbooks have been selected for courses. Efforts are underway to enhance our movement training by adding a new course to our current curriculum.

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.