

LEARNING OUTCOMES

BFA in Design/Technical Theatre

The BFA in Design/Technical Theatre program has the following learning outcomes, as stipulated in the NAST 2009-2010 Handbooks: (Learning outcomes *)

PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE

Title- The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in theatre. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree.

Purpose- Students enrolled in professional undergraduate degrees in theatre are expected to develop the knowledge, skills, concepts, and sensitivities essential to the life of the theatre professional. In any of many possible roles, the theatre professional must exhibit not only technical competence, but also broad knowledge of theatre, sensitivity to artistic style, and an insight into the role of theatre in the life of humankind.

*Common Body of Knowledge and Skills/Learning Outcomes

1. Production. Students must acquire:

- a. 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. Technical proficiency standards should be established for each level of study. The achievement of a specified level of proficiency in technique should be required for retention at each level and must be required for graduation.
- b. An overview understanding of the major aspects, techniques, and directions in the area of concentration.
- c. Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.
- d. Fundamental, conceptual understanding of the expressive possibilities of theatre.
- e. Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.
- f. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout the degree program.

*2. Repertory (Learning outcomes) Students must acquire:

- a. Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.
- b. Experience with specific repertories and comparative standards of production quality through performance, academic study, and attendance at productions.

- *3. Theoretical and Historical Studies/Learning Outcomes
 - a. Students must acquire:
 - (1) The ability to analyze plays perceptively and to evaluate them critically. (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.
 - (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.
 - (4) The ability to develop and defend informed judgments about theatre.
 - b. The competencies listed above in item VIII.B.3.a. are achieved by course work and studies in such fields as repertory, playwriting, theatre history, theatre criticism, philosophy of theatre, dramaturgy, performance studies, movement, anatomy and kinesiology, and production design.
 - c. In certain areas of specialization such as costume and scenic design, it is advisable to require that students study the historical development of works within the specialization.
- *4. Technology. Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.
- *5. Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional 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.

Results

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.
4. Practice synthesis of a broad range of theatre knowledge and skills, particularly through learning activities, such as independent study, that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III. G.)

SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE**Bachelor of Fine Arts in Design/Technology****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 holding a professional baccalaureate degree in design/technology 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 basic design and/or technical training, 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 mathematics, physics, textiles, and electrical engineering; fine arts and media disciplines; history as related to the backgrounds and environments of plays; and computer science are especially appropriate.

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

- a. Knowledge of the history of decor, for example: furniture, decorative arts, and architecture, including theatre architecture.
- b. Knowledge of the history of costuming, including techniques for producing theatrical costumes.
- c. The ability to produce freehand drawings.
- d. Technical drawing: production drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical drawing for theatre (floor plans, technical elevations, painters' elevations, perspective drawing for scene plates). Knowledge of computer-aided design (CAD) is recommended.
- e. Study of color and light, and control of these elements for aesthetic use.
- f. Study of audio technology and sound design.
- g. Knowledge of federal and local health and safety codes and practices.
- h. Studies in the principles and application of two-dimensional and three-dimensional design aesthetics.
- i. Functional skills in design visualization, such as model-making and rendering in various media.
- j. Preparation and presentation of a professional résumé and a portfolio of design work in all areas.
- k. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings shall be provided throughout the entire degree program, including an opportunity to design at least one fully realized production presented before an audience in the area of the student's specialty prior to graduation.

In addition to the basic competencies listed above, each student will develop selected competencies required for any specific Design/Technology emphasis or program being pursued, i.e., costume design, scenic design, lighting design, technical direction.

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 Projects class is a capstone course for BFA Design/Technical Theatre 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 used to assess students in the Theatre Education program:

- Having established goals and objectives to achieve the goals rubrics for classes
- Portfolio reviews for designers and technicians
- 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 workshops to encourage our students in their time management skills, accountability, portfolio preparation and presentation.

Who interprets the evidence? What is the process?

The BFA Projects class requires students to use a major role in production (Lighting Designer, Set Designer, Costume Designer, Technical Director, etc...) to demonstrate learned abilities in his or her desired professional role. Faculty attends the productions so as to witness and respond to the student's work. The students in this course submit a portfolio to the faculty which contains the techniques, methods, and research utilize for

completion of the production role. This portfolio demonstrates that the learning outcomes in the BFA program have been met.

Students in the BFA Design/Technical Theatre 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. Designers and Technicians are required to present and defend a portfolio of their work which is then assessed by a panel of the Design/Tech faculty. 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. In the areas of design/technical theatre, the faculty is constantly assessing changing practices, technologies and materials being used in the theatre. Updating of course content is on-going. The materials and techniques used in the design and build of our productions are on-going. Every effort is made to up-date our equipment needs to state-of-the-art level.

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.