

## LEARNING OUTCOMES

### **BFA in Stage Management**

The BFA in Stage Management program has the following learning outcomes, as stipulated in the NAST 2009-2010 Handbooks:

#### 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.

C. 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. 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 Stage Management**

#### 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 stage management.
- b. Guidelines. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including basic stage management and/or technical training, should comprise 30% to 40% of the total program; supportive courses in theatre, 20% to 30%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in theatre normally total at least 65% of the curriculum.

#### 2. Specific Recommendations for General Studies.

Such areas as psychology; foreign languages, especially modern romance languages or German; accounting; personal finance; history; management; and first aid/wellness/safety are strongly recommended. Studies in dance also are recommended since dance movement, choreography, and blocking are often aspects of productions.

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

- a. Comprehensive understanding of the basic elements of theatrical production through exposure and experience, including but not limited to scenic design and construction; properties design and construction; costume design and construction; lighting design, hang and focus; sound design and mixing; crew operations in all areas; acting; and directing.
- b. Thorough familiarity with the life-cycle of a production, and the responsibilities of a Stage Manager at each stage, including the design and rehearsal process as well as the run, close, and strike; interaction with all non-production areas including house management, marketing, public relations, and development; and the role of the Stage Manager in communication and collaboration with production and non-production oriented departments in day to day and emergency situations.

- c. Understanding of the structure of cue calling including dramatic, rhythmic and musical beats and pauses, and experience calling a show in performance. Basic skills in music reading and rhythmic understanding through either vocal or instrumental performance are strongly recommended.
- d. Knowledge of a typical professional production hierarchy, including the participants at each level, the relationship of each to the Stage Manager, and the responsibilities usually associated with job titles.
- e. Ability to read and analyze a work for production, including work in text-, music- movement-based, or other genres. Both study and experience are important in developing this competency.
- f. Ability to read and interpret production paperwork and drawings, including but not limited to schedules; scenic ground plans, sections, elevations, and construction drawings; light plots, hook-ups, and magic sheets; costume renderings and plots; and sound plots.
- g. Knowledge of rehearsal preparation and management, including but not limited to floor taping, reading scale rules, room set up, blocking notation, and development of stage management "kits."
- h. Experience with the Stage Manager/Assistant Stage Manager relationship, by working both as an Assistant Stage Manager and as a Stage Manager with an Assistant Stage Manager.
- i. Multiple organizational and communication skills, including the ability to speak and write competently, legibly, and accurately. Studies in personnel management, inter-personal relations, and public speaking are recommended.
- j. Ability to use computers, including software for word processing and spreadsheets, databases and presentations, and scheduling and calendaring.
- k. Basic knowledge of performing arts unions [including but not limited to Actors Equity Association, International Alliance of Theatrical Stage Employees/United Scenic Artists, American Guild of Musical Artists, American Federation of Musicians, and the Society of Stage Directors and Choreographers].
- l. Exposure to live performance throughout the degree program, including but not limited to observing as audience members or crew members, or through shadowing a variety of live performance forms including but not limited to plays, operas, musicals, and dance. Observation of professional organizations and Stage Managers either resident or touring and professional internships are strongly encouraged.
- m. Experience with evaluation, including annual self-review and annual written department/faculty review.

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](http://www.nast.arts-accredit.org) .
- The Theatre and Speech Communication Department homepage at [www.salemstate.edu](http://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 objective rubrics for classes
- Portfolio reviews for stage managers
- 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 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 student Stage Managers to stage manage a department production to demonstrate learned abilities in this 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 Stage Management 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. Stage Managers are required to present and defend a portfolio/prompt book 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 can 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 stage management, the faculty is constantly assessing changing practices, technologies and materials being used in the theatre. Updating of course content is on-going. Efforts, such as organizing workshops with professional stage managers, are made to assure that our students are aware of state-of-the-art practices.

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.