STANDARDS FOR ACCREDITATION

I. BASIC CRITERIA FOR MEMBERSHIP

A. Degree-Granting Institutions

The National Association of Schools of Theatre recognizes many types of programs in degree-granting institutions. The primary purpose for all institutions, whatever types of programs they offer, should be to provide the best possible environment for education and training in theatre. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

Applicants for accreditation as degree-granting members are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited institutions shall meet the following basic criteria for Membership:

(1) The institution shall maintain a curricular program of education and training in theatre.

(2) The institution shall offer at least one complete degree program, e.g., Bachelor of Fine Arts, Bachelor of Arts with major in Theatre, et al., or shall provide the theatre component of a degree program offered in conjunction with an accredited degree-granting institution.

(3) The institution shall have graduated at least one class of students who have been through the institution’s own program from beginning to final year, and another class shall be in readiness subject to examination.

(4) An institution offering graduate programs must have graduate students enrolled and have clearly defined residency requirements.

(5) The institution’s legal authority shall be clearly stated in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and any affiliation with a parent institution.

(6) All policies regarding admission and retention of students, as well as those pertaining to the school’s evaluation of progress, shall be clearly defined in literature published by the institution.
(7) All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution’s published literature.

(8) Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.

(9) The institution shall have facilities and equipment commensurate with the needs of its educational program.

(10) The institution shall have library space and resources commensurate with the needs of its educational program.

(11) The institution demonstrates commitment to a program of continuous self-evaluation.

(12) The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in theatre and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.

(13) The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

B. Non-Degree-Granting Institutions

The National Association of Schools of Theatre accredits non-degree-granting institutions. Programs in these institutions may or may not lead to a professional diploma or certificate. The primary purpose of all such schools should be to provide the best possible environment for the artistic growth of their students. Such an environment should foster an understanding of the arts and their contribution to society.

Accredited institutions shall meet the following Basic Criteria for Membership:

(1) The institution shall maintain a curricular program in theatre at various levels according to the needs of its students.

(2) The institution shall offer, as part of its regular program, studies reflecting attention to such areas as theatre history and criticism. Such studies may be in addition to, or in conjunction with, production studies.

(3) The institution shall have been in operation for at least three consecutive years and shall maintain its programs on a regular academic-year or year-round basis.

(4) The institution’s legal authority shall be clearly stated in its published materials as identified by its charter, structure of control, profit or non-profit status, and any affiliation with a parent institution.

(5) All policies regarding the admission and retention of students, those pertaining to the school’s evaluation of progress through its educational program, as well as those concerning the operation of certificate or diploma programs, shall be clearly defined in literature published by the institution.

(6) All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution’s published literature.
(7) Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.

(8) The institution shall provide in its institutional catalog a complete description of each course or program offered.

(9) Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, the institution should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.

(10) The institution shall have facilities and equipment adequate to the needs of its educational program.

(11) The institution shall have either library space or holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.

(12) The institution demonstrates commitment to a program of continuous self-evaluation.

(13) The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering programs in theatre and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.

(14) The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

NAST recognizes that the terms diploma and certificate are used for the recognition of collegiate level work.

II. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Theatre Unit

1. Standards
   a. Each institution chooses the specific terminology it uses to state its purposes. Although terms such as vision, mission, goals, objectives, and action plans are widely used, they and the structures they imply are not required.
   b. There must be one or more statements indicating overall purposes. For independent theatre institutions, at least one statement must apply to the institution as a whole. For multi-purpose institutions, at least one statement must apply to the institution and at least one statement must apply to the theatre unit.
   c. In multipurpose institutions, the overall purposes of the theatre unit must have a viable relationship to the purposes of the institution as a whole.
   d. Specific degrees or other educational programs in theatre, including research institutes, performance ensembles, and other specific components shall have purposes consistent with the purposes of the entire theatre program and of the institution as a whole.
Standards regarding purposes for specific curricular programs are found in the standards for undergraduate (section IV.), graduate (section XIII.), and non-degree-granting programs (section XVII.)

e. Statements regarding overall purposes for theatre and theatre study must:

(1) indicate that fundamental purposes are educational;

(2) encompass and be appropriate to the level(s) of curricular offerings;

(3) reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for theatre and theatre study;

(4) be compatible with NAST standards;

(5) be published and made available in one or more texts appropriate for various constituencies, including the general public;

(6) guide and influence decision making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources; and

(7) be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for theatre and theatre study.

2. Guidelines, Recommendations, and Comment

a. There are numerous specific definitions of common terms, but usually:

(1) purposes is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor;

(2) vision statements normally define what an entity aspires to be and often, whom it intends to serve;

(3) mission statements articulate broad connections between the institution’s efforts in theatre and the world of art and intellect;

(4) goals are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission;

(5) objectives are the specific steps for reaching goals, normally measured in time among other indicators; and

(6) action plans are specific means for achieving objectives, normally measured in dollars among other indicators.

b. Areas normally addressed in statements of purposes may include, but are not limited to: specific theatre and theatre-related fields; students to be served; learning; teaching; creative work and research; service; performance; and the policies and resources needed for effectiveness in these areas.

c. To guide and influence the work of a theatre unit, statements of purposes are normally the basis for:

(1) creating a common conceptual framework for all participants;

(2) making educational and artistic decisions;
(3) long range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and

(4) operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.

d. Structural and operational synergy among components may be achieved in part by:

(1) stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose;

(2) making student learning in terms of artistic and academic achievement the primary basis for decisions about resource and other operational and evaluative matters; and

(3) planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the theatre unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.

e. When considering purposes, it is useful for most institutions to consider standards and guidelines on evaluation, planning, and projections (see Section II.L.).

B. Size and Scope

1. Standards

a. Institutions shall maintain sufficient enrollment to support the specific programs offered including:

   (1) an appropriate number of faculty and other resources;

   (2) sufficient advanced courses in theatre appropriate to major areas of study at degree or program levels being offered; and

   (3) requisite performance, production, or design experience (a) at an advanced level and (b) consistent with major areas of study and degree or program levels.

b. An institution shall not be considered for Membership unless there are at least three full-time equivalent resident faculty.

2. Guidelines

a. Institutions are expected to demonstrate a positive relationship among the size and scope of theatre programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.

b. The study of theatre performance, production, or design requires opportunities for daily interaction with other theatre students and professionals. In academic settings, this interaction is critical not only in performance, production, and design, but also in the development of all types of theatre knowledge and skills.

C. Finances

1. Standards

a. Financial resources shall be adequate in terms of:

   (1) the purposes of the theatre unit and each of the specific degrees or programs it offers; and

   (2) the size and scope of the theatre unit.
b. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the theatre unit from year to year.

c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the theatre unit and its programs in accordance with applicable NAST standards for the projected period of accreditation.

d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.

e. The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice.

(1) For privately supported institutions this means an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year.

(2) For tax-supported institutions, this means a periodic audit with opinion or a review as mandated by the legislative or executive branch of the government entity supporting the institution.

f. The audited financial statements of the institution shall reveal sound financial management in support of the educational program.

g. Evidence of past and potential financial stability and long-range financial planning must be demonstrated.

2. Guidelines and Recommendations

a. Student learning and health and safety are paramount considerations in determining and evaluating financial support.

b. Financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the theatre unit and its programs.

D. Governance and Administration

1. Standards

a. Governance and administrative structures and activities shall:

(1) serve and work to fulfill the purposes of the institution and the theatre unit.

(2) assure fundamental educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning.

(3) include a board of trustees with legal and financial responsibilities and adequate public representation.

(4) exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate a primary focus on support of teaching and learning:

(a) the trustees are legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs;

(b) the administration is empowered by the trustees to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution;
(c) the faculty has a major role in developing the artistic and academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and

(d) student views and judgments are sought in those matters in which students have a direct and reasonable interest.

b. The governance and administrative relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form.

(1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible.

(2) The theatre executive’s responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.

(3) The theatre unit shall have reasonable and sufficient autonomy commensurate with its purposes.

(4) In multidisciplinary institutions, the theatre unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the theatre unit.

c. The administration of the theatre unit must provide mechanisms for communication among all components of the unit.

d. The institution shall provide the theatre executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

2. Guidelines and Recommendations

a. Normally, the theatre executive exercises leadership in program evaluation and planning, encourages faculty development, and promotes among all faculty and staff a spirit of responsibility, understanding, and cooperation.

b. The theatre executive should nurture an environment that contributes to the theatre unit’s pursuit of its artistic, intellectual, and educational purposes.

c. Written descriptions of governance and administrative relationships should be publicly available.

E. Faculty and Staff

1. Qualifications

a. Standards

(1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable the theatre unit and the specific educational programs offered to accomplish their purposes.

(2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence.

(3) All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.
(4) Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.

(5) It is essential that a significant number of faculty members teaching graduate-level courses be active in presenting their work to the public and to peers in their respective theatre specializations.

b. Guidelines, Recommendations, and Comment

(1) Standard II.E.1.a. applies to studies, course work, and participation in production at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

(2) Teachers of performance, design/technology, and/or playwriting normally are or have been deeply and currently involved as a practicing artist in the particular disciplines or specializations they are teaching.

(3) NAST recognizes the Master of Fine Arts as the appropriate terminal degree for performance, design/technology, and playwriting faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the master’s degree in the appropriate field.

(4) Academic degrees are a pertinent indicator of the teacher’s qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D. and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work, research, and publication are indicators of a teacher’s qualifications, productivity, professional awareness, and contribution to various aspects of theatre and theatre-related fields.

2. Number and Distribution

a. Standards

(1) The number and ratio of full- and part-time faculty positions and their distribution among the specializations must be (a) sufficient to achieve the theatre unit’s purposes; (b) appropriate to the size and scope of the theatre unit’s programs; and (c) consistent with the nature and requirements of specific programs offered.

(2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate assistant, full-time, part-time, adjunct, and visiting).

(3) An institution shall distinguish in its printed literature between regular continuing and short-term or guest faculty.

3. Appointment, Evaluation, and Advancement

a. Standards

(1) The institution and theatre unit must have procedures for appointing, evaluating, and advancing theatre faculty that promote objectivity and that ensure appropriate connections between personnel decisions and purposes, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service.

(2) The institution must have procedures for the regular evaluation of all faculty.
(3) Creative activity must be regarded as being equivalent to scholarly efforts and publication when the institution has goals and objectives for the preparation of theatre professionals in practice-oriented specializations.

b. Guidelines and Recommendation

(1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and thereafter.

(2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

(3) Normally, theatre faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank.

(4) Creative activity should be accepted as a criterion for appointment and advancement in all institutions.

4. Loads

a. Standards

(1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.

(2) Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in production and service activities expected by the institution.

b. Guidelines, Recommendations, and Comment

(1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.

(2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by theatre faculty, and any conversions between clock hours and credit hours.

(3) Classroom instruction in lecture/seminar format is commonly weighted with studio teaching on a 1:2 ratio, that is, three hours of classroom instruction is equated with six hours of studio instruction.

(4) Theatre faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.

(5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.

(6) Normally, the teaching loads of those having administrative, consultative, and/or production duties are appropriately reduced.
5. **Student/Faculty Ratio**
   
a. **Standard**

   The student/faculty ratio must be consistent with the size, scope, goals, and specific purposes and requirements of the theatre programs offered.

6. **Class Size**

   a. **Standard**

   (1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:

   (a) materials and equipment requirements;
   
   (b) safety; and
   
   (c) the balance between student and faculty time necessary to accomplish the goals and objectives of the class.

   (2) When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

   b. **Guidelines**

   (1) Classes in creative work generally should not exceed 16 students. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 16.

   (2) Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio courses; however, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions.

7. **Graduate Teaching Assistants**

   a. **Standard**

   The theatre unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed.

   b. **Recommendation**

   Mentoring programs for graduate teaching assistants are encouraged.

8. **Faculty Development**

   a. **Standard**

   Institutions and theatre units must encourage continuing professional development, even if funding is limited.

   b. **Recommendation and Comment**

   (1) Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation support are encouraged and should be provided for theatre faculty consistent with support provided to comparable units in the institution.
(2) Whatever the institution’s faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

9. **Support Staff**
   a. **Standard**
   Support staff shall be provided commensurate with the theatre unit’s purposes, size, and scope, and its degrees and programs.

   b. **Guideline**
   Normally, these positions are administered by the theatre unit.

F. **Facilities, Equipment, and Safety**

1. **Standards**
   a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.

   b. Space, equipment, and technology allotted to any theatre unit function must be adequate for the effective conduct of that function.

   c. The number of rehearsal, performance, and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled.

   d. Budget provisions shall be made for adequate maintenance of the physical plant and equipment.

   e. Theatre units with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

   f. It is the obligation of the institution that all students in theatre programs be fully apprised of health and safety hazards and procedures inherent in the use of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation.

   g. Ventilation and safety treatments appropriate to theatre facilities shall be provided.

   h. All instructional and production preparation facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

   i. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

2. **Guidelines and Recommendations**
   a. Facilities for the instructional, production, and administrative aspects of the program should be sufficiently localized to function cohesively and effectively.

   b. Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times.

   c. A well-equipped theatre with suitable acoustics should be available when needed for theatre production and for use as a class laboratory.
d. Adequate, safe, secure, and well-equipped space should be provided for costume and scene
construction, maintenance, and storage.

e. Adequate, safe, and secure storage space should be provided for instructional equipment.

f. Appropriate and secure dressing and shower facilities should be provided for students and
faculty.

g. Adequate office space for faculty and staff should be provided in close proximity to the
instructional facilities.

h. There should be appropriate space and equipment for the administrative functions of the
program.

i. Equipment should be provided in the following areas appropriate to the research,
teaching, and artistic needs of the program:
   (1) lighting;
   (2) materials and equipment for the teaching of lighting, scenery, and costumes;
   (3) video and film;
   (4) sound systems (recording and playback equipment) in production areas; and
   (5) computers.

j. All facilities and equipment should produce an environment conducive to learning and be
sufficient to enable faculty and students to focus on academic and artistic endeavors.

k. Each theatre unit should maintain a plan for the regular upkeep of its facilities and
upkeep and replacement of equipment. The plan should be developed consistent with
goals and objectives, the size and scope of the theatre unit, and prospective changes.

G. Library and Learning Resources

NOTE: Items G.1. through G.7. apply to degree-granting institutions. Item G.8. applies
only to non-degree-granting institutions.

1. Overall Requirements

   a. Standards

      (1) The theatre unit shall have library, learning, and information resources necessary to
      fulfill its purposes and appropriate for the size and scope of its operations.

      (2) The institution shall place importance on the development and maintenance of
      library, learning, and information resources to support its curricula in theatre.

      (3) The institution shall have policies concerned with, but not limited to, the following
      aspects of library operation:

         (a) governance and administration;
         (b) collections and their development;
         (c) personnel services; and
         (d) access, facilities, and finances.
b. Guidelines, Recommendations, and Comment

(1) The theatre collection should be considered an integral part of the theatre program of the institution.

(2) The policies referred to in item II.G.a.(2) should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the theatre faculty.

2. Governance and Administration

a. Standard

The functional position of the theatre collection within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of this collection shall be defined.

b. Recommendation

There should be a close administrative relationship among all libraries within the institution so that theatre students and faculty may make the best use of library resources.

3. Collections

a. Standards

(1) The institution must maintain library holdings and/or electronic access to holdings in theatre of sufficient size and scope to complement the nature and levels of the total instructional program in theatre, to provide incentive for individual learning, and to support research appropriate for its faculty.

(2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.

(3) Materials in all formats required for the study of theatre—books, play scripts, periodicals, microforms, audio and video recordings, film and slides, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

b. Recommendation and Comment

(1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.

(2) The books, play scripts, films and slides, and audio and video recordings held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.

4. Personnel

a. Standard

The library shall be staffed by qualified personnel sufficient to meet the various needs of the theatre unit.
b. Recommendation

Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the theatre holdings.

5. Services

a. Standards

(1) The institution shall maintain appropriate hours of operation for the library.

(2) There must be convenient access to the library holdings in theatre through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

(3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.

(4) Instruction in the use of the theatre collection shall be provided.

b. Guideline

Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of theatre. For example, play scripts, recordings, and listening equipment are located in close proximity for effective use in conjunction with one another.

6. Facilities

a. Standards

(1) The institution shall provide an environment conducive to study.

(2) The institution shall provide and maintain equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

b. Guideline

Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of theatre. For example, play scripts, recordings, and listening equipment are located in close proximity for effective use in conjunction with one another.

7. Finance

a. Standard

Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

b. Recommendations

(1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the theatre collection be an explicit element in the institution’s library budget. The management of this allocation should be the responsibility of a designated staff person.

(2) An organized system of involvement by theatre faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

8. Non-Degree Granting Institutions

a. Standards

(1) Adequate library, learning, and information resources must be readily available to support both the theatre programs offered and the needs of faculty and enrolled students.

(2) Library materials must be current and relevant to the programs offered.
(3) Institutions providing access to library facilities in the immediate area must demonstrate that the library used has a collection adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

b. Guideline

Postsecondary non-degree-granting institutions are expected to have library resources and access commensurate with program levels and content.

H. Recruitment, Admission-Retention, Record-Keeping, and Advisement

1. Standards

a. Communications with prospective students and parents must be accurate and presented with integrity.

b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.

c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the theatre unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.

d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution’s theatre programs.

e. Admission to particular programs of theatre study must be correlated to the institution’s ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

f. Retention policies must be:

   (1) appropriate to the purposes of the institution’s curricular programs;

   (2) clearly defined;

   (3) published for students and faculty; and

   (4) applied with rigor and fairness.

   g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma.

   h. The institution shall maintain accurate, up-to-date records of each student’s educational progress, including courses taken, production participation, grades, and/or credits earned, and the results of other appropriate evaluations.

   i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, scripts, dissertations, and portfolios.

   j. Institutions must provide students with written documents and advising that describe all requirements and the rationale for their programs.

2. Recommendations

a. Students with specific career goals should have opportunities to participate in an advisement program related to their area of specialization.
b. Advisement should reflect concern for the goals and of each student should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.

c. Students should have access to information concerning specialization at the graduate level and available career options in theatre.

I. Published Materials and Web Sites

1. Standards

a. Published materials concerning the institution and the theatre unit shall be clear, accurate, and readily available.

b. A catalog or similar document(s) shall be published at least biennially and shall cover:

(1) purposes;
(2) size and scope;
(3) curricula;
(4) faculty;
(5) administrators and trustees;
(6) locale;
(7) facilities;
(8) costs and refund policies;
(9) rules and regulations for conduct;
(10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;
(11) academic calendar;
(12) grievance and appeals procedures; and
(13) accreditation status with NAST and other appropriate accrediting agencies.

c. Members of the Association having degree programs in K-12 theatre education and/or drama therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead.

d. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught.

e. Program and degree titles shall be consistent with content.

f. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

g. Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the theatre program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes.
h. The institution and the theatre unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

i. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.

j. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.

2. Guidelines

a. Published materials include Internet Web sites and any other forms of information distribution.

b. In addition to a standard catalog, theatre units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and other constituencies.

J. Community Involvement

1. Standard

Institutions must publish any formal relationships and policies concerning community involvement.

2. Comment

Institutions vary in the intensity of their community involvement according to their various objectives and types of program offerings. Normally, all theatre units enjoy reciprocal benefits from cooperating with local schools, performing groups, and arts organizations.

K. Articulation with Other Schools

1. Standard

Institutions must publish any articulation agreements with other schools.

2. Guideline

Baccalaureate degree-granting theatre units are expected to assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies (See Section III.A.3. for standards regarding transfer credit.).

L. Evaluation, Planning, and Projections

1. Standards

a. The theatre unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.

   (1) Techniques, procedures, time requirements, resources, and specific methodologies used for evaluation, planning, and projections shall be developed by the theatre unit appropriate to the natures of the theatre disciplines offered at the institution and with a logical and functioning relationship to overall financial conditions impacting the institution.
(2) The theatre unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project.

(3) Each theatre unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:
   (a) purposes;
   (b) present and future operational conditions;
   (c) resource allocation and development; and
   (d) specific programs and services.

(4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate/diploma program) and the purposes, structure, content, and results of each specific program of study.

(5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.

(6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish established purposes.

b. The theatre unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.

   (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.

   (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the theatre unit are being attained.

   (3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

   (4) The theatre unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NAST standards.

2. Guidelines, Recommendations, and Comment

   a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of a theatre unit’s work. They include, but go well beyond: numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the theatre unit.

   b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

   c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality and (2) attainments.

   d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in item II.L.1.a.(2).
e. Theatre units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. Information gained is used as an integral part of planning and projection efforts. However, the institution and the theatre unit should ensure and make clear that evaluation, planning, and projection exist to serve the theatre unit’s programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in theatre, are strongly encouraged for all theatre units and externally imposed evaluation systems.

f. Evaluation, planning, and projection should contribute to a general understanding about the relationships of parts to wholes, both for the theatre unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more this is true.

M. Operational Standards for All Institutions for which NAST is the Designated Institutional Accréditor

Additional operational standards that apply to institutions for which NAST is the designated institutional accreditor may be found in Appendix I.A. Such institutions do not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

N. Operational Standards and Procedures for Proprietary Institutions

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

O. Operational Standards for Branch Campuses, External Programs

Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.C.

III. THEATRE PROGRAM COMPONENTS

NOTE: Section III. contains general statements regarding theatre programs that are classified in three ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; and (3) policies regarding the application of standards. The classification of each section is indicated in italics. Sections IV. through XV. provide further and more specific standards for degree granting programs. Sections XVI. through XVIII. provide further and more specific standards for non-degree-granting programs.

A. Credit and Time Requirements (always applicable in postsecondary institutions)

1. Program Length

   a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.

   b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.
c. Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.

d. Postsecondary professionally oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.

e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.

f. Community or pre-collegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. The standards in Section III.A., except item III.A.1.f., do not apply to these programs.

2. Awarding Credit

a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NAST standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

b. In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble courses, normally one hour of credit is given for two or three 50-minute recitation periods per week.

c. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

3. Transfer of Credit

a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.

b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

c. Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant’s achievement in it permit the student to complete the remaining course work successfully.

d. Membership in the Association carries with it no obligation to accept, without examination, theatre credits from other member schools.
4. Published Policies

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (See Section II.I.).

5. Transcript Evidence

Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution’s publications applicable to the degree being awarded. Applicability is defined by the published policies of the institution.

B. Time on Task, Curricular Proportions, and Competencies (always applicable in postsecondary institutions)

1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.

2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.

3. In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master’s degrees, the basis is 30 semester hours or 45 quarter hours.

4. Professional undergraduate and graduate programs in theatre are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.

C. Forms of Instruction, Requirements, and Electives

1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NAST standards and by the institution. Forms of instruction include, but are not limited to: lecture courses; productions; labs; private, independent, or small group study; internships; and so forth.

2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NAST standards and by the institution.
D. Individual Program Continuity (always applicable)

Institutions shall not impose new or revised degree requirements on continuing students. Enrolled students shall have the opportunity to complete the degree requirements in effect at the time of their admission into a degree program.

E. Residence (always applicable)

No degree or other credential shall be granted by a member school of NAST unless the student has fulfilled any established residence policy of the institution applicable to that program.

F. New Programs (always applicable)

1. Institutions planning to (a) offer new programs or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation as applicable, before the matriculation of students (see NAST Handbook, Rules of Practice and Procedure, Article I, Section 3, and Article VI).

2. Institutions planning to offer a master’s or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.

G. Independent Study (applicable as appropriate to the purposes or nature of a specific curricular program)

1. Definition

Each offering institution must publish information that includes its definitions of independent study and its policies for the conduct of independent study on campus or through distance learning.

2. Policies and Resources

a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.

b. At the doctoral level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.

3. Student Requirements

a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.

b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.

4. Degree Requirements

Each institution determines the extent to which independent study is to be a means for meeting the requirements for each degree that it offers. However, if a degree is based primarily on course requirements that are to be taken in formal classes, normally independent study is not substituted for more than 20% of such required courses.
H. Distance Learning *(applicable as appropriate to the purposes or nature of a specific curricular program)*

1. Definition

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus.

2. Means

The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems.

3. Standards Applications

   a. Distance learning programs must meet all NAST operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.

   b. Programs in which more than 40% of their requirements are fulfilled through distance learning will be designated as distance learning programs in the NAST Directory.

4. Standards

   a. Purposes and Resources

      (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

      (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

   b. Delivery Systems and Evaluation

      (1) Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation expectations and mechanisms.

      (2) Specific student evaluation points shall be established throughout the time period of each course or program.

   c. Technical Requirements

      (1) The institution must determine and publish for each distance learning program or course (a) requirements for technical competence and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

      (2) The institution shall publish information regarding the availability of academic and technical support services.
d. **Program Consistency and Equivalency**

(1) The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program.

(2) When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

e. **Communication with Students**

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

I. **Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)** *(applicable as appropriate to the purposes or nature of a specific curricular program)*

1. **Standards Applicability**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which theatre is either the primary or home discipline or constitutes over 25% of the total program content, the following standards apply in addition to those applicable to all other theatre programs.

2. **Standards**

   a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:

   (1) title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both;

   (2) specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:

   (a) breadth and depth;

   (b) specific intellectual, disciplinary, or artistic engagement;

   (c) juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.

   b. Operations shall reveal coherent achievement of goals and objectives.

   c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.

   d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.

   e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with item III.I.2.a.

g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

3. **Theatre Content**

   Programs expressing objectives in specific theatre content are reviewed in terms of that content and the level and type of achievement expected.

J. **Majors in or Based on Electronic Media** *(applicable as appropriate to the purposes or nature of a specific curricular program)*

1. **Standards Applicability**

   In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard theatre disciplines discussed elsewhere in the Handbook. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

2. **Purposes, Options, and Characteristics**

   Computers and associated electronic media have expanded possibilities for the education of theatre professionals and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

   a. **Discipline(s)**

      Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard theatre disciplines, computer science, engineering, design, digital media, animation, film/video, languages, the psychology of perception, and many others. Within theatre, new technologies may develop additional fields.

      Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

   b. **Technology**

      Content goals range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.

   c. **Problem Solving**

      Each program represents a particular set of approaches and expectations for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program’s character and the projected accomplishments of its graduates.
d. **Delivery System**

A wide variety of practices work as long as within each program or curriculum delivery systems are consistent with the specific achievements necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.

e. **Specialization**

The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving theatre, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

f. **Education in Theatre**

Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.

g. **General Liberal Education**

A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program.

3. **Standards**

   a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:

      (1) titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed;

      (2) specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:

         (a) specific artistic, intellectual, or disciplinary engagement;

         (b) breadth and depth in disciplinary components;

         (c) the development of problem setting and solving capabilities.

   b. Curriculum and other program requirements shall be consistent with goals and objectives.

   c. Program titles shall be consistent with their curriculum content.

   d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

   e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (items III.I.2.a.–g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

K. Non-Degree-Granting Programs for the Community (applicable as appropriate to the purposes or nature of a specific educational effort)

1. Standards Applicability

Many postsecondary theatre units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. “Community theatre school,” “preparatory program,” “laboratory school,” and “community division” are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the theatre unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a theatre unit:

2. Standards

a. Specific purposes correlated with those of the postsecondary theatre unit and the institution as a whole must be developed and published.

b. Statements of purpose must clarify priorities among theatre and other important goals.

c. Functional principles in the NAST operational standards (Section II.) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total theatre effort, and shall support the achievement of educational results as specified by programmatic purposes.

d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.

e. A review of each instructional program demonstrates that:

   (1) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;

   (2) Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;

   (3) Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.

f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NAST standards for such programs.

L. Content, Repertories, and Methods (policies that establish a conceptual framework or guidelines for the application of curricular standards)
1. NAST standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content, repertory, or methods.

2. With regard to specifics, theatre has a long history, many repertories, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas is vast and growing. Each theatre unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NAST standards and the expectations of the institution.

3. In making the choices outlined in item III.1.2. above, the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.

4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which theatre may be studied.

M. Flexibility and Innovation (policies that establish a conceptual framework or guidelines for the application of curricular standards)

1. NAST standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.

2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in Sections IV. through XVII.

3. The failure to meet the specifics of each standard will not necessarily preclude accreditation; however, if deviations exist, the institution must provide an acceptable rationale documenting how functions required by the standard are being fulfilled, or how required competencies are being developed.

N. Quality (policies that establish a conceptual framework or guidelines for the application of curricular standards)

1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.

2. With regard to quality:
   a. NAST standards set thresholds that establish basic but demanding requirements for studies in theatre.
   b. NAST reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.
   c. In addition to the requirements set by the NAST standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by graduating students.
   d. NAST standards and reviews and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.
3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who are able to determine high levels of artistic and intellectual quality.

O. Theatre in General Education (policy recommending actions for development of the field through curricular and other efforts)

The Association encourages member institutions, as appropriate to their objectives and situation, to offer programs for non-majors toward the development of the future public for theatre. Opportunities should be afforded non-major students through courses in performance, design/production, history and criticism, and theatre appreciation.

Non-major students should be encouraged to develop an appreciation and knowledge of theatre by direct participation in classes and production activities. The objectives of course offerings in theatre appreciation should be to expose students to a broad range of styles and to develop critical skills that enable the individual to be knowledgeable and discriminating. Institutions are encouraged to experiment with various types of course offerings, and to be innovative in designing them, in order to meet the interests and needs of non-major students.

IV. UNDERGRADUATE PROGRAMS IN THEATRE

A. Purposes and Principles

1. Purposes

Each institution is responsible for developing and defining the specific purposes of its overall undergraduate program in theatre and of each undergraduate degree program it offers.

2. Relationships: Purposes, Content, and Requirements

   a. For each undergraduate degree program, there must be logical and functioning relationships among purposes, structure, and content. This includes decisions for each program about requirements in general theatre studies, areas of theatre specialization or emphasis, and studies in other disciplines.

   b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

B. Resources and Theatre Program Components

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NAST operational requirements in this regard (see Section II.).

2. Curricular components of undergraduate programs must meet NAST requirements in Section III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).

3. The standards applicable to each undergraduate program are comprised of those referenced in items IV.A. and B. above, as well as those outlined for specific programs that follow.
C. Degree Structures

1. Types of Undergraduate Degrees

   a. Designations

      The Association recognizes two basic types of undergraduate degrees in theatre. To be consistent with general academic practice, these degrees are labeled (1) professional degrees and (2) liberal arts degrees.

   b. Purposes

      Each of these degrees has distinct overall goals and objectives reflected structurally in the curricular time accorded to theatre and to other curricular components.

      (1) The liberal arts degree focuses on theatre in the context of a broad program of general studies.

      (2) The professional degree focuses on intensive work in theatre supported by a program in general studies.

   c. Time Distribution and Degree Integrity

      (3) Percentages of total curricular time devoted to specific areas define the goals, objectives, character, title, and academic currency of degree programs. Institutions must establish and apply curricular requirements that maintain the integrity of specific degree types and titles.

      (4) Variation from percentages cited at various points throughout the standards regarding the structures of liberal arts and professional degrees will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (a) the development of student competencies required by the standards for each program and (b) consistency of degree titles, goals and objectives, content, and character of each degree program.

2. Majors, Minors, Concentrations, and Areas of Emphasis

   a. In order to be designated a “major” in a liberal arts program, a comprehensive field such as theatre or theatre history must be accorded no less than 30% of the total credits required for the liberal arts degree.

   b. In order to be designated a “major” in a B.F.A. or studio program, a field of specialization must be accorded no less than 25% of the total credits required for the B.F.A. degree.

   c. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, course work in an area of emphasis occupies at least 10% of the total curriculum; in a minor, at least 12%.

   b. The term “concentration” is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

   c. As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In the NAST Directory, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.
3. **Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

4. **Liberal Arts Degrees**

a. **Curricular Structure and Title**

Baccalaureate degrees meeting liberal arts degree standards normally requiring between 30% and 50% theatre content are listed as Bachelor of Arts in Theatre or Bachelor of Science in Theatre regardless of specific options for emphasis offered by the institution in the context of the liberal arts format.

b. **Content**

The theatre content shall include performance, production, and elective studies in theatre. The content common to all liberal arts degrees is found below in Section VII.

5. **Professional Degrees**

a. **Curricular Structure and Title**

Baccalaureate degrees meeting professional degree standards are normally listed as Bachelor of Fine Arts, and normally require that at least 65% of the course credit be in theatre studies. B.F.A. degrees in theatre education and certain other combined degrees in theatre require at least 50% of the course credit to be in theatre studies.

b. **Content**

The content common to all professional degrees is found below in Section VIII. The standards appropriate to specific major areas are found below in Section IX.

c. **Combined Theatre Degrees**

All professional baccalaureate degrees with titles signifying a combined program such as a double major in acting and directing, performance and teaching, etc., must satisfy the essential competencies, experiences, and opportunities stated by NAST for majors in each of the areas combined.

d. **Title Protocols**

NAST recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” theatre degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with a specific major as outlined below in Section IX., which helps distinguish it from the liberal-arts-oriented Bachelor of Arts or Bachelor of Science in Theatre.

6. **Baccalaureate Curricula Leading to Degrees in Theatre with Studies in Other Specific Fields**

NAST recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in theatre and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NAST encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with intellectual, pragmatic, and professional objectives. At the same time, NAST particularly discourages the proliferation of degree titles and encourages the standard usage described below.
a. **Liberal Arts Degrees**

Programs must meet all NAST standards for the liberal arts degree in theatre and, in addition, provide one or more of the following opportunities for:

(1) **Elective Study**

Choosing one or more courses in another field on an elective or individual honors basis.

The course or courses in this field are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The NAST Directory lists such programs as a Bachelor of Arts in Theatre or Bachelor of Science in Theatre.

The institution may not advertise a curricular program in the second field in conjunction with a theatre degree of this type.

(2) **Specific Emphasis or Minor**

Choosing a pre-determined set of courses in another field associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.

The goals may be general knowledge of or specific concentration on a second area of study. The NAST Directory lists such programs as Bachelor of Arts in Theatre or Bachelor of Science in Theatre with the area of emphasis in parentheses.

The institution may advertise the second field as an area of emphasis or as a minor, as long all published materials about the program are consistent with its content.

(3) **Double Major in Theatre and Another Field**

Choosing a double major in theatre and another field that meets institutional requirements for graduation with both majors.

The NAST Directory lists such programs as Bachelor of Arts in Theatre/[other field] or Bachelor of Science in Theatre/[other field].

The institution may advertise that it offers a double major in theatre and the other field.

b. **Professional Degrees**

Programs meet NAST standards for all professional undergraduate degrees in theatre. This means that graduates are expected to develop all of the competencies outlined in Section VIII. In addition, programs provide one or more of the following opportunities for:

(1) **Elective Study**

Choosing one or more courses in another field on an elective basis.

The course or courses are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The NAST Directory lists such programs as Bachelor of Fine Arts in Acting, Bachelor of Fine Arts in Design/Technology, and so forth.

The institution may not advertise a curricular program in the second field.

(2) **Elective Studies in Specific Outside Field**

Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence
in a second discipline. Business, engineering, communications, digital media are examples of such disciplines.

When theatre studies occupy at least 50% of the total curriculum, the NAST Directory lists such programs as Bachelor of Fine Arts in Theatre with Elective Studies in [second discipline].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

(3) Double Major in Theatre and Another Field

Choosing a double major that meets institutional requirements for the professional undergraduate degree in theatre and the professional or liberal arts undergraduate degree in another field.

The NAST Directory lists such programs as Bachelor of Fine Arts/Bachelor of Arts in [other field] or some similar designation based on degree titles used by the institution.

For such degrees, the institution may not advertise a curricular emphasis in a discipline or area of study unless there is a published set of requirements in the field designated as an emphasis that occupy 10–15% of the total program.

7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media

Programs in these categories must meet applicable requirements in Section III.

8. Two-Year Degree-Granting Programs

Two-year degree-granting programs in theatre must meet applicable requirements in Section VI.

V. ADMISSION TO UNDERGRADUATE STUDY

A. Admission Criteria

Institutions are responsible for establishing specific admission requirements for their undergraduate programs in theatre. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversity of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual degree programs.

B. High School Diploma

The admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards for theatre degrees should compare favorably with those of the college or university as a whole.

C. Open Admission

See item V.D.1. below.

D. Theatre Aptitudes and Achievements

1. Auditions and Evaluations

At some point prior to confirmation of degree candidacy, member institutions must require auditions or other evaluations consistent with the purposes of the degree, as part of the
admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation. Please note: some institutions have open admission policies. In such cases, auditions and evaluations associated with confirming degree candidacy occur no later than the end of the first half of the degree program.

2. Theatre Studies

Applicants must exhibit creative ability and creative, scholarly, or pedagogical potential appropriate to the projected program of study.

3. Performance and Scholarship

Level of achievement in theatre performance and production shall be a significant factor in determining eligibility for entrance for degrees in performance and production. Institutions admitting students to degree study in theatre history and scholarly subjects normally review evidence of creative and scholarly work during the admission procedure.

4. Professional Undergraduate Degrees

Admission procedures for professional undergraduate degrees in theatre should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level theatre competencies, artistic sensibilities, and a strong sense of commitment.

E. Standard Published Examinations

The use of standard published examinations in the admission process is the prerogative of the institution.

F. Admission to Advanced Standing

Students who are able to pass examinations in theatre demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

G. Admission by Transfer of Credit

Students may be admitted on presentation of a satisfactory transcript from an accredited collegiate institution.

For standards covering the granting of course credits to transfer students, see Section III.A.3., “Transfer of Credit.”

VI. TWO-YEAR DEGREE-GRANTING PROGRAMS

A. Purposes and Protocols

1. Purposes

Two-year degree-granting programs in theatre are normally offered within the following general contexts:

   a. terminal offerings which have an occupational emphasis;

   b. terminal offerings providing instruction in theatre as an element of liberal education, without the intention of training for theatre occupations; or

   c. programs intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in theatre.
2. Standards Applicability
   a. Associate degree programs offering theatre courses in a two-year program of occupational studies not intended for transfer should follow standards below in Section VI.C.
   b. Associate degree programs offering theatre courses as a major in a two-year program of liberal studies not intended for transfer should use as guidelines the standards for four-year institutions offering liberal arts degrees.
   c. Associate degree programs offering theatre courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs should follow the standards and guidelines for the theatre major transfer program found in Section VI.B. below.

B. Standards for the Theatre Major Transfer Program
   1. Curricular Purpose
      Institutions offering the theatre major transfer program shall maintain a curricular program equivalent to the first two years of a four-year baccalaureate program. In this regard, institutions offering programs intended to transfer to liberal arts degrees must use the standards for such degrees found below in Section VII. Institutions offering programs intended to transfer to a professional baccalaureate degree must use the “Common Body of Knowledge and Skills” in Section VIII.B., and the appropriate major below in Section IX. as the basis for their curricular requirements.

   2. Theatre Education
      Students expecting to transfer to baccalaureate degree programs in theatre education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies essential to the teaching specialization (see Section X.).

   3. General Studies
      The liberal arts component of a student’s program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NAST guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in theatre.

   4. Articulation Agreements
      Two-year colleges preparing students for continuing study in four-year colleges should maintain close liaison with those institutions to which their students may transfer. It is expected that community/junior colleges and senior colleges and universities will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs; for example, the development of validation examinations, state and/or regional articulation committees, means for relating courses in terms of content rather than numbers or titles, and procedures for maintaining current information regarding credit, transfer, and admissions policies.

C. Standards for Two-Year Vocational Programs
   1. General Standards
      The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

      All such programs must meet applicable operational standards. In addition:
a. A specific coherent set of purposes shall be developed and published by means of course catalogs, syllabi, etc., that include, but are not limited to:

   (1) title or basic identification of the subject matter, techniques, or issues to be addressed;
   
   (2) specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
       
       (a) artistic, intellectual, or disciplinary engagement;
       
       (b) breadth and depth in disciplinary components.

b. Operational assessments shall reveal consistent achievement of goals and objectives.

c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.

d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.

e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.

f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations.

g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

h. The institution and theatre unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

2. **Program Standards**

a. A review of each two-year vocational degree program for purposes of accreditation must demonstrate that consistent with published goals, objectives, and expectations:

   (1) students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques that are appropriate to their craft;

   (2) students are developing an effective work process and a coherent set of ideas and goals, which are embodied in their work;

   (3) students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence acceptable for public presentation; and

   (4) institutional performance, with respect to operational standards in Section II., supports achievement of the general and program standards in Sections VI.D.1. and 2.

b. To attain these objectives, it is assumed that work at the introductory level will be followed by increasingly advanced work.
VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN THEATRE

A. Titles

The titles Bachelor of Arts in Theatre and Bachelor of Science in Theatre are used to designate the study of theatre in a liberal arts framework.

B. Purposes

1. Liberal arts degree programs with a major in theatre are normally offered within one of the following general contexts:
   a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Theatre study is also general; there is little or no specialization.
      Degree titles: Bachelor of Arts in Theatre, Bachelor of Science in Theatre.
   b. The degree focus is breadth of general studies combined with theatre studies and an area of emphasis in theatre such as performance, design, theatre history, and so forth.
      Degree titles: Bachelor of Arts in Theatre, Bachelor of Science in Theatre (institutional catalogs and other materials note the area of emphasis).
   c. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist theatre teachers. These programs are reviewed using standards in Sections VII. and X.
      Degree titles: Bachelor of Arts in Theatre Education, Bachelor of Science in Theatre Education.

C. Curricular Structure

1. Standard

Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in theatre.

2. Guidelines

   a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 50–70% of the total program; theatre, 20–25%; performance and theatre electives, 10–20%. Theatre studies, performance, and theatre electives normally total between 30% and 45% of the total curriculum.

   b. When undergraduate liberal arts programs in theatre include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NAST standards, and with philosophies and policies that define the liberal arts degree in the institution.
D. Essential Content and Competencies

1. General Education
   a. Competencies

   Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

   (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

   (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences, and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

   (3) An ability to address culture and history from a variety of perspectives.

   (4) Understanding of, and experience in thinking about, moral and ethical problems.

   (5) The ability to respect, understand, and evaluate work in a variety of disciplines.

   (6) The capacity to explain and defend views effectively and rationally.

   (7) Understanding of and experience in one or more art forms other than theatre.

   b. Operational Guidelines

   These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science; technology; and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

2. Theatre Studies
   a. Competencies

   Students holding undergraduate liberal arts degrees must have:

   (1) the ability to think conceptually and critically about text, performance, and production.

   (2) an understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.

   (3) an acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.

   (4) the ability to develop and defend informed judgments about theatre.

   b. Operational Guidelines

   Objectives of this type are ordinarily emphasized in courses such as acting, speech, play analysis, design technology, history and literature of the theatre, and through regular practical and intimate contact with living theatre.
3. Performance and Theatre Electives

a. Competencies

Students holding undergraduate liberal arts degrees must have:

(1) ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.

(2) an understanding of procedures and approaches for realizing a variety of theatrical styles.

(3) intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.

b. Operational Guidelines

(1) The work in this area includes acting, design/technology, other aspects of participation in theatre productions, and studies in scholarly or pedagogical aspects of theatre.

(2) In addition to electives in general education, further studies in theatre, including performance, should be possible through a selection of additional courses.

(3) Institutions have various policies concerning the granting of credit for performance and production in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE

A. Principles and Policies

1. 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.

2. 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.

3. Competency Acquisition

a. Specializations

Students gain competency in areas of study, specializations, or emphases. See Section IX. for descriptions of typical program offerings.

b. Common Body of Knowledge and Skills

Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in Section VIII.B. below that constitutes a basic foundation for work and continuing growth as a theatre professional. While the designation of emphases and
balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.

c. **General Studies**

   Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond theatre as described in Section VIII.A.6. below.

4. **Levels**

   The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills below in Section VIII.B., as well as for specific specializations in Section IX.

5. **Means**

   a. Institutions are responsible for providing sufficient classes, productions, repertory requirements and opportunities, performance attendance requirements, and other such experiences to develop the common body of knowledge and skills and to ensure that students meet graduation requirements associated with their specializations. All programs must meet the operational curricular standards presented in the NAST Handbook that are applicable to all programs of their type.

   b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. Periodic review for retention is required. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

6. **General Studies**

   a. **Competencies**

      Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in theatre are expected to have:

      (1) The ability to think, speak, and write clearly and effectively.

      (2) An informed acquaintance with fields of study beyond theatre such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

      (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

      (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

      (5) The ability to identify possibilities and locate information in other fields that have bearing on theatre questions and endeavors.
b. Operational Guidelines

(1) Some theatre courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some theatre history, literature, theoretical or cultural studies may meet this criterion.

(2) Many areas of inquiry from general education are directly supportive of various specializations in theatre.

7. Electives

Ideally, elective areas of study in undergraduate professional programs comprise 10–15% of the total curriculum; however, as indicated in item III.C.2., such decisions are the prerogative of the institution.

B. Common Body of Knowledge and Skills

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

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

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.

3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and lay persons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.

D. Recommendations

Students engaged in professional undergraduate degrees in theatre should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential.

2. Acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers.
3. Explore areas of individual interest related to theatre in general or to the major. Examples are: bibliography, aesthetics, theory, production practices, specialized topics in theatre history, analysis, technology, and pedagogy.

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.).

IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN THEATRE

A. 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 holding 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. regarding forms of instruction, requirements, and electives).

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 (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.

B. 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. regarding forms of instruction, requirements, and electives).

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,
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.

C. Bachelor of Fine Arts in Film/Video Production

The Bachelor of Fine Arts is appropriate as the initial degree for professional studies in film/video production. Such studies may be directed toward production in the commercial studio or production as an independent filmmaker or video artist.

Practice in the field of film/video combines skills from many disciplines. Therefore, recognized curricula for film and video production vary, based upon the specific goals and objectives of each degree program. The program objectives determine the distribution and emphases of the component disciplines of film/video.

Baccalaureate degrees in acting, design/technology, or playwriting that have a film/video emphasis should be structured according to the standards outlined for those degrees. In these circumstances, the standards for the B.F.A. in Film/Video shall be used as guidelines as appropriate to the specific major emphasis of the curriculum.

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 film and/or video production 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 film/video production, including the final project, 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. regarding forms of instruction, requirements, and electives).

2. Specific Recommendations for General Studies

Studies in such areas as acoustics, electrical engineering, visual arts, and business are strongly recommended.

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

a. Achievement of competency through the use of film or video production processes, including fundamental knowledge of equipment and related technologies. An emphasis on at least one area of film/video production (e.g., cinematography, sound, lighting, editing, animation).

b. Thorough knowledge of the history of film/video, its artistic and technological evolution and the understanding of aesthetic and critical theory.

c. Experiences that provide understanding of the marketing procedures for film/video production, distribution, and exhibition.

d. A senior project requiring film or video production.

e. Facilities and financial support for producing and viewing film/video work appropriate to the size, scope, and specialization of the program.

D. Baccalaureate Degrees Combining Studies in Theatre and Music

NAST and the National Association of Schools of Music have developed standards and guidelines concerning the combination of theatre and music studies for the preparation of singer-actors. These may be found in Appendix I.D.

E. Bachelor of Fine Arts in Theatre for Youth

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 theatre for youth 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, directing, and design/technology, 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. regarding forms of instruction, requirements, and electives).

2. Specific Recommendations for General Studies

Studies in such areas as philosophy and practice of education, psychology, childhood development, recreation, children’s literature, and sociology are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs)

   a. Achievement of some proficiency in acting and, if available, such other performance techniques as mime, improvisation, and puppetry.

   b. Knowledge of basic production technique in all design and technical areas, and functional directing skills for both children and adults.

   c. Skill in performing and teaching creative drama.

   d. Thorough knowledge of the literature of children’s theatre.

   e. Opportunities for advanced undergraduate study in directing and design/technology.

   f. Opportunities for independent study and field experiences, both of which might be made evident through the preparation of a senior project.

X. **BACCALAUREATE DEGREES IN THEATRE EDUCATION**

A. **Curricular Structure**

   NAST acknowledges the existence of two types of degree programs that prepare students to teach at the primary and secondary levels.

1. **Bachelor of Fine Arts**

   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 theatre education 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 theatre, planned in a developmental progression from foundation to major study and including 12–15 semester hours of acting and directing, and theatre history, should comprise at least 50% of the total program; general studies, 25–30%; and professional education, 15–20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

2. **Bachelor of Arts or Bachelor of Science**

   a. **Standard**

      Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal arts-oriented baccalaureate degree in theatre education.

   b. **Guidelines**

      Curricula to accomplish this purpose normally adhere to the following guidelines: studies in theatre, including production and theatre history, should comprise 35–40% of the total
program; general studies, including electives, 40–50%; and professional education, including practice teaching, 15–20%.

B. 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.

C. 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

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.

c. **Advanced Work**

It is expected that a student in a B.F.A. program will have an area or areas of emphasis in performance. The student in a B.A. program should have an opportunity for advanced work in at least one production area. These studies should build upon the competencies outlined in Sections X.C.1. and 2., and should require no less than 6 semester hours.

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:

a. an understanding of child development and the identification and understanding of psychological principles of learning as these relate to theatre education;

b. an understanding of the philosophical and social foundation underlying theatre in education and the ability to express a rationale for personal attitudes and beliefs;

c. 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;

d. a knowledge of current methods and materials available in all fields and levels of theatre education;

e. an understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them;

f. 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

g. an awareness of the need for continuing study, self-evaluation, and professional growth.

4. **Procedures**

a. Theatre education methods courses should be taught by faculty who have had successful experience teaching theatre in elementary and secondary schools and who maintain close contact with such schools.

b. Institutions should encourage observation and discussion of teaching prior to beginning formal study in teacher education, whether at the freshman level or at a more advanced level.

c. Supervised practice teaching opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experience, must be supervised by
qualified theatre education personnel from the institution and the cooperating schools. The prospective theatre teacher seeking certification for kindergarten through high school (K–12) ideally should have a period of internship at both elementary and secondary levels and should be given substantial responsibility for the full range of teaching and classroom management in these experiences. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified theatre personnel from the institution.

d. Institutions should establish specific evaluative procedures to assess student progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation. It is recommended that a college supervisor be enabled to make at least two monthly visits during the internship to conduct individual conferences with the student teacher and confer with cooperating school personnel.

D. Five-Year Program in Theatre Education

1. Five-Year Program Leading to Two Baccalaureate Degrees

   a. Satisfying the requirements for two differing degree programs, such as:

      (1) the Bachelor of Arts (theatre major) degree, typically comprising two-thirds general education and electives and one-third theatre;

      (2) the Bachelor of Fine Arts degree, typically comprising one-third general education and two-thirds theatre; or

      (3) the Theatre Education degree.

   b. The dual degree program must be considered as an integrated plan, not merely the superimposition of one curriculum upon another. Ideally, the integrated program would result in the awarding of the two degrees only at the end of the five-year period. The two degrees will require approximately 150–165 semester hours of credit.

2. Post-Baccalaureate Studies

   The requirement or encouragement of periodic collegiate study by teachers in service is established practice in many states and localities. In recent years certain states have moved to withhold final certification until completion of an additional year’s study (30 semester credits). The inherent purpose is to remedy shortcomings and develop new specialization interests discovered on the job.

   Such requirements may be satisfied by pursuit of a master’s degree for which the individual is qualified; or a more unstructured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution: acting; directing; design/technology; theatre history-criticism; philosophy, organization, or supervision of theatre education; related academic fields; related areas in professional education.

XI. BACCALAUREATE DEGREES IN PREPARATION FOR ADVANCED PROFESSIONAL STUDY

A. Directing (see also Appendix I.F.)

   1. Terminal training for directors is appropriate only at the professional or graduate level.
2. Undergraduate prerequisites for graduate study may be met in both the professional and liberal arts formats recognized by the Association. However, potential directors should have the strongest possible background in all production-related areas.

3. Emphases in acting, play analysis, and theatre history are essential.

**B. History and Criticism**

1. Theatre historians and critics complete their formal education at the graduate level. Therefore, majors in history and/or criticism at the undergraduate level should be structured to provide preparation for advanced study. Either the liberal arts degree or the professional degree may be appropriate.

2. Upon completion of the degree, graduates should have attained a general knowledge of the repertory and principal artists of all major periods of the past and a broad understanding of the theatre of the twentieth century in the West, as well as acquaintance with the theatre history of non-Western cultures.

3. A general knowledge of the history of the Western world and, if possible, that of some parts of the non-Western world, is necessary, as is knowledge of the tools and techniques of scholarship.

4. Active research and the writing of analytical and critical essays should continue throughout the program.

5. The student should achieve adequate mastery of at least one foreign language to support research through the reading of primary source materials.

6. The graduating student should have gained an understanding of the creative process through involvement in production as stipulated in Section VIII.B.

**C. Playwriting**

1. Terminal training for playwrights is only appropriate at the professional or graduate level. Undergraduate prerequisites for graduate study may be met by both the professional and liberal arts formats recognized by the Association or by a bachelor’s degree in a related area that includes a substantial core of theatre study.

2. Emphasis in dramatic literature, play analysis, and theatre history are essential, with acting, directing, and design useful adjunct areas.

3. The graduating student should have gained an understanding of the creative process through involvement in production as stipulated in Section VIII.B.

**D. Drama Therapy**

The master’s degree is the appropriate level for the professional training of drama therapists. Therefore, baccalaureate programs in drama therapy should focus on preparation for graduate work, emphasizing broad development of theatre skills and pre-professional studies in the behavioral and social sciences.

1. **Curricular Structure**

Undergraduate prerequisites for graduate study may be met in both the professional (B.F.A.) and liberal arts (B.A./B.S.) formats recognized by the Association. Regardless of the degree plan adopted, studies in psychology, sociology, anthropology, and introductory courses in drama therapy should comprise 20–30% of the total degree program. Percentages in other theatre studies, general studies, and electives will vary according to the professional or liberal arts emphasis of the program.
2. **Specific Recommendations for General Studies**

Studies in such areas as oral and written communication, biology, human physiology, and the social sciences are strongly recommended.

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

   a. Basic knowledge and skills in acting and improvisation, directing, play analysis, playwriting, children’s theatre, technical theatre, scene design, and costume design. Studies should address such areas as storytelling, creative drama, puppetry, and process drama.

   b. Knowledge of the basic principles of general psychology, abnormal psychology, social psychology and group dynamics, and basic themes of personality. Additional studies are suggested in experimental methods, history of psychology/psychotherapy, ethics, education and clinical psychology, and psychology of exceptional children.

   c. Knowledge of the basic principles of sociology and cultural anthropology, including understanding of social conflict, group dynamics, the relationship of culture to the development of personality, and studies of the family and other social groups. Studies regarding specific populations are encouraged such as, but not limited to, criminology, gerontology, special education, and women’s studies.

   d. Opportunities which provide students with experiences to assist them in evaluating their interest in therapeutic work, developing skills in leading groups, honing capabilities in theatrical production, and becoming familiar with “normal” development and group behavior. Such opportunities might include working as a volunteer in agencies serving individuals who have various disabilities or are seeking the psychological benefits of creative expression, enrolling in a survey course which emphasizes the history and theory of drama therapy, or being introduced to studio techniques useful in drama therapy. Other opportunities might include teaching creative dramatics and theatre to young children and working in summer drama camps, in nursing homes, and with at-risk youth.

   e. Introductory courses in theory and practice of drama therapy must be taught by instructors who are competent and experienced as therapists and who hold the RDT (Registered Drama Therapist).

XII. **GRADUATE PROGRAMS IN THEATRE**

A. **Fundamental Purposes and Principles**

1. **Purposes**

   Each institution is responsible for developing and defining the specific purposes of its overall graduate program in theatre and of each graduate degree program it offers.

2. **Relationships: Purposes, Content, Requirements**

   a. For each graduate degree program, there must be logical and functioning relationships among purposes, structure, and content. For each program, this includes decisions about:

   (1) specialization(s)

   (2) the relationships among the specialization(s) and other theatre or theatre related disciplines, other fields of study, and theatre or other professions
(3) requirements in such areas as performance, design, theatre technology, and playwriting; research; scholarship; preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence

b. For each graduate program, the curricular structure and the requirements for admission, continuation and graduation must be consistent with program purposes and content.

3. Major Field(s) and Supportive Studies

Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the chosen specialization(s).

4. Creative Work, Inquiry, Research, and Scholarship

a. Professional work in theatre specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work exhibits the integration of specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, pedagogical, or other specializations that results in contributions to the body of knowledge and practice in theatre. Competency to practice includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with one or more fields of specialization.

b. These types include but are not limited to:

   (1) Work in performance, production, or playwriting that results in contributions to the body of knowledge and practice in theatre

   (2) Development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in fields that the theatre artist wishes to use in the creation, performance, or production of a work of theatre.

   (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In theatre, this includes but is not limited to such areas as theatre history, theory, and criticism; the relationship of theatre to inquiry in the humanities, the sciences, and the social sciences; the influences of theatre in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of theatre thinking and pedagogy.

   (4) Development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of drama therapy, and policy-making in various contexts.

5. Types of Degree Programs

Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship as presented above, whether broadly or narrowly defined. The basic degree frameworks are described below.

a. Practice-Oriented Degrees

   These degrees focus on the preparation of actors, directors, designers, playwrights, technicians, managers, pedagogues, or other theatre professionals.
Degree titles reflect level of study and content, and normally include Master of Arts, Master of Science, Master of Fine Arts, and Doctor of Education.

b. **Research-Oriented Degrees**

These degrees focus on the preparation of scholars and researchers.

Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

c. **Degrees Combining Research and Practice Orientations**

These degrees focus on the simultaneous development of the ability to produce advanced research findings, often using the practices and protocols of the humanities, sciences, or social sciences, and the ability to utilize, combine, or integrate these findings with practice of the artistic, technical, pedagogical, or other theatre-related professions, including dramaturgy.

Degree titles reflect level of study and content and are consistent with the character and requirements of the degree rubric chosen.

6. **Breadth of Competence**

a. **Cultural, Intellectual, and Technical Components**

Breadth of competence is characterized by the ability to work with a broad range of artistic and intellectual knowledge, skills, and perspectives. As examples, breadth of competence includes capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, address cultural issues, and apply appropriate techniques and technologies to work in and about theatre. Depending on the program, these capacities may include, but are not limited to, the ability to correlate and synthesize information from multiple fields and conceptual sources, the capacity to collaborate, and the acquisition of sufficient fluency to work across disciplines.

b. **Opportunities and Relationships**

Graduate programs in theatre should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among theatre specializations such as performance, direction, historical and theoretical analysis, design/technology, and playwriting, and for connecting theatre and other disciplines. The development of breadth of competence includes studies beyond those normally a part of undergraduate programs.

7. **Preparation for the Professions**

a. **Career Development**

Many of those who earn graduate degrees in theatre will be engaged in a variety of theatre and theatre-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.

b. **Teaching**

Many of those who earn graduate degrees in theatre will be engaged in theatre teaching during the course of their professional careers. Some graduate programs do not have goals and objectives for teacher preparation. Consistent with items XIII.A.1. and 2. above, such decisions are the prerogative of the institution. However, to the extent it fits
with their purposes for specific graduate programs, institutions are strongly encouraged to give attention to the preparation of graduate students as teachers.

In such cases, experiences might include teaching theatre to both non-theatre majors and theatre majors. Graduate students, particularly at the M.F.A. and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers.

B. Resources and Theatre Program Components
(In addition to those outlined in Section II.)

1. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs. The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical excellence that are functions of graduate study itself.

2. Curricular components of graduate programs must meet NAST requirements in Section III. (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).

3. The standards applicable to each graduate program are comprised of those referenced in items XII.B.1. and 2. above, as well as those outlined for specific programs that follow.

4. An institution’s overall graduate program in theatre requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge (see Section III.F.).

5. Graduate education requires the provision of certain kinds of experiences that go beyond those typically provided in undergraduate programs. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

C. General Degree Requirements and Procedures

1. Credits
   a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
   
   b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.
   
   c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.
   
   d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
   
   e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.
2. **Residence**

Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance-learning component, must fulfill the function of community by providing experiences that produce interaction among graduate students and faculty.

3. **Language Proficiencies and/or Other Required Skills**

Specific requirements are determined by the institution based on the objectives of the program.

4. **Course Work**

Institutions determine course work requirements for each graduate program. Requirements for the initial master’s degree are usually stated in terms of specific credits. At M.F.A. or doctoral levels, institutions may wish not to specify course or credit requirements, other than the satisfactory completion of examinations, productions, a final project, or a dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.

5. **Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

6. **Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III.

7. **Evaluations**

   a. **Comprehensive Reviews**

   Comprehensive reviews cover the major field of study, particularly as defined by the degree title, and any other associated or required fields specified by the institution. At the completion of course work or during the development of proficiencies, the function of comprehensive review is achieved through mechanisms such as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews. At M.A., M.S., and M.F.A. level, successful completion of this review is a requirement for graduation. At the doctoral levels, successful completion of this review qualifies the student for degree candidacy.

   b. **Final Examination**

   At the doctoral level, the final examination may be given after all other degree requirements have been met, including the final project. This examination may be in defense of a dissertation; it may be concerned with the major area of specialization; or for degrees combining practice and research orientations, it may be concerned with original work submitted for the degree.

8. **Final Project**

For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization and is expected to be comparable to high level work presented to the public by professionals in the field.
XIII. ADMISSION TO GRADUATE STUDY

A. Admission Policies

Institutions are responsible for establishing specific admission requirements for graduate study in theatre. These policies must be consistent with the purposes and goals of the institution’s specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.

B. Evaluation of Creative, Scholarly, or Professional Work

Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and original plays, papers, a performance audition; design portfolio; or professional experience as appropriate.

C. Completion of Previous Degree Programs

Completion of an appropriate undergraduate program or the equivalent is required for graduate study in theatre. Each institution determines the pre-requisites for each graduate program it offers. Admission to doctoral programs may require completion of a master’s degree, although a master’s degree program or the formal awarding of the master’s degree need not be a prerequisite.

D. Standard Published Examinations

The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.

E. Basic Language Competencies

All students admitted to graduate degree study in art and design shall demonstrate sufficient knowledge and skill in English to pursue the required studies.

XIV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS

A. Practice-Oriented Degrees

1. The Master of Arts degree in performance, playwriting, or production requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.

2. At least one-third of the work must be in the area of specialization, supported by related advanced theoretical and technical courses and studies in other areas as appropriate.

3. Additional studies in theatre and/or performance studies must total at least one-third of the curriculum.

4. A final performance, production, demonstration project, and/or research paper, is required.

5. Published materials about practice-oriented theatre degree programs must indicate:
   a. Fields, specializations, issues, or problems to be addressed and the content, techniques and perspectives students are expected to use to address them.
   b. Expectations for the development of depth and breadth in required subjects or areas of study.
c. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.

6. In addition to applicable requirements for all graduate programs, students in all practice-oriented theatre initial master’s degrees must:
   a. develop advanced competencies to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization; and
   b. demonstrate professional competence in the area of specialization before peers and faculty.

B. Research-Oriented Degrees

1. The Master of Arts or Master of Science degree in any field of theatre such as history, dramatic literature, dramaturgy, criticism, methodology, or theory (assuming the completion of an undergraduate degree in theatre or another appropriate discipline and the makeup of any deficiencies determined by the master’s granting institution) should require at least 30 semester hours or 45 quarter hours of advanced study in the discipline. At least two-thirds of the course work shall be in theatre and theatre-related courses.

2. Work for the degree should develop a broad general knowledge of the theatre, as well as specialization in the area of emphasis.

3. Students must develop a substantial awareness of the history and literature of theatre and/or performance, be aware of various methods and philosophies of scholarship, be capable of undertaking independent research, work with intellectual connections between theatre and other disciplines, and develop an ability to communicate orally and in writing complex concepts regarding theatre and/or performance.

4. Knowledge and skills in the use of research tools applicable to the program, such as foreign languages and statistics.

5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

C. Dramaturgy

An initial master’s degree program in dramaturgy must combine features of practice- and research-oriented degrees in ways that develop knowledge and skill in the application of research findings and analyses to performance and production.

D. Theatre Education Degrees

1. An initial master’s degree program in theatre education, whether practice-oriented or research-oriented, requires at least 30 semester hours or 45 quarter hours.

2. A minimum of nine semester hours of graduate theatre education courses taught by theatre education faculty should be included in the practice-oriented program, 12–15 semester hours in the research-oriented program.

3. All programs should include one or more advanced courses concerned with developments in philosophy of education and with contemporary problems in theatre education. This may include a review of curricular developments, teaching methodology, innovations, and interdisciplinary concepts. Whether or not there is an advanced course surveying contemporary general education, there should be specialized study of contemporary needs and developments in theatre and theatre education.
4. Some institutions make distinctions between practice-oriented and research-oriented programs.
   a. A practice-oriented program emphasizes the extension of specialized performance and production skills for theatre teachers.
   b. A research-oriented program emphasizes theoretical studies and research projects in theatre education.

5. In addition to applicable requirements for all graduate programs, students in all theatre education initial master’s degrees must develop advanced competencies to work independently and make effective pedagogical, artistic, and intellectual judgments and professional decisions in the area of specialization.

6. The student must complete a final project indicating achievement within a specialized area of inquiry. This may take the form of a performance, a thesis, or another demonstration of competence related to the graduate program.

XV. SPECIFIC TERMINAL DEGREES

A. All Master of Fine Arts Degrees

1. Purpose

   The Master of Fine Arts degree title is appropriate only for graduate-level programs that emphasize full-time, professionally-oriented study of some aspect of theatre practice that prepares the student as an advanced professional practitioner or a professional teacher of theatre practice.

2. Credit Requirements

   An M.F.A. program normally requires three years of full-time graduate study and involves a minimum of 60 semester credit hours or 90 quarter hours. As part of this course of study, internships (off-campus) under professional conditions are strongly recommended.

3. General Requirements

   Graduates of M.F.A. programs must exhibit exceptional skill in theatre practice and a well-developed personal aesthetic. The competencies outlined below are combined and synthesized to achieve this result. The standards do not require a specific course for each competency.
   
   a. Advanced professional competence in some aspect of theatre practice as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work.
   
   b. A breadth of understanding in theatre and any appropriate related disciplines, the ability to think independently, and to integrate and synthesize information associated with high levels of practice in an area of specialization.
   
   c. Awareness of current issues and developments that are influencing the principal field(s) of study, and professional ability and clear potential to contribute to the practice and advancement of the field(s).
   
   d. Writing and speaking skills to communicate clearly and effectively to the theatre communities and the public.
e. Advanced capabilities with technologies normally utilized in the creation of work in the field(s) or area(s) of specialization.

f. An understanding of professional ethics and practice associated with the major field.

g. A basic knowledge of information resources associated with work and analysis in the major field(s) of study.

4. Program Components and Curricular Structure

Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Section XIII.B.

To meet the requirements in Section XV.A.3. above and the standards for specific programs in Section XV.B. below, the essential components of the M.F.A. are:

a. Studies in a major field associated with the creation and/or presentation of theatre.
   Requirements to fulfill competency development in the major shall occupy at least 65% of the curriculum.

b. Advanced, analytically- or academically-oriented theatre studies in areas related to and supportive of work in the major field such as, but not limited to, history, dramatic literature, theory, criticism, critical studies, dramatic literature, and performance studies.
   Requirements in one or more of these areas normally occupy at least 10% of the curriculum. When preparation for teaching is a significant goal of a particular program or student, the requirements in these areas should be 20%.

c. Opportunities for performance, production, and management experiences in a variety of formal and informal settings as appropriate for the student throughout his or her course of study. For those students enrolled in programs or otherwise receiving a commitment from the institution to help them prepare for a career in teaching, instructional opportunities must be provided. Normally, experiences such as exposure to professional theatre productions, interaction with guest artists, and the programming of professional residencies (of individual artists or theatre companies) are critically important in the education of the M.F.A. student.

5. Published Objectives

As a matter of public record and as the basis for evaluation, the purposes of each specific M.F.A. program must be defined and published.

6. Advisement

Constant and current advisement and career guidance should be provided to aid and support students’ entry into the profession.

7. Student Evaluation and Retention

Evaluation of the student’s development and progress toward advanced professional competence, and retention in the program must be provided no less than once each semester or once every two quarters.
B. Specific Master of Fine Arts Programs

1. The Master of Fine Arts in Acting
   a. The graduate must demonstrate advanced professional competence in acting including, but not limited to:
      (1) The ability to employ a broad range of acting knowledge and skills in the creation and presentation of roles.
      (2) The ability to perform in plays of various types and from various periods.
      (3) The acquisition of advanced understanding and capabilities in voice and speech, movement, and play analysis.
      (4) A working knowledge of historical, critical, and theoretical content and the ways they inform playwriting and dramatic writing, the creation of roles, and other aspects of production.
   b. The student must perform regularly and should have at least two significant roles in full-length, public productions during the period of study.
   c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

2. The Master of Fine Arts in Directing (see also Appendix I.F.)
   a. The graduate must demonstrate advanced professional competence in directing including, but not limited to:
      (1) The ability to integrate advanced understanding and capabilities in play analysis, performance, and design in creating the concept of a production.
      (2) The ability to develop and guide fully mounted productions of a wide variety of plays from statement of concept through public performance.
      (3) A broad knowledge of dramatic literature and theatre history, including a demonstrated ability to undertake inquiry, investigation, or research associated with various aspects of performance and production.
      (4) The ability to work with actors and designers in the processes of production, including the ability to conduct rehearsals effectively.
      (5) An understanding of basic design principles and of aural and visual comprehension in the theatre and other dramatic media.
      (6) An understanding of all the theatre arts and crafts at a sufficient level of knowledge to communicate with other artists and producers and to make informed critical judgments in all areas of the theatre.
   b. The student must direct at least two full-length, public productions, one of which must receive full technical support.
   c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

3. The Master of Fine Arts in Playwriting and Dramatic Writing
   a. The graduate must demonstrate advanced professional competence in playwriting and dramatic writing including, but not limited to:
(1) Advanced technical skills in dramatic construction.

(2) The ability to employ and integrate a broad range of knowledge and skills in the various elements of theatrical production in the development of scripts.

(3) The acquisition of advanced understanding and abilities to use theories and methods of script analysis, criticism, and dramaturgy in the development of theatrical and dramatic works.

(4) The ability to develop a work from concept to finished product.

(5) A working knowledge of theater history and theory and various ways each may influence the creative process.

b. The student must complete an original full-length or equivalent work. Institutions offer the M.F.A. in Playwriting only if students can be offered regular opportunities to have their works staged or otherwise presented in circumstances replicating professional conditions.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

4. The Master of Fine Arts in Theatrical Design (General)

a. The graduate must demonstrate advanced and comprehensive professional competence in theatrical design including, but not limited to:

(1) Advanced abilities in the unification of all design elements used in professional production.

(2) Thorough knowledge of health and safety practices associated with theatre production.

(3) Advanced knowledge and skills in history of décor and costumes, drawing, color theory, lighting, two and three-dimensional design, and computer/digital technology and the ability to integrate them in production designs.

(4) Creative and technical ability to develop the design of a production from concept to finished product.

(5) A working knowledge of play analysis and the ways that historical, critical, and theoretical content inform playwriting, acting, directing, and design.

(6) The ability to work with theatre professionals in their processes of production.

b. The student must produce full working drawings for at least two public productions, one of which must be fully mounted.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

5. The Master of Fine Arts in Lighting Design

a. The graduate must demonstrate advanced professional competence in lighting design including, but not limited to:

(1) Advanced knowledge and skills in working with photometrics, brightness relationships, color, computer/digital technology and the history of design.
(2) Advanced knowledge and abilities in electrical and optical control and distribution, regulation of lighting equipment, and mechanical drafting or visualization of lighting design.

(3) Thorough understanding of (a) human response to light, (b) energy and materials, (c) photographic and photoelectric reproduction technology, and (d) safety codes and practices.

(4) Creative and technical ability to develop the lighting design of a production from concept to finished product.

(5) A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production.

(6) The ability to work with theatre professionals in their processes of production.

b. The student must design at least two fully-mounted, public productions during the period of study.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

6. The Master of Fine Arts in Costume Design

a. The graduate must demonstrate advanced professional competence in costume design including, but not limited to:

(1) Thorough understanding of and ability to utilize techniques for producing finished garments.

(2) Advanced knowledge and abilities in developing costumes for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of costuming effects.

(3) Creative and technical ability to develop the costume design of a production from concept to finished product.

(4) A working knowledge of play analysis and an overview understanding of ways that historical, critical, and theoretical content inform various aspects of design and production.

(5) The ability to work with theatre professionals in their processes of production

b. The student must design at least two major productions during the period of study, at least one of which must be fully mounted for the public.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

7. The Master of Fine Arts in Scene Design

a. The graduate must demonstrate advanced professional competence in scenic design including, but not limited to:

(1) Advanced knowledge and skills in working with drawing and rendering, model making, two and three dimensional design, computer/digital technology, video and projection, and functional knowledge of the histories of style and scene design.
(2) Advanced knowledge and abilities in developing settings for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of theatrical effects.

(3) Creative and technical ability to develop scene designs from concept to finished product.

(4) A working knowledge of play analysis and of ways that historical, critical, and theoretical content inform various aspects of design and production.

(5) The ability to work with theatre professionals in their processes of production.

b. The student must design at least two major productions during the period of study, at least one of which must be fully realized for the public.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

8. The Master of Fine Arts in Sound Design

a. The graduate must demonstrate advanced professional competence in sound design including, but not limited to:

(1) The ability to develop sound designs for productions covering a range of styles, periods, and types of theatre.

(2) The ability to use techniques for (a) production of a full range of audio effects, (b) sound enhancement and reinforcement, (c) mixing in live performance.

(3) An understanding of recording studio engineering, sequencing and sampling, sound recording (in the studio and on location), sound editing, fair use and downloaded resources, and sound art.

(4) The ability to work with theatre professionals in their processes of production.

b. The student must work with the sound design of productions regularly and should create substantial sound designs for at least two public productions during the period of study.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

9. The Master of Fine Arts in Theatre Technology (Design, Costume, or Sound)

a. The graduate must demonstrate advanced professional competence in theatre technology including, but not limited to:

(1) The ability to mount the scenic design, create the costumes, or create the sound design for a full production.

(2) Basic knowledge and skills in the areas of design, drafting, construction, painting, and electrical engineering.

(3) An understanding of acoustics, materials, and computer-aided drafting.

(4) Advanced knowledge and abilities in developing settings, costumes, or sound design for productions of plays covering a range of styles, periods, and types of theatre, and utilization of techniques for production of a full range of theatrical effects.

(5) The ability to work with theatre professionals in their processes of production.
b. The student must mount the scenic design, create the costumes, or create the sound design for at least two public productions during the period of study.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

10. The Master of Fine Arts in Stage Management

a. The graduate must demonstrate advanced professional competence in stage management including, but not limited to:

(1) Advanced knowledge of all production elements and the ways they can be combined and integrated.

(2) Advanced ability to coordinate multiple aspects of production both in rehearsal and in performance.

(3) An understanding of stage management for a broad range of genres including drama, musical theatre, dance, opera, concerts, industrials, and special events.

(4) The ability to work with actors, designers, directors, musical directors, choreographers, and special events planners in their processes of creation, performance, and planning.

(5) An understanding of union rules and legal issues relevant to the field.

b. The student should stage manage various types of productions and must stage manage at least two fully-mounted, public productions during the period of study.

c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

11. The Master of Fine Arts in Film/Video Production

a. The graduate must demonstrate advanced professional competence in film/video production including, but not limited to:

(1) Advanced understanding of the communication, artistic, and design principles at work in the various elements of film/video, including familiarity with other arts disciplines.

(2) Advanced knowledge and skill in the application of production processes and technologies associated with film/video, including the ability to work with a broad range of film/video formats.

(3) Creative and critical writing skills.

(4) The ability to develop a work of film/video from concept to finished product.

(5) An understanding of intellectual property concerns relative to the field.

(6) The ability to coordinate project elements and work with involved personnel in their processes of creation, performance, marketing, distribution, and exhibition.

(7) A broad knowledge of various film genres and film history, including a demonstrated ability to undertake research.

b. The student should produce film/video projects regularly, including short films and scripts, and must complete at least two significant film/video projects during the period of study.
c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

12. The Master of Fine Arts in Theatre for Youth
   a. The graduate must demonstrate advanced professional competence in theatre for youth including, but not limited to:
      
      (1) The ability to work, depending upon the area of emphasis, as a director of theatre for youth, as a teacher of creative drama, or as an administrator of a variety of educational programs/activities that involve children in the act of theatrical creation.
      
      (2) Knowledge and skills associated with relationships among repertories, methodologies, production, education, and activities as they inform specific theatre for youth projects.
      
      (3) A broad knowledge, as appropriate to the area of emphasis, of scenic/lighting/costume design, children’s literature, and puppetry; course, curriculum, or event development; and directing.
      
      (4) An understanding of child and adolescent behavior relative to practice in the field.
   b. The student must produce, teach, or direct a major undertaking in the child drama emphasis. Examples of such projects include: a fully-mounted theatre for youth production, a series of classes in creative drama, or a series of workshops for adults, youths, or a range of ages focusing on the stimulation of creative impulses.
   c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

13. The Master of Fine Arts in Arts Management
   a. The graduate must demonstrate advanced professional competence in arts management including, but not limited to:
      
      (1) The ability to guide and administer the overall management or the management of a particular aspect of a visual or performing art organization.
      
      (2) An understanding of fund-raising, audience development, volunteers, financial planning, and boards of trustees.
      
      (3) An understanding of general arts administration practices, accounting, contracts, unions, grant writing, and marketing.
      
      (4) The ability to work with actors, designers, directors, musical directors, choreographers, and special events planners in their processes of creation, performance, and planning.
   b. The student must complete at least two extensive arts management projects during the period of study, demonstrating entry-level mastery of the intellectual and operational components of one or more arts administration issues or responsibilities. An internship is strongly recommended.
   c. The program must include requirements and opportunities to realize the expectations in a. and b. immediately above as well as those in items XV.A.2., 3., 4., and 7.

14. The Master of Fine Arts in Musical Theatre (see Appendix I.D., Section VII.)
C. Research-Oriented Degrees—Doctoral Degrees

1. Purpose

Doctoral degrees are earned only in graduate programs that emphasize research in some aspect of theatre. Although the emphasis is scholarly, it is appropriate for the degree candidates to be concerned with the relationships among (a) research and scholarship, (b) theatrical production, and (c) teaching.

2. Time, Previous Degree Relationships, Commonalities

a. Doctoral programs require the equivalent of at least three years of full-time graduate work beyond the baccalaureate.

b. The Master of Arts or Master of Science degree may comprise part of this study, but is not prerequisite to it; some institutions provide entry into doctoral programs directly from the baccalaureate. While credit-granting policies vary widely, normally 60–90 semester hours beyond the baccalaureate, including any master’s degree, are required. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in item XIII.C.

3. Qualifying Prerequisites

Candidates for the Doctor of Philosophy in Theatre, the Doctor of Philosophy in Performance Studies where theatre is the major area, or the Doctor of Education in Theatre Education shall demonstrate the following as a prerequisite to beginning the dissertation:

a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.

b. A knowledge of information and bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.

c. A knowledge of representative plays and playwrights from a variety of epochs, cultures, and/or movements.

d. A historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).

e. An understanding of the function the theatre performs in today’s culture and of the functions it has performed in other periods and cultures.

f. A knowledge of the major theories that inform today’s theatre.

gh. A knowledge of the major theories and cultural contexts that have informed theatre and performance throughout history.

h. Considerable depth of knowledge in some aspects of theatre or performance studies, such as a historical period, theatre criticism, or theatre and performance theory.

i. Advanced writing and speaking skills to engage effectively in dialog with members of the scholarly community and the wider community.

j. A reading knowledge of one or more foreign languages, or the substitution of other special research techniques.
4. Final Project

The final project requirements for the doctorate must include a dissertation demonstrating scholarly competence.

5. Types of Degrees

a. Theatre

The program shall prepare scholars to conduct original research in theatre at the highest levels in such areas as theory, history, criticism, and aesthetics. Course work and research projects may involve theatre from all cultures of the world and its relationship to other fields, to the other arts, and to their interrelationships.

b. Performance

The program shall prepare scholars to conduct original research in theatre and performance at the highest level. Course work and research projects involve multidisciplinary performance study of theatre and performance from various cultures and media, and the use of performance to explore and express social and identity issues.

c. Theatre Education

The program shall prepare researchers and scholars to develop vital research studies and utilize findings in the day-to-day instructional processes at the K–12 level. Course work and research projects may also involve research into the cultural foundations of theatre and address the need for applied research into the mechanisms of influencing values in theatre.

XVI. NON-DEGREE-GRA NTING PROGRAMS IN THEATRE

A. Fundamental Purposes and Principles

1. Purposes

Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in theatre and of each non-degree-granting program it offers.

2. Relationships: Purposes, Content, and Requirements

a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for completion.

b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.

c. Titles of programs must be consistent with their content.

B. Certificates and Diploma Programs

The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

C. Independent Study

Programs that include or are based upon independent study must meet applicable requirements in Section III.
D. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media

Programs in these categories must meet applicable requirements in Section III.

E. Resources

Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NAST operational standards in this regard (see Section II.).

XVII. ADMISSION TO NON-DEGREE-GRANTING PROGRAMS IN THEATRE

A. Admission Criteria

Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in theatre. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.

B. High School Diploma

1. The admission policy must be clearly stated with respect to students entering from high schools.

2. Applicants to postsecondary certificate or diploma programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. Special students who subsequently complete high school or who pass the G.E.D. examination, or a nationally recognized equivalent, may apply for advanced standing or similar statuses in the postsecondary certificate or diploma program, according to the policies of the institution.

C. Theatre Aptitudes and Achievements

1. Auditions and Evaluations

At some point prior to admission to a professional certificate or diploma requiring more than 30 semester hours or the equivalent, member institutions must require auditions or other evaluations as part of the admission decision.

2. Professional Certificates or Diplomas

Admission procedures for professional certificates or diplomas in theatre should develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.

D. Admission to Advanced Standing

Students who are able to pass examinations in theatre demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.
XVIII. SPECIFIC PROFESSIONAL NON-DEGREE-GRANTING PROGRAMS

The following standards apply to each non-degree-granting program.

A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:
   1. title or basic information regarding subject matter, techniques, or issues to be addressed;
   2. the level and length of the program;
   3. specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
      a. specific artistic, intellectual, or disciplinary engagement;
      b. breadth and depth in component disciplines and specializations.

B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.

C. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Section XVIII.A., and effective mechanisms for assessing student competencies against these expectations.

These expectations must include, but are not limited to:
   1. achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study;
   2. developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and
   3. developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.

D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

E. Guidance, advisement, and mentoring shall be adequate to support the achievement of purposes.
APPENDIX I.C.
OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS

1. Standards
   a. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.
   b. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.
   c. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.
   d. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.
   e. The institution must ensure that all branch campus, extension, or similar activities:
      (1) are considered integral parts of the institution as a whole;
      (2) maintain the same academic standards as courses and programs offered on the main campus; and
      (3) receive sufficient support for instructional and other needs.
   f. Students involved in branch or extension programs must have convenient access to all necessary learning resources.
   g. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.
   h. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.
   i. The nature and purpose of any use of the institution’s name must be clearly and accurately stated and published.
   j. Institutions must keep NAST informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution’s name when theatre programs for majors or professionals are involved.

2. Guidelines
   a. Various terminologies are used to describe affiliated entities and activities. The terminology used in item 1. above designates functions and organizational structures. NAST policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.
   b. A branch campus is normally considered a separate institution within the same corporate structure as the main campus.
c. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs.

d. The branch may publish its own catalog.

e. An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions.

f. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs.

g. Accreditation in theatre does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

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NATIONAL ASSOCIATION OF SCHOOLS OF THEATRE
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190

E-mail: info@arts-accredit.org
Phone: 703-437-0700 -- Facsimile: 703-437-6312
Web site: http://nast.arts-accredit.org