

BA & BFA Performance Creation – Program Learning Outcomes

The Department of Theatre & Performance has identified 7 overarching [Program Objectives](#) to serve as an important framework for our department's Cyclical Program Review. The specific Performance Creation Area PLOs are mapped in relation to these 7 departmental POs.

It is expected that students in Performance Creation, including all required core courses, will acquire, and be able to:

I. Knowledge

1. [KNOWLEDGE] Articulate key concepts and methodologies underlying different theories of Theatre and Performance studies, including theatre and performance scholarship in local, national and/or globalized contexts.
2. [MEANING] Understand the complexities of theatre and performance, and the ways in which they can critically and aesthetically create meaning in different social, political, and cultural contexts—both historically and in the contemporary moment.
3. [CANADIAN] Develop an active and detailed knowledge of the history and present state of theatre and performance in Canada.

II. Craft and Methodology

4. Demonstrate knowledge of theatre and performance studies research methodologies such as critical pedagogy, dramaturgy, historiography, and performance ethnography, to critique structures of power and oppression.
5. Develop and evaluate practice-informed research and stagecraft that reflects knowledge of theatre and performance across a broad range of cultural, social and political contexts and intersections.

III. Vision

6. Critically evaluate and apply practice-based research skills to develop new performance creation work (i.e., working from conception to realization).
7. Articulate the ways in which performance can build community and respond to community needs.

IV. Collaboration

8. Develop forms of collaborative engagement, including in-person, real-time collaboration as well as mediated, digital, virtual, and online forms of collaboration to undertake different roles within the broader performing arts community (e.g., researching, writing, creating, producing, curating, disseminating, teaching).

V. Professionalism

9. [DRAMATURGY] Apply knowledge and research capacity to a range of roles; for example, serving as a director, playwright, researcher, interpreter, scholar, teacher, dramaturg on new plays and performance work, and/or for productions of plays from earlier historical periods and diverse cultural contexts.

VI. Critical Engagement

10. Engage in critical conversations about difficult legacies and future opportunities, including but not limited to decolonization and structural racism, to address issues of representation in theatre and performance in Canada.

VII. Social Justice

11. Demonstrate knowledge of a range of approaches to inclusion and diversity; and an awareness of historically marginalized / under-represented people; for example, IBPOC (e.g., racialized), LGBTQ2I+, Deaf, Disabled, and other equity-seeking groups. [UN-SDGs 1, 4, 5, 8, 10, 11, 16, 17]
12. Develop the capacity to understand how theatre and performance can address, sustain and/or intervene in pressing social, political, and cultural issues and engage different communities. [UN-SDGs 11, 17]