ОБЩИЕ ВОПРОСЫ ОБРАЗОВАНИЯ

ASSESSMENT OF CLOS, PLOS, ILOS, SLOS: AN ACADEMIC PROGRAMME FOR EDUCATIONAL THEATRE AS A MODEL

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Abstract. *Introduction*. Educational theatre combines integrated opportunities and forms of education using theatrical arts. It develops in students the ability to use their proactive experiences into absorbing and challenge social reality. The educational value of theatre and performing arts is widely recognised, leading to the integration of theater programmes into the curriculum of universities globally. These programmes are overseen by specialised departments, and universities have established resources for instruction and training.

Aim. The present research *aims* to evaluate the educational outcomes of the Academic Programme for Educational Theatre at the Faculty of Specific Education at Mansoura University in Egypt to ensure that the graduates are ready for the changing conditions of the economy and the needs of the labour market. Concerning the same, the adoption of educational theatre as a model had not been evaluated in the country.

Methodology and research methods. The current study finds the role of SLOs, CLOs, PLOs, and ILOs as measures to examine the impact of the educational theatre model. Using a mixed method with the survey of 50 students and interviews of 20 faculty members of the Academic Programme for Educational Theatre, the identification of educational theatre's impact on the learning outcomes of students is determined.

Results. The results show that academic educational programmes depend on the performing arts and the participation of the learner in vocal performance, acting, and movement, activate the learning process and make the educational environment more effectively and greatly improve the learning and practice process. The results also emphasised the significance of educational institutions, particularly universities, in adopting academic programmes that incorporate practical experience, training, hands-on activities, and utilising appropriate evaluation methods.

Scientific novelty. These academic educational models help engage students to create a positive emotional state, drive curiosity, strive to excel, build national character, focus on social issues, and believe in their capabilities.

Practical significance. Accreditation of academic programmes based on practice and training develops students psychologically and mentally and raises the level of academic achievement and professional and personal development. Therefore, the study recommended the adoption of educational theatre courses in Egypt to ensure that the students are prepared to adapt to the changes in the labour market.

Keywords: academic programmes, educational theatre, student learning outcomes (SLOs), course learning outcomes (CLOs), programme learning outcomes (PLOs), institutional learning outcomes (ILOs).

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ОЦЕНКА CLOS, PLOS, ILOS, SLOS: АКАДЕМИЧЕСКАЯ ПРОГРАММА ДЛЯ ОБРАЗОВАТЕЛЬНОГО ТЕАТРА КАК МОДЕЛЬ ОБУЧЕНИЯ

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Аннотация. Введение. Образовательный театр сочетает различные формы воспитания с использованием театрального искусства. Это развивает у учащихся способность применять свой активный опыт для впитывания и оспаривания социальной реальности. Широко признается образовательная ценность театра и исполнительского искусства, что ведет к включению театрального творчества в учебные программы университетов во всем мире. Театральные программы контролируются специализированными департаментами, и университеты создали условия для обучения и репетиций.

Целью настоящего исследования является оценка образовательных результатов академической программы образовательного театра на факультете «Специальное образование» Университета Мансура в Египте, чтобы убедиться, что выпускники готовы к меняющимся условиям экономики и потребностям рынка труда. В то же время принятие образовательного театра в качестве модели обучения не оценивалось в стране.

Методология, методы и методики. В текущем исследовании определяется роль *SLOs, CLOs, PLOs, ILOs* в качестве меры для изучения влияния модели образовательного театра. С помощью смешанной методики с опросом 50 студентов и интервьюированием 20 преподавателей академической программы образовательного театра определяется влияние образовательного театра на результаты обучения студентов, по программе, по курсу, по учреждению.

Результаты. Полученные результаты свидетельствуют о том, что академические образовательные программы, основанные на исполнительском искусстве, вокале, актерском мастерстве и движении, активизируют процесс обучения, делают образовательную среду более эффективной и значительно улучшают процессы обучения и практики. Результаты также указывают на важность роли образовательного учреждения, особенно университетов, в принятии академических программ, основанных на практическом опыте, обучении, активизации деятельности и использовании для этого соответствующих методов оценки.

Научная новизна. Эти академические образовательные модели помогают вовлечь учащихся в создание положительного эмоционального состояния, стимулировать любопытство, стремиться к совершенству, формировать национальный характер, фокусироваться на социальных проблемах и верить в свои возможности.

Практическая значимость. Аккредитация академических программ, основанных на практике и обучении, развивает студентов психологически и умственно и повышает уровень академических достижений, профессионального и личностного развития. Поэтому рекомендуется проводить учебные театральные курсы в Египте, для того чтобы обеспечить готовность учащихся адаптироваться к изменениям на рынке труда.

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EVALUACIÓN DE CLOS, PLOS, ILOS, SLOS: UN PROGRAMA ACADÉMICO DE TEATRO EDUCATIVO COMO MODELO DE APRENDIZAJE

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Abstracto. *Introducción*. El teatro educativo combina varias formas de educación con el uso del arte teatral. Esto desarrolla en los estudiantes la habilidad de usar sus experiencias activas para absorber y desafiar la realidad social. El valor educativo del teatro y las artes escénicas es ampliamente reconocido, lo que ha llevado a la inclusión de las artes teatrales en los planes de estudios universitarios de todo el mundo. Los programas de teatro son supervisados por departamentos especializados y las universidades han creado instalaciones para la enseñanza y el ensayo.

Objetivo. El propósito de este estudio es evaluar los resultados educativos del programa académico de teatro educativo en la Facultad de Educación Especial de la Universidad de Mansoura en Egipto, para serciorarse de que los graduados estén preparados para las condiciones económicas cambiantes y las necesidades del mercado laboral. Todo ello, teniendo en cuenta que la adopción del teatro educativo como modelo no había sido evaluada en el país.

Metodología, métodos y procesos de investigación. El estudio actual define el papel de SLOs, CLOs, PLOs, ILOs como una medida para explorar el impacto del modelo de teatro educativo. Utilizando una metodología mixta con una encuesta a 50 estudiantes y entrevistas a 20 docentes del programa académico de teatro educativo, se determina la influencia del teatro educativo en los resultados de aprendizaje de los estudiantes.

Resultados. Los resultados obtenidos indican que los programas educativos académicos basados en las artes escénicas, la voz, la actuación y el movimiento activan el proceso de aprendizaje, hacen más efectivo el ambiente educativo y mejoran significativamente los procesos de aprendizaje y práctica. Los resultados también indican la importancia del papel de la institución educativa, especialmente de las universidades, en la adopción de programas académicos basados en la experiencia práctica, la formación, la activación y el uso de métodos de evaluación adecuados para ello.

Novedad científica. Dichos modelos educativos académicos ayudan a involucrar a los estudiantes en la creación de un estado emocional positivo, estimulando la curiosidad, luchando por la excelencia, construyendo el carácter nacional, centrándose en los problemas sociales y creyendo en sus propias habilidades.

Significado práctico. La acreditación de programas académicos basados en la práctica y el aprendizaje desarrolla a los estudiantes psicológica y mentalmente y aumenta el nivel de logro académico, desarrollo profesional y personal. Por lo tanto, se recomienda realizar cursos de formación teatral en Egipto para garantizar que los estudiantes estén preparados para adaptarse a los cambios en el mercado laboral.

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1. Introduction

Educational theatre can be first traced back to joint working between the teachers and actors in 1965 in Coventry. The relationship between education and theatre has grown ever since with the help of local education authorities and regional boards [1]. Educational theatre in the pre-twentieth century was considered a prolonged indulgence and was refuted by one of the prominent philosophers Plato. However, the introduction of monastery schools of the Roman Catholic Church marked the beginning of drama in education. Educational theatre thereof from the 1900s reintroduced drama into the classroom as speech training and there were also attempts made to include classroom acting [2]. The theatre in education developed from the 1950s onward, where structured and coordinated programmes, were devised involving individuals in drama and experiencing situations. Gradually, the contexts of choice of dramatic form, subtext, point of entry, texts, conventions, the pace of work, degree of persistence, leader's input, extent, and degree of student respondents were included [2]. In academics, the practice and theory of Theatre-in-Education (TiE) started developing in 1965, and there have been conferences such as "The Culture of the Child" in 1996 and "People in Movement" in 2000 that included key performances, speakers, and workshops following the themes of theatre and education. The educational theatre even began to be included in higher education programmes across the world [3].

The conditions of higher education in Egypt for a long time focused on valuing quality more than accessibility. This was altered to ensure national security, social equality, and loyalty to the government. More specialised education has been included in higher education to help students adopt, adapt, and improve following the changing opportunities [4]. Also, the growth of theatre in Egypt occurred during the second and third decades of the 20th century, with the emergence of theatrical troupes like that of Abd al-Rahman Rusdi, which made its debut in 1917. The realist writers such as Paolo Giacometti (1816–1882), Alphonse Daudet (1840–1897), Henry Bernstein (1876–1953), and Muhammad Taymur (1892–1921) were prominent players in the Egyptian laying the foundation for the educational theatre programme in Egypt [5]. The theatre programmes gradually grew to incorporate the education system and supply a platform for growing the skills of students. The school theatres

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were incorporated into teaching Egyptian traditions and heritage. This supplied an extra curriculum and the development of talents in Egypt [6].

The Mansoura University of Egypt has adopted an educational theatre programme combined with the nature of the programme within the Department of Educational Theatre. The programme aims to supply learning to students from various backgrounds in theatre and education. Through the programme, the training graduates are taught essential skills of critical thinking, communication, collaboration, and creativity to enhance excellence in theatre education [7].

Several pieces of literature shed light on the importance of theatre application in the educational process and the role of education in augmenting the ability for independent thinking in the theatre [8]. Educational theatre in Egypt is linked with the heritage of the country and despite the importance and presence of school theatres in the country has not been studied [6]. Theatre education in the region lacks practical training. Despite its contribution to enhancing the learning experience or creating an interactive environment, the impact of educational theatre has not been examined and even the educational theatre adaption has not been evaluated. Hence, the current study aims to examine the learning outcomes to assess the academic programme for educational theatre as a model.

2. Literature Review

The review of literature is conducted in the study to develop the concepts central to the study. This is done by synthesising the findings of earlier studies and finding areas that will help the attainment of the results of the study. For evaluation of the Academic Programme for Educational Theatre as a model, firstly the study will find the aims of educational theatre courses.

2.1. Objectives of educational theatre courses

Educational theatre as a course in the curriculum emphasises achieving a more humane approach to a theatre study. It allows a more worthy approach to humanistic study and tries to shed light on the historical aspects [9]. Some aims of the educational theatre courses are as follows:

a. Skill development

Theatre courses for skill development help students to build up skills such as presenting a performance that serves the real community by checking important societal themes for the community and other recipients [10]. Skill development includes the creation of new and innovative ways of applying the principles of human values, ethics, and professional conduct in diverse situations. Participation in the course also allows the development of scientific, professional, and technological skills for understanding the literature of the theatre [11, 12].

b. Learning and knowledge sharing

The learning and knowledge sharing are aimed to enhance the defining rules of directing and acting in the theatres and awareness of various forms of theoretical

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and modern theatres [13]. The learning includes those expressions both physical and vocal, poetic play contributions, and presentation models in the musical theatres and theatres for children. The knowledge sharing also encompasses analysis of lighting, decor, and music, among other elements, display theatrical [14, 15].

c. Training and development

With training and development, the educational theatre aims at training the students in the production of plays and scripts based on a comparison of literature [16]. Formulating models of societal issues, theatrical text, and children's writings in plays are also at the core of educational theatre [17, 18, 19]. The development and training, adhere to implementing curriculum dramatisation, artistic models, social topics, and national identity in the educational field [20].

d. Mental abilities

The mental abilities in educational theatre focus on increasing their knowledge of theatre-related theoretical and practical rules related to regional and foreign schools in theatrical acting and directing [21]. The course develops in students the ability to make use of the theoretical rules and supply solutions to critical ones. The mental skill development also ensures learning skills in acting, playwriting, and directing [22, 16].

e. For teachers

With the theatre experience, teachers instil values in the curriculum where they play their roles in helping students develop solution orientation to problems they face [23]. These include the skills of developing students' competitive nature and creativity required by the labour market, supplying human resources and specialised consultations to develop activities and community services among the students [16].

2.2. Impact of the educational theatre programme

With the identification of the aim of educational theatre courses, it is essential to find the impact of the programme. This can be identified as follows:

a. Student learning outcomes (SLOs)

SLOs analyse the learning outcomes to chart the strength and weaknesses of the course and allow identification of the knowledge that the students will gain upon the completion of the course [24]. Upon completion of the course, students will know about acting, directing, analysing, and composing theatricals with the complete knowledge of regional and foreign schools as well as ancient and prevailing art forms to enable improvisation. With this, students will display knowledge of physical and vocal expressions for all cultures, styles, traditions, and conventions to bring out performances in children's theatre, educational theatre, humanist and social theatre with the knowledge of technical and aesthetic elements [25].

b. Programme learning outcomes (PLOs)

The programme learning outcome forms the evidence of student learning in form of competencies, skills, and "big ideas" [26]. The educational theatre programme aims at developing the knowledge of the history and development of theatrical art and drama, an understanding of visual and audio-visual arts, and mass communication through theatres. The students through the programme would be

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able to develop skills in acting, playwriting, directing, production, and scenography, of regional and foreign art forms. Other learning outcomes include communication skills, human rights, folklore, psychology, public opinion, social causes, computers, and other visual and audio-visual tools [16].

c. Institutional learning outcomes (ILOs)

The institutional learning outcomes refer to the intended skills, competencies, and areas of student development [27]. With the educational theatre course, the institutional focus is on developing the scientific skills necessary for acting, writing, and directing theatrical [21]. It also needs that the students develop skills that can help them to understand the foundation rules of regional and foreign theatres. The students build capabilities to interpret social and prevailing issues through innovative thought processes and formulate national identity [22, 16].

d. Course/activity learning outcomes (CLOs)

The activity learning outcomes are expectations of tutors and students on completion of the course in the form of assessment of foundational elements laid down in the classes to make transitions towards the qualifications frameworks of the nation [28]. Educational theatre courses on completion should ensure that the students can present a theatrical performance that checks important societal themes and present them to serve the real community. The outcomes also include improving the ability of students to communicate, time efficiently, internet and computer skills, use of foreign languages, teamwork, and respect for one and others' opinions [29].

2.3. Advantages of educational theatre courses

The advantages of educational theatre include the ability of the course to develop students' appreciation for cultural diversity, foster peaceful coexistence, and break down prevailing stereotypes [6]. The courses are designed to expand the fluency of creative ideas by enabling the students to develop abilities to brainstorm. It helps develop flexibility, critical thinking, and problem-solving approaches among students and accept the difference in position at any given time [8]. The courses help students participate harmoniously to create collaboration where they express their opinion freely and at the same time understand the critical view of the world from the perspectives of others [30]. It allows the recognition of personality traits and group formation to share the valuable contribution of and with their peers [31]. The advantages of educational theatre in comparison to traditional theatre include a more dynamic method of teaching. While the traditional format only focuses on the one-sided transmission of information from the teachers to students, educational theatre includes the development of skills that allow the students to use theatre as a medium for moral and spiritual discourse [32, 33]. It also allows the development of pragmatic skills through interactivity unlike the traditional method of education to develop skills among students that can be used for livelihood in society and develop a national character [10].

2.4. Challenges or shortcomings of an educational theatre course

The challenge met by the course has been the inability to raise a level of apathy among the masses. It is viewed erroneously as a profession for not-well-to-do

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people and children and students discourage to be followed as a career of choice. Other challenges include the lack of professional teachers for the courses and the right kind of efforts to conduct the courses for building national character for the students [34]. There is also a lack of proper educational policy to adopt and promote more such courses. Students are trained by poorly trained instructors who sometimes do not recognise the importance of the course and cannot inculcate in students the creativity of theatre activities. The shortcomings include the curriculum not been well developed as the content quality is not regulated or defined [6]. Some other challenges include those arising from a lack of learning materials, equipment, training modules, and funding for such sources [35].

2.5. Empirical review

Empirical review findings report on the findings of experiments and observations from studies conducted by various researchers on subjects relevant to the study. The first study analysed is by Cheadle et al. [36]. The authors analysed using 2,915 students in the US to analyse the impact of educational theatre in addressing a social problem of active learning and educational theatre. The study found that the model is influential in creating mindful learning. Also, İşyar & Akay [32] in a study taken in the Mersin province of Turkey used mixed methods to analyse the responses of 441 teachers. The findings suggest the educational theatre model is powerful and effective in the personal development of the students. The learning-by-doing method reveals the skills of the students and provides them with self-confidence. In addition, Fakher [23] used the case study method for the analysis of educational theatre in Jurun, Egypt. The study found that educational theatre can be used to instil positive values in students and help them devise solutions to problems in society. The course affects the level of thinking among the students and brings them closer to their culture, promoting in them human values and national identity. Furthermore, the study conducted by Zaghloul [6] analysed the responses of 186 survey participants from 4 governorates in Egypt to find that educational theatre as a model academic programme promotes student self-actualisation and learners' self-esteem. However, the challenge to the adoption of such models includes an examination of the nature of theatre practices and the formulation of relevant policies.

2.6. Conceptual framework

The conceptual framework presents educational theatres are presented in Figure 1. The learning is discussed as SLOs, CLOs, PLOs, and ILOs. The framework developed shows the integration of efficiency and learning through learning outcomes in an educational theatre programme for influencing the mindsets and behaviour of students. The achievement of learning outcomes can lead to significant academic achievements, high self-esteem, and enhanced student competencies. The learning outcomes are to engage students to create a positive emotional state within and satisfy their curiosity, strive to excel, build national character, focus on social issues, and believe in their capabilities.

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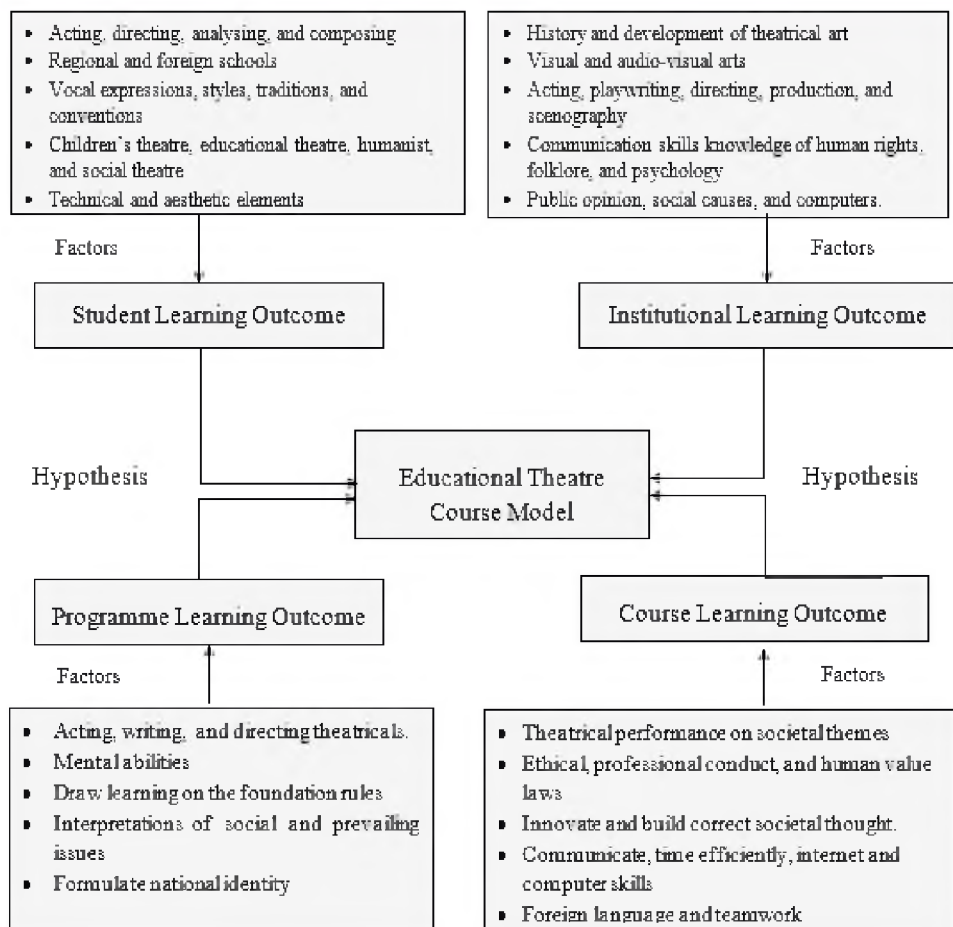
Fig. 1. Conceptual framework

3. Methodology

The methodology of the study will shed light on the procedures adopted to choose, process, and examine the information on the subject under study. The section sheds light on the research type, sampling, data collection, data analysis method, and ethical considerations.

3.1. Research type

In this study, a mixed research approach is adopted under an explanatory research design. The study will use the method of qualitative and quantitative research to report on the findings of the study. The mixed method is selected as it allows the researcher to attain detailed information, theory building, validity, and

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accuracy of perception. The approach is built from more than one point of view [37]. In addition, the sampling plan based on the mixed method is developed.

3.2. Sampling plan

For quantitative research, the sample size is attained using Cronbach's formula to arrive at the sample size. This chosen sample should be representative of the population and is resource and time-effective for the researcher to attain. The formula:

$$n = \frac{1.96^2 * 0.96 * (1 - 0.96)}{0.05^2} \qquad n = \frac{z^2 * p * (1 - p)}{e^2}$$

Wherein,

n = sample size

Z = Z score value (i.e., 1.96 at 95% confidence level)

p = population proportion with study attribute (96% or 0.96)

e = margin of error (i.e., 0.05)

The sample size selected is 59 although, 9 quantitative questionnaires were not completed reducing the sample size 50.

On the other hand, for qualitative analysis, twenty teachers at Mansoura University were chosen for a qualitative study.

3.3. Data collection methods

The quantitative study is conducted using a random sampling survey method as it allows equal chances of selection of any student attending the educational theatre course and minimises bias [38]. For the qualitative study, the convenience sampling method was used as it is efficient to gather information from the teachers who have taught the course for a period of a minimum of 5 years [39].

The quantitative data is collected using the survey method using a structured questionnaire designed to measure responses using the 5-point Likert scale of high representativeness. For the qualitative data, the semi-structured questionnaire is used to gather interview data to ensure that detailed knowledge of the subject under study is attained. The approval of the Scientific Research Ethics Committee at Mansoura University was obtained to conduct this study while adhering to the confidentiality of the respondents' data. The questionnaires were then sent to students via Google questionnaires. Field interviews were also conducted with 20 faculty members from four academic disciplines in the Faculty of Specific Education, after explaining the study's objectives and purpose.

3.4. Data analysis methods

Finally, the gathered data were analysed using various techniques depending on the nature of the qualitative and quantitative data. The data for the quantitative study was analysed using the SPSS tool of MANOVA to identify a pattern of relationship between multiple dependent and independent variables. The tool is preferred for its greater statistical power and limits with joint error rates produced [40]. Further, the data collected using the qualitative method is analysed using thematic analysis. The method is used to search, examine, and report on patterns of data repeated by the interviewers during the survey [41].

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3.5. Ethical consideration, reliability, and validity

The current study is conducted within the guidelines of the Scientific Research Ethics Committee at Mansoura University and the basic principles of informed consent, confidentiality, voluntary participation, anonymity, and communication of the results. The validity of the questionnaire is maintained using content validity as the review of literature is used to narrow down the questions included. In addition, the researcher selected some respondents to rate the questionnaire in terms of its appropriateness. The reliability of the data is maintained using Cronbach's alpha test to examine the reliability of the scale.

Questionnaire and interview forms can be found in Appendices A & B.

4. Results

The data were gathered from a survey of 50 students from various educational disciplines within the Faculty of Specific Education. Quantitatively, the data was analysed using the SPSS software tool MANOVA. For the qualitative data, responses obtained from 20 faculty members for educational theatre courses were analysed thematically.

4.1. The analysis methods

A detailed discussion of each of the analysis methods is stated below for understanding the educational theatre impact.

4.1.1. Survey data analysis

The survey data analysis report documented the process of examining the data collected from 50 students from various educational disciplines through the use of a qualitative questionnaire. The collected information from the questionnaire concerning demographics, background, and inferential assessments was presented.

4.1.2. Demography data analysis

The demographic data in the survey indicates the background of the respondents to suggest whether or not the sample population is representative of the total population, which is essential for the generalisation of the study. The findings of the demographic survey of the respondents are presented in the form of a frequency diagram in Figure 2.
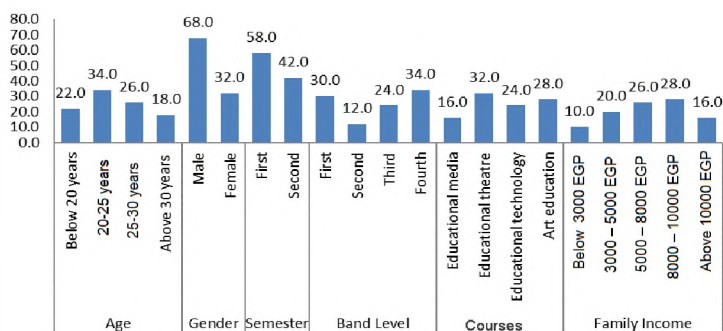

Fig. 2. Demographic findings

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The data above suggests that the maximum respondents belong to the age group between the ages 20–25 (34%), followed by those between the years 25–30 years (26%), below 20 years (22%), and above 30 (18%). Based on their gender, the survey comprises a higher number of males (68%) and female students (32%). Maximum students are in their first semesters (58%) and the remaining part is in their second (42%). Based on the year level, the maximum of respondents was in their fourth year (34%), followed by the first (30%), then in the third year (24%), and the least in the second year (12%). Based on the courses students are enrolled in, the survey comprises a higher number of those enrolled in Educational Media (16%), Educational Theatre (32%), Educational Technology (24%), and Art Education (28%). Maximum respondents belong to students having a family income of Below EGP 3000 (10%), EGP 3000–5000 (20%), EGP 5000–8000 (26%), EGP 8000–10000 (28%), and Above EGP 10000 (16%). Thus, the demographic survey reveals a maximum number of respondents are between the ages of 20 and 25 years, are male, are in the educational theatre course, first semester, their fourth year, and earn between EGP 8000–10000.

4.1.3. Background data analysis

The background information analysis sheds light on the understanding of the researchers on the subject under study and their ability to answer the questions best of their abilities. Here, frequency analysis is used to compare the data and the results are presented in Figure 3.
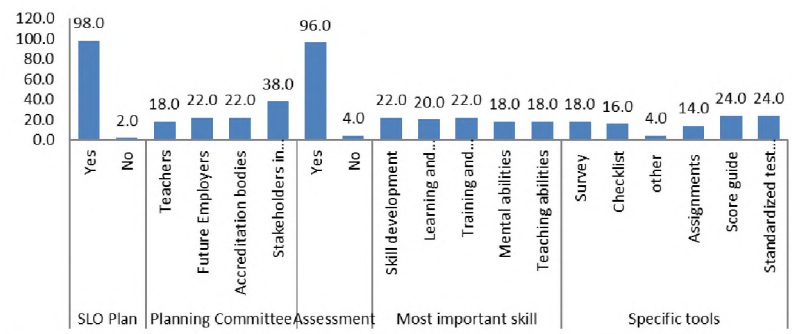
Fig. 3. Background data

The information on the background gathered suggests that the maximum number of respondents or 98% of the respondents are aware of the SLOs plan in place in their institutes, while only 2% were unaware. The student's responses also revealed that the majority of 38% think that stakeholders in the institution are the most important part of SLOs planning, 22% believe it is the future employers, 22% believe it is accreditation bodies, and the least or 18% believe it is the teachers. The survey data further reveal that the majority or 96% of respondents are aware of the assessments based on the SLOs plan for the course, while only 4% reveal they are not. For the question of which objectives are being assessed as a part of SLOs concerning

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the course, maximum respondents, or 22% suggest it is general and professional skill development, 20% believe it is learning and knowledge sharing and training and development respectively 18% or the least responded to the development of mental abilities, and 18% for teaching abilities. For the specific tools, which are in place to assess SLOs at the institution, 24% suggested it is standardised tests, 24% suggested score guide, 18% highlighted the role of surveys, 16% checklist, 14% assignments, and 4% as other means such as practical applications. Thus, the findings suggest that maximum respondents are aware of the SLOs plan, believe that stakeholders in the institution are the most important part of SLOs planning, are aware of the assessment method in place, which is based on score guides and standardised tests, and are important to contribute to skills and training and development among students.

4.1.4. Inferential data analysis

Educational theatre course's impact on the SLOs is examined with the perception of students gathered on the parameters of enhanced knowledge of acting, directing, composing, and analysing of Arab and foreign and ancient and prevailing theatre forms for an increase in skills of social, ethical, children musicals, and humane arts, theatrical decoration and lighting, theatrical directing, stage arts, school theatre, theatrical writing, and other disciplines that help in teaching educational theatre, educational technology, art education or educational media. These statements selected for collecting student perceptions are lengthy, thus, coding for them has been done. Coding for statements is stated in Table 1.

Table 1

Coding for variables representing educational theatre courses' impact on SLOs

Code	Statements
D1	Enhanced knowledge of acting, directing, composing, and analysing Arab and foreign theatre forms.
D2	Enhanced knowledge of acting, directing, composing, and analysing ancient and prevailing theatre forms.
D3	Increases the skills required for social, ethical, children's musicals, and humane theatre forms.
IN1	Display knowledge of physical expressions.
IN2	Display knowledge of voice expressions.
IN3	Rise in the knowledge of cultures in the theatre.
IN4	More knowledge of styles in the theatre.
IN5	More knowledge of traditions in the theatre.
IN6	More knowledge of conventions in the theatre.
IN7	Inspired performances in children's theatre, educational theatre, humanistic, and social theatre.
IN8	More knowledge of technical elements in the theatre.
IN9	Better knowledge of aesthetic elements in the theatre.

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The above table represents the coded statements to enable simplification of statements. It also helped in developing a more effective visualisation of data in the form of all considered statements. However, before computing any impact, it is essential to understand the efficiency of selected statements in determining the effect. Thus, a reliability test for each of the constructs, i.e. SLOs and educational theatre impact has been undertaken. The results of the tests are presented below in Table 2.

Table 2

Reliability statistics

Variable	Cronbach's Alpha	N of items
SLOs	0.97	3
Educational theatre	0.94	9

The results presented in the table above show that Cronbach's alpha for SLOs is 0.97 and the educational theatre impact is 0.94. As these values are more than the required accepted reliability, i.e. 0.7 thus indicating the higher reliability of the statements [42]. The results of the test suggest that the data are closely related to a data point and belong to a group.

In addition, correlation analysis is undertaken in the study to examine the strength of the relationship between the identified variables. The values obtained for the independent statements for each dependent statement are presented in the table below.

Table 3

Correlation analysis for variables representing educational theatre courses' impact on SLOs

Statements	D1	D2	D3
IN1	0.48(0.00)	0.49(0.00)	0.55(0.00)
IN2	0.54(0.00)	0.54(0.00)	0.44(0.00)
IN3	0.57(0.00)	0.52(0.00)	0.58(0.00)
IN4	0.41(0.00)	0.38(0.01)	0.49(0.00)
IN5	0.68(0.00)	0.64(0.00)	0.67(0.00)
IN6	0.62(0.00)	0.60(0.00)	0.62(0.00)
IN7	0.66(0.00)	0.62(0.00)	0.72(0.00)
IN8	0.67(0.00)	0.63(0.00)	0.72(0.00)
IN9	0.67(0.00)	0.66(0.00)	0.70(0.00)

The table above shows correlation analysis, for examining the presence of the relationship between the independent and the dependent variables. The above statement has a significance value of 0.00 which is less than 0.05. Thus, the linkage between educational theatre and SLOs is possible. For the statements IN1 to IN9, the Pearson correlation value is not very low and hence is considered to be included in the model for impact determination.

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Herein, as we have more than 1 statement representing the dependent variable, thus, the MANOVA test has been applied. MANOVA is used to run a multivariate test to find factors that have a significant impact on student learning outcomes in educational theatre programmes. Before having a hypothesis, testing the efficiency of the model in stating the linkage between the dependent and independent variables needs to be assessed, thus, the model summary has been presented. The results of the analysis are shown in Table 4.

Table 4

Model summary between the variables of educational theatre courses and SLOs

Model	R-Square	Adjusted R-Square
1	0.98	0.95
2	0.98	0.95
3	0.98	0.95

The models above suggest that the value for the R-Square is 98% and the adjusted R-Square is 95%. A higher value of R-Square denotes a high variation in the variables of educational theatre courses on student learning outcomes. Further, the values of the adjusted R-Square suggest that the fitness of the model is increased with the addition of each independent variable. High values of the adjusted R-Square imply that educational theatre programmes have an impact on student learning outcomes.

The higher R-Square adjusted R-Square represents the model's effectiveness in deriving the impact of selected independent variables in the respective dependent variables and hence the results derived would be effective. In this study, the data gathered is examined based on the hypothesis testing method using MANOVA, the hypothesis considered for the study is:

H_0: Educational theatre programmes do not have an impact on student learning outcomes.

H_1: Educational theatre programmes have an impact on student learning outcomes.

However, a multivariate regression in the following section will help address the research hypothesis of whether or not educational theatre programmes have an impact on student learning outcomes. The results are presented in the table below (Table 5).

Table 5

Multivariate test

SLOs	Wilks' Lambda	F	Hypothesis df	Error df	Sig.
IN1	0.98	0.14	3.00	22.00	0.94
IN2	0.78	1.52	4.00	22.00	0.23
IN3	0.50	7.26	3.00	22.00	0.00
IN4	0.81	1.75	3.00	22.00	0.19
IN5	0.21	41.45	2.00	22.00	0.00
IN6	0.20	42.69	2.00	22.00	0.00
IN7	0.89	2.59	1.00	22.00	0.12
IN8	0.15	60.43	2.00	22.00	0.00
IN9	0.25	21.64	3.00	22.00	0.00

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The table above shows a multivariate test run using the coefficient of Wilks' Lambda. The coefficient is used to measure the strength of the relationship and the differences between the means of independent variables and a combination of dependent variables. Ideally, Wilks' Lambda should range between 0 and 1 [43]. For all statements, the value of Wilks' Lambda is between the prescribed values, hence the relationship is significant. The table above also shows the significant value of each independent variable in terms of its relationship with the combination of dependent variables. The significance of statements for maximum variables, that is, IN3, IN5, IN6, IN8, and IN9 is 0.00, 0.00, 0.00, 0.00, 0.00 is below the required value of 0.05. This denotes a significant relationship between the variables in this dataset. Thus, the null hypothesis of education theatre programmes does not have an impact on student learning outcomes is rejected. The model suggests that the factors of educational theatre courses have contributed to more knowledge of conventions in theatre, technical elements, aesthetic elements, voice expressions, and cultures in the theatre. Petkova P. T. [44] provides additional evidence supporting the idea that the course leads to an improvement in students' knowledge about theatre. According to Petkova, the course encourages the growth of this knowledge as students create a theatrical production. The students also gain a deeper understanding of the fundamental elements of theatre, such as the stages, structure, different approaches, and key features.

4.1.5. Interview data analysis

The interview data were obtained using semi-structured interviews with 20 faculty members with four academic disciplines in the Faculty of Specific Education. The textual data collected is assessed using thematic analysis to examine the learning outcomes of the academic programme of educational theatre as a model. The below subsection will examine the demographic and thematic analysis of the data.

4.1.6. Demographic analysis

The demographic analysis of the survey population presents the background information on the parameters such as age, gender, and teaching experiences among others. The data collected is presented in Table 6.

Table 6

Faculty of specific education-demographic profiles

N.	Age	Gender	Academic year	Duration	Academic department
1	29	Male	First	1	Educational Technology
2	31	Male	Second	3	Educational Theatre
3	41	Female	Fourth	4	Educational Technology
4	50	Male	First	11	Educational Theatre
5	46	Male	Third	9	Art Education
6	49	Male	First	8	Educational Theatre
7	35	Female	Second	5	Educational Media
8	42	Male	Third	7	Educational Theatre
9	52	Male	Second	13	Educational Technology
10	44	Male	Third	6	Educational Media
11	33	Male	First	3	Educational Theatre
12	43	Male	Third	5	Art Education

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13	45	Male	Second	7	Educational Media
14	42	Female	Fourth	6	Educational Theatre
15	37	Male	First	5	Educational Technology
16	44	Male	Second	8	Art Education
17	47	Male	Fourth	9	Educational Theatre
18	34	Female	First	3	Educational Media
19	42	Male	Fourth	8	Art Education
20	39	Male	First	6	Educational Technology

The table above shows that the selected respondents are of different age groups between the age group of 29 years- 52 years from the Faculty of Specific Education at Mansoura University. There are more male respondents than females. The respondents have been involved with teaching special education courses in the university for a minimum of 1 year teaching various years of class levels (one to four). The highest number of respondents or 35% teach classes in educational theatre, 25% of them teach educational technology, 20% teach educational media, and 20% teach art education courses. The data shows that the maximum numbers of respondents are between 40 to 50 years, male, teaching the first year, and educational theatre for 8 years or more.

4.1.7. Thematic analysis

The responses collected from the teachers on the learning outcomes are analysed on three different aspects, PLOs, SLOs, and CLOs. Based on this entire theme, the educational theatre course's impact on the learning of the students will be identified. A statement of the themes and their sub-category is shown in Table 7.

Table 7

Categories for qualitative responses

Themes	Sub-Categories	Description
PLOs	History and Development	Theatre art formats include regional and foreign theatres as well as ancient and modern theatres.
	Visual and Audio-Visual Arts	Collaborative art forms combine voice, movement, words, and visual elements.
	Skill Development	Communication, acting, playwriting, directing, production, and computer.
SLOs	Scientific Skills	Applied to acting, writing, and directing theatricals.
	Mental Abilities	Foundation rules, interpret social and prevailing issues and formulate a national identity.
	Egyptian Educational Theatre	National identity formation.
CLOs	Knowledge of Laws	Ethical, professional conduct and human value laws.
	Professional Skills	Correct societal thought, communicate, time efficiently, internet, and computer skills
	Thematic Theatre Learning	Children, children's musicals, social, and nation-building.

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4.2. Perceptions of educational theatre programme impact

Educational theatre programmes have the goal of improving student outcomes through theatrical performances. The impact of these programmes can be evaluated by considering the perceptions of stakeholders, including students, teachers, and parents. However, it is important to understand the intended learning outcomes (ILOs), competency-based learning outcomes (CLOs), and programme-level outcomes (PLOs) to effectively measure the success of the program. By considering these outcomes, one can make informed evaluations of the programme impact and strive for continuous improvement. Knowing these outcomes is therefore crucial for understanding the effectiveness of educational theatre programs in academic settings.

4.2.1. Perception of educational theatre programme impact on PLOs

Educational theatre programme impacts PLOs by allowing interdisciplinary practice and enhancement of comprehension of visual arts, dance, and music. The perception of teachers was gathered on the impact of educational theatre courses on the PLOs. Concerning this, respondent 1 believed, "*it helps students' knowledge of theatrical methods, history, and technologies to assist them in creating and understanding plays*". These elements allow students to learn various theatrical elements in historical and modern art forms and understand acting, playwriting, directing the production, and scenography from the perspective of regional and foreign art forms. Also, respondent 8 suggested that it helps "*to demonstrate collaborate and creative skills*". These skills are applied by students for the development that the programme learning aims at including the usage of folklore, human rights, and psychology. Furthermore, respondent 14 suggests it helps in the "*development of professional competency that can help the students in the future*". It enhances literacy, artistry, and professionalism are some PLOs goals of the course. Overall, the respondents suggest that professionalism allows them to address the themes of public opinion and social causes with the knowledge of computer, visual, and audio-visual tools. The programme aims at providing practice classes and placements within the field of applied theatre. It thus allows the educational model to develop among students, the legacies and methodologies of theatre and performance.

4.2.2. Perception of educational theatre programme impact on ILOs

The teachers were asked about their knowledge of the impact that educational theatre courses have on institutional learning. Respondent 3 believes that the learning outcome "*accommodates the themes of Egypt and the Arab world with different forms of plays*". It builds on students, knowledge of qualitative and quantitative curricula in the field of theatre. In the same line, respondent 11 indicated that the "*scientific skills necessary for acting, writing, and directing theatrical*" are developed through the course. Educational theatre programmes impact ILOs by recognising the structure and components of social, poetic play, and children's musical theatre attained with the help of educational theatre. Also, respondent 16 highlighted that the "*educational purposes covered through the courses build knowledge of basic elements of theatre with the development of various literary and artistic models*". Institutional learning includes the ability among the students to examine source materials from

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various theatrical forms and synthesise the learning to formulate arguments that can help build a national character. In general, the participants held the view that the programme aids in acquiring an understanding of various aspects of theatrical performance such as decoration, music, lighting, and other elements. The institution through the theatre educational programmes aims to develop contextual courses, seminar courses, and academic supervision aimed at the development of critical competence, conceptual fluidity, intellectual agility, and analytical skills.

4.2.3. Perception of educational theatre programme impact on CLOs

The course learning outcomes as a result of the educational theatre programme were enquired from the teachers. Respondent 15 suggested that CLOs is required to *"develop content and pedagogical knowledge with the instructional use of methods, activities, outcomes, and strategies of theatre"*. The educational theatre course PLOs thus lead to critical engagement of the students with the application of theatre practices of participation, representation, inclusion, access, and ethics.

Also, respondent 17 suggested that educational theatre leads to *"communication skills, learning environment, professionalism, and collaboration development"*. CLOs include the development of communication, time efficiency, the internet, and computer skills. In the same direction, respondent 8 suggested the course helps *"innovate societal thoughts through theatre and address professional conduct, ethics, children, and human value laws"*. The educational theatre PLOs impact various genres of theatre. Overall, the respondents suggested that it also inculcates in students respect for one's thought processes and others. It also considers teamwork and collaboration.

5. Discussion

For the attainment of the aim of the study, it is significant to examine the learning outcomes of the academic programme of educational theatre as a model; the study has reviewed secondary studies and attained first-hand data. The secondary study suggests that the learning outcomes of the course can be studied based on SLOs, PLOs, ILOs, and CLOs. These learning outcomes are examined with the help of the primary findings in the study. The data is gathered using qualitative and quantitative data. The quantitative data is gathered from 50 student respondents enrolled in the course at Mansoura University.

The demographic survey reveals a maximum number of respondents are between the ages of 20 to 25 years, are male, enrolled in an educational theatre course, first semester, their fourth year, and earn between EGP 8000–10000. Also, the background data survey in the quantitative survey reveals that maximum respondents are aware of the SLOs plan, they believe that stakeholders in the institution are the most important part of SLOs planning, are aware of the assessment method in place, which is based on score guides and standardised tests, and are important to contribute to skills and training and development among students. Further, the inferential analysis of data findings reveals that educational theatre programmes have an impact on student learning outcomes. The study found that the outcomes were more knowledge

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of conventions in theatre, technical elements in theatre, and aesthetic elements in the theatre. The study also found that educational theatre increases student learning outcomes of the student displaying knowledge of voice expressions and a rise in the knowledge of cultures in the theatre. These findings are aligned with the results of a study by Kisida et al. [25]. The findings highlight that on completion of the course, students will gain knowledge on acting, directing, analysing, and composing theatricals for all cultures, styles, traditions, and conventions of theatre.

In addition, the study also gathered data using semi-structured interviews of 20 teachers in the university to gain in-depth knowledge of educational theatre course's impact on PLOs, ILOs, and CLOs. The findings suggest that educational theatre courses impact programme learning outcomes at the university by increasing knowledge of theatrical methods, history, and technologies. This assists the students to create and understand all forms of play. It leads to the development of collaborative, creative, and professional competency skills among students in the theatrical themes of folklore, human rights, and psychology. These results are consistent with those of Idogho's study [16], which supports the development of skills in psychology, public opinion, social causes, computer use, and other visual and audio-visual tools. As far as ILOs are concerned, the qualitative interviews revealed that the programme covers themes related to Egypt and the Arab world through various theatrical forms, developing the necessary scientific skills in acting, writing, and directing. The interviews also revealed that the educational purposes covered through the courses build knowledge of basic elements of theatre with the development of various literary and artistic models. The findings imply incorporating both qualitative and quantitative elements into students' theatre curricula. These findings are in line with Idogho's outcomes [16], which aid students in grasping the fundamental principles of both regional and foreign theatres. Furthermore, CLOs impacted by educational theatre were found relevant for developing content and pedagogical knowledge with the instructional use of methods, activities, outcomes, and strategies of theatre. It also leads to communication skills, a learning environment, professionalism, and collaboration development.

The CLOs addressed also include the development of the ability among students to innovate societal thoughts through theatre and address professional conduct, ethics, children, and human value laws. These findings are also aligned with those by Waters et al. [29], who suggest that CLOs includes improving the ability of students to communicate, time efficiently, internet and computer skills use of foreign language, teamwork, and respect for one and others' opinions.

6. Conclusion

Educational theatre has been prevalent since the pre-twentieth century. The movement has gained specific importance since the 1950s. At Mansoura University, the educational theatre programme in Egypt is adopted in a combined nature of a programme within the Department of Educational Theatre. The contribution of the study includes an analysis of prevailing pieces of literature to examine the

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need for educational theatre as a curriculum in Egypt's higher education. The study contributes to the recognition of 4 learning outcomes in analysing the impact of educational theatre and the development of its model, namely those of SLOs, PLOs, ILOs, and CLOs. Finally, the model recognises various impacts of this knowledge. The study found that the objectives of educational theatre are skill development, learning and knowledge sharing, training and development, mental abilities, and teaching skills. Student learning outcomes are impacted by the educational theatre to create more knowledge of conventions in theatre, technical elements of theatre, aesthetic elements in theatres, voice expressions, and a rise in the knowledge of the cultures in theatres. The PLOs include increasing knowledge of theatrical methods, history, and technologies for developmental skills for collaboration, creativity, and professional competency skills among students to the theatrical themes of folklore, human rights, and psychology.

In addition, educational theatre in terms of ILOs contributes to accommodating the themes of Egypt and the Arab world with a different form. It helps in the development of scientific skills necessary for acting, writing, and directing theatrical. Lastly, CLOs of the development of content and pedagogical knowledge with the instructional use of methods, activities, outcomes, and strategies of the theatre were found relevant to address the issue of developing academically accredited educational programmes in Egypt.

This study elucidated the difficulties encountered by the theatre education programme at the Faculty of Specific Education, Mansoura University in Egypt, by assessing the available resources and curricula. It also compared the programme to other similar offerings, such as the educational media programme at faculties of specific education in other Egyptian universities, with the goal of sharing the insights gained from this analysis with other universities worldwide.

7. Limitations of the Study & Recommendations for Further Research

The prominent limitations to the study are posed by the constraint in time and resources to conduct the study. Additionally, the sample for this survey was limited to one university and consisted of 50 students, who were surveyed quantitatively, and 20 faculty members, who were interviewed using qualitative methods. Given that the Department of Educational Theatre is the sole accredited academic department of its kind in an Egyptian university at the time of the study's conduct, this may restrict the generalisability of its findings. However, special care has been taken to adopt a mixed model of study to ensure that the limitation of single-method usage is eliminated. Other limitations include biases in the results. However, special care is taken to ensure that no such bias is present in the process of gathering, analysing, and reporting data. Further research can be taken to include more universities in Egypt as well as different nations in the survey to ensure the generalisation of the findings. In addition, further research can be taken to include a larger sample population of students and teachers. Recommendations for further

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research also include taking into account the opinion of other stakeholders of the educational theatre programme included in the model. Also, a comparative analysis of students, programmes, institutions, and course learning outcomes of traditional and educational theatre can be undertaken in further research. In addition, future studies can also be taken to analyse the use of educational theatre in the improvisation of social causes and national identity among students.

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Appendix A

Quantitative Questionnaire for Students of the Faculty of Specific Education- Mansoura University

Section A: Demographic

1. What is your age?
a. Below 20 years
b. 20–25
c. 25–30
d. Above 30
2. What is your Gender?
a. Male
b. Female
3. Which band level of educational theatre course are you?
a. First
b. Second
c. Third
d. Fourth
4. Which semester of educational theatre course are you in?
a. First
b. Second
5. Which department you are in?
a. Educational Media
b. Educational theatre

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   c. Educational technology

   d. Art education

6. What is your family's monthly income?

   a. Below 3000 EGP

   b. 3000–5000 EGP

   c. 5000–8000 EGP

   d. 8000–10000 EGP

   e. Above 10000 EGP

Section B General Background

1. Does your institution have a student learning outcomes plan?

   a. Yes

   b. No

2. Who among the members of the institution is involved in planning SLOs in your college?

   a. Teachers

   b. Future Employers

   c. Accreditation bodies

   d. Stakeholders in your institution

3. Are there assessments based on Student learning-outcomes plans in your college?

   a. Yes

   b. No

4. Which objectives are being assessed as a part of SLOs in your institution (Faculty of Specific Education)? Please, indicate all that apply.

   a. Skill development (General + Professional)

   b. Learning and knowledge sharing

   c. Training and development

   d. Mental abilities

   e. Teaching abilities

5. Which specific tools are being used to assess your SLOs at the institution (Faculty of Specific Education)?

   a. Surveys

   b. Checklist

   c. Assignment

   d. Score guide

   e. Standardised test

   f. Other ......

Section C: Inferential Analysis

Rate the following based on your perception on a scale of 1-5 where 1 – Strongly Disagree, 2 – Disagree, 3 – Neutral, 4 – Agree, and 5 – Strongly Agree

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1. What SLOs are derived from your institution plan?

No.	Statement	1	2	3	4	5
1	Enhanced knowledge of acting, directing, composing, and analysing Arab and foreign theatre forms.					
2	Enhanced knowledge of acting, directing, composing, and analysing ancient and prevailing theatre forms.					
3	Increases the skills required for social, ethical, children's musicals, and humane theatre forms.					

2. What according to you is the impact of Educational Theatre in SLOs?

No.	Statement	1	2	3	4	5
1	Display knowledge of physical expressions.					
2	Display knowledge of voice expressions.					
3	The rise in the knowledge of cultures in the theatre.					
4	More knowledge of styles in the theatre.					
5	More knowledge of traditions in the theatre.					
6	More knowledge of conventions in the theatre.					
7	Inspired performances in children's theatre, educational theatre, humanist, and social theatre.					
8	More knowledge of technical elements in the theatre.					
9	Better knowledge of aesthetic elements in the theatre.					

Appendix B

Interview Form for Faculty Members of the Academic Programme for Educational Theatre, Faculty of Special Education, Mansoura University

1. What is your age?
2. What is your gender?
3. Which band level of educational theatre course do you teach?
4. How long have you been teaching educational theatre courses?
5. Do you teach in other academic departments within the Faculty of Specific Education at Mansoura University?
6. What do you think has been the prominent impact of educational theatre on Programme Learning Outcomes (PLOs)?
7. What do you think has been the prominent impact of educational theatre on Institutional Learning Outcomes (ILOs)?
8. What do you think has been the prominent impact of educational theatre on Course/Activity Learning Outcomes (CLOs)?
9. Do the current educational outputs of the educational theatre programme qualify it for academic accreditation?

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10. Do you, as a faculty member, recommend the generalisation of the educational theatre programme in the rest of the Egyptian universities?

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