

# **ASSESSMENT REPORT**

## 2015-2016 Assessment Report Programs: BFA in Music Theatre (THMU)

## BFA in Theatre Performance (THPR) College of Liberal Arts

Description: The Department of Theatre houses four tracks in its BFA degree program—Performance, Music Theatre, Design & Technologies, and Management. Auburn University Theatre is nationally accredited, and each degree track conforms to standards articulated by the National Association of Schools of Theatre. The degree tracks were initiated to provide students with a particular interest in industry careers with specialized education and training in skills required for professional employment in theatre, television, film, and emerging media. Since the degree tracks are grounded in a liberal arts, rather than a conservatory context, professional training and practice in the THMU/THPR degree programs is informed and enhanced by a broader based theatre education drawing heavily from the BA Theatre degree program. There were 21 THMU/THPR students assessed in the BFA THMU/THPR tracks in the 2015-2016 academic year.

This report incorporates formative feedback from the Office of Academic Assessment in 2016. Specifically, it follows recommendations that the BFA Performance and BFA Music Theatre reports be combined into a single assessment report, and that the report adhere more closely to the reporting template provided by the Office of Academic Assessment. The OAA raters also strongly suggested a careful examination of student learning outcomes to seek a more comprehensive set of outcomes. Outcomes were examined and revised accordingly, and we particularly wish to emphasize the import of student learning outcomes in the BA degree program not listed in this report that significantly impact every THMU/THPR student. A comprehensive core of theatre course work required of *all* theatre majors is primarily housed in the BA degree program, beginning with a two-semester introductory theatre course and culminating with the department’s theatre capstone course. Student learning outcomes articulated in the BA degree must be attained by all theatre majors, and when combined with the additional program outcomes articulated in this report, a more comprehensive set of outcomes comes into focus than may have been evident in previous reports.

## Student Learning Outcomes

### Specificity of Outcomes

Students graduating with a BFA in Music Theatre (THMU) or Theatre Performance (THPR) will be able to:

1. Employ fundamental acting skills with competence and consistency in all rehearsal and performance experiences.
2. Combine competency in fundamental acting skills with the employment of advanced skills in acting, singing, voice, speech, movement, dance, and style in rehearsal and performance.
3. Employ an approach to professional comportment aligned with industry standards and expectations in regard to artistic discipline, professional courtesy and behavior, effective professional collaboration, professional communication and marketing practices, and respect for diverse artistic perspectives and methodologies.

### Comprehensive Outcomes

While these outcomes are not comprehensive, they are aligned with industry standards as noted above; and they complement program outcomes articulated in the BA theatre degree, which houses a comprehensive theatre core curriculum. All THMU/THPR students are required to complete this comprehensive core, and meet its incumbent learning outcomes. Combined with the more performance focused and industry aligned outcomes articulated above, THMU and THPR students do graduate having attained a more comprehensive set of learning outcomes than those specifically articulated above. Additional outcomes can be viewed in the BA Theatre Assessment Report for additional outcomes.

### Communicating Student Learning Outcomes

Outcomes are communicated and discussed annually by performance faculty as part of the annual assessment process. Outcomes are also communicated through the dissemination of the written assessment report to performance faculty each year. Outcomes and progress toward outcome attainment are communicated to students in course syllabi, academic advising sessions and in semester reviews—a process in which each THPR and THMU student meet individually with performance faculty to review and enhance their progress toward learning outcome attainment.

## Curriculum Map

1. (1 = Introduced; 2 = Reinforced; 3 = Emphasized)

|  |  |  |  |
| --- | --- | --- | --- |
|  | SLO 1:Fundamentals | SLO 2:Advanced | SLO 3:Comportment |
| THEA 2110/11 | 1 |  | 1 |
| THEA 1530 | 1 |  | 1 |
| THEA 1570 | 1, 2 | 1, 2 | 1, 2 |
| THEA 1670 | 1, 2 | 1, 2 | 1, 2 |
| THEA 2120 | 1 |  | 1 |
| THEA 3140 | 2 | 1 | 2 |
| THEA 3150 | 3 | 2 | 2 |
| THEA 3160 | 3 | 2 | 3 |
| THEA 4150 | 3 | 3 | 3 |
| THEA 4160 | 3 | 3 | 3 |
| THEA 2940 | 1 | 1 | 1 |
| THEA 3940 | 2 | 2 | 2 |
| MUSI 2210 |  |  | 2 |
| MUSI 2030 |  |  | 2 |
| MUAP (All) |  | 1, 2, 3 | 1, 2, 3 |
| THEA 3190 |  | 1 | 1, 2 |

## Measurement

### Outcome-Measure Alignment

#### Outcome 1 Description: Fundamental Acting Skills

Students will demonstrate an understanding of, and develop a growing competency in basic acting skills (including comprehension of dramatic action and basic scene analysis, identification and pursuit of clear and urgent character objectives; and the ability to identify obstacles, play varied tactics and use partner effectively in pursuit of those objectives) and execute those skills effectively in performance. These fundamental acting skills form a critical foundation for the attainment of more complex acting skills in both the music theatre (THMU) and theatre performance (THPR) degree tracks and are assessed using the same methods.

#### Outcome 1, Assessment Measure 1: Sophomore Audition

##### Assessment Measure Description

The sophomore audition is prepared and performed by every BFA student in both the THPR and THMU tracks in the second semester of the sophomore year and is designed as a vehicle to evaluate student competencies in basic acting, theatre voice (non-singing), & movement skills. This measure was chosen because of the comprehensive skill set required in the audition process and because it falls after the students have taken Acting I. The audition is then assessed using a direct measure (the rubric below) and through a comprehensive faculty discussion/evaluation of each student’s work.

###### BFA Assessment Rubric for Evaluation of Sophomore Audition

Student:

Date:

Evaluator:

Rank the following from 1 to 4 with 4 being the highest score.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Outcomes** | **4 Exemplary** | **3 Mature** | **2 Developing** | **1 Beginning** |
| Urgent pursuit of clear task against strong obstacle | The student consistently demonstrates the ability to urgently pursue objective against obstacle in a compelling, imaginative audition. | The student demonstrates an adequate comprehension of urgent pursuit of objective against obstacle in the audition. | The student demonstrates an inconsistent comprehension of urgent pursuit of objective against obstacle in the audition. | The student fails to demonstrate a comprehension of urgent pursuit of objective against obstacle in the audition. |
| Varied tactics | The student consistently demonstrates the ability to play a variety of tactics in a compelling, imaginative audition. | The student demonstrates an adequate comprehension of playing varied tactics in the audition. | The student demonstrates an inconsistent comprehension of playing varied tactics in the audition. | The student fails to demonstrate a comprehension of playing varied tactics in the audition. |
| Partnering | The student consistently pursues objective through partner compellingly and effectively in the audition. | The student demonstrates an adequate comprehension of using partner to pursue objectives and partners sufficiently in the audition. | The student demonstrates an inconsistent ability to pursue objectives through partner in the audition. | The student fails to demonstrate the ability to pursue objectives through partner in the audition. |
| Analysis and comprehension of dramatic action | The student demonstrates a thorough comprehension of the dramatic action and uses basic analysis skills to orchestrate a compelling audition. | The student demonstrates an adequate comprehension of the dramatic action and uses basic analysis skills to orchestrate an audition grounded in the text. | The student demonstrates an inconsistent comprehension of the dramatic action in an audition that is not consistently informed by, or grounded in the text. | The student fails to demonstrate an understanding of the dramatic action and fails to use basic analysis skills to orchestrate the audition. |

### Direct Measures

The rubric used above constitutes a direct measure in assessing this particular learning outcome.

### Data Collection

Six members of the performance faculty attended the sophomore audition and completed the rubric. Scores were then averaged in each outcome for the results below.

## Results

### Reporting Results

Eleven students completed the sophomore audition; three students were retained in the THMU track and eight students in the THPR track. Results are reported below.

On a scale of 4-1 (4-Exemplary 3- Mature 2-Developing 1-Beginning) students were evaluated on the criteria below. The group scores follow:

* Urgent pursuit of clear task against strong obstacle: 2.72
* Varied tactics in pursuing dramatic objectives: 2.36
* Partnering (pursuing strong objective through partner: 2.43
* Analysis and comprehension of dramatic action: 2.75

#### Results for the 2014-15 assessment cycle appear below.

Six students completed the sophomore audition; three students were retained in the BFA music theatre program and three in the BFA performance track.

Assessment of the auditions by faculty members yielded the findings below.

On a scale of 4-1 (4-Advanced 3- Proficient-2-Marginal 1-Inadequate) students were evaluated on the criteria below. The group scores follow:

* Urgent pursuit of clear task against strong obstacle: 2.71
* Varied tactics in pursuing dramatic objectives: 2.41
* Partnering (pursuing strong objective through partner: 2.41
* Analysis and comprehension of dramatic action: 2.4

### Interpreting Results

Student outcome attainment scores held steady in comparison with the previous cycle, and the overall average score (2.565, or between developing and mature) are generally consistent with faculty expectations of where sophomore students should be in their ability to comprehend and apply fundamental acting skills. Demonstrating the ability to play varied tactics is the most difficult aspect of the audition, and scores consistently reflect student weakness in this area.

### Communicating Results

Results are shared with all performance faculty by email and are further discussed at a dedicated assessment meeting.

## Use of Results

### Purposeful Reflection and Action Plan

Fundamental acting technique has been primarily taught in the Acting I and Acting II courses. Beginning in the fall 2016 semester, basic acting technique is now introduced and reinforced in all lower level performance classes including Acting I, Acting II, Voice & Movement Fundamentals, Voice for the Actor II, and Music Theatre Acting, and Music Theatre Repertoire class. In the fall 2016 semester, a diagnostic exam covering fundamental acting skills was administered in BFA Performance Studio I informing a targeted, intensive review of fundamental acting techniques for all THMU/THPR students.

### Outcome-Measure Alignment

#### Outcome 1, Assessment Measure 2: Performance Reviews

##### Assessment Measure Description

Each student is assessed at the end of each semester in individual performance reviews conducted by faculty members who evaluate student work within and beyond the studio throughout the semester. Faculty members provide direct feedback and lay out specific expectations for student improvement during each review, and students who do not meet expectations as outlined by faculty in the ensuing semester do not continue in the program. In addition, students receive the written assessment form that outlines their progress and those skills that require strengthening and refining (see semester review document appended to this report). This measure was chosen to formalize and document the assessment of fundamental acting skills that has always occurred oral feedback given by faculty in semester performance reviews.

In assessing student competency in fundamental acting skills, faculty members focus on two areas of the semester reviews—1). *Ability to accept and incorporate feedback*, assessing the student’s competency in responding to instruction and correction in the development of fundamental acting, voice and movement skills that were first measured in the sophomore audition; and 2). *Quality of performance work beyond the studio setting,* assessing the refinement of basic acting skills first measured in the sophomore audition in applied performance work outside of class. The assessment specifics of each area are included below.

*Ability to accept and incorporate feedback to demonstrate growth in increasingly complex skills.*

Exemplary: Student is consistently incorporating feedback and has demonstrated continuous **improvement in the refinement of basic skills** and the acquisition of more complex skills in studio work throughout the semester.

Mature: Student is making consistent efforts to incorporate feedback and has demonstrated some **improvement in the refinement of basic skills** and the acquisition of more complex skills in studio work throughout the semester.

Developing Student is making intermittent efforts to incorporate feedback, but has not significantly advanced in the **refinement of basic skills** and the acquisition of more complex skills in studio work throughout the semester.

Beginning: Student is resistant to feedback, and has failed to **refine basic skills**

and to acquire more complex skills in studio work throughout the semester.

*Quality of performance work beyond the studio setting.*

Exemplary: Student has consistently demonstrated **improvement in the refinement of basic skills** and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Mature: Student has demonstrated **some improvement in the refinement of basic skills** and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Developing: Student has made intermittent efforts to **improve the refinement of basic skills** and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Beginning: Student has failed to engage in techniques and practices designed to demonstrate **improvement in the refinement of basic** skills and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre

productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

### Direct Measures

While a semester review does not constitute a direct assessment measure, it does draw on faculty assessment of student skill acquisition over an extended period of time.

### Data Collection

BFA Performance faculty who have had direct contact with students in class during the semester complete semester review forms. The scores are then averaged and reflected in the results below.

## Results

### Reporting Results

21 THMU/THPR students were assessed in semester reviews in each semester of the 2015-2016 academic year. In review areas focused specifically on the refinement of fundamental acting skills, average scores are reported below on a scale of 4-1 (4—exemplary 3—mature 2—developing 1—beginning).

* Incorporation of feedback: 3.57
* Quality of work beyond the studio setting: 3.65

Results for the previous cycle are reported below. It is important to note that this assessment measure was refined in the current cycle to bring it into closer alignment with the learning outcome, so a direct comparison is available only in the area of incorporation of feedback. Twenty-three THMU/THPR students were assessed in semester reviews in the 2014-15 academic year. On a scale of 4-1 (4- Advanced 3-Proficient 2- Marginal 1- Inadequate) the group average scores are listed below:

* Incorporation of feedback: 3.5

### Interpreting Results

In its annual assessment discussion, performance faculty members noted improved student proficiency in applying fundamental acting skills as their training progressed. Overall scores (between mature and exemplary) are consistent with faculty expectations of a cohort that includes upperclassmen as well as underclassmen. While the average score meets our expectations, there are still individual weaknesses. One THMU student was dismissed from the program in the spring of 2016 in part due to an inability to consistently apply fundamental acting skills within or beyond the studio setting.

### Communicating Results

Results are shared with all performance faculty by email and are further discussed at a dedicated assessment meeting.

## Use of Results

### Purposeful Reflection and Action Plan

* Performance faculty members meet regularly to discuss and collaboratively employ teaching and coaching strategies designed to reinforce fundamental acting skill attainment throughout the studio training sequence.
* Faculty members have increased individual meetings and mentoring sessions with students who are perceived to be falling behind in this area.

### Outcome-Measure Alignment

#### Outcome 2 Description: Advanced Acting Skills

Students will effectively apply increasingly complex skills in performance. For music theatre majors (THMU) these expectations include growing competency in ***singing*** (healthy vocal production & resonance, musicality & phrasing), in ***movement & dance*** skills (including ballet, jazz and tap dance), and in the mastery of ***style*** (the execution of acting & singing choices that are stylistically accurate for the material being performed). For theatre performance majors (THPR) these expectations include growing competency in ***acting choices in a broad range of dramatic literature and theatrical styles***; in ***vocal production & resonance, freedom, focus, expression, and clarity***; and in ***movement skills that exhibit increasing flexibility, focus, and control***. While the BFA tracks in music theatre (THMU) and theatre performance (THPR) share a certain degree of commonality in expected outcomes, advanced skills diverge in each track and assessment measures have been adjusted for this outcome accordingly.

#### Outcome 2, Assessment Measure 1: Music Theatre Semester Outcome Performance

##### Assessment Measure Description

Each music theatre student was assessed at the end of each semester in individual music theatre performances by performance faculty members who evaluate student work on competencies in the skill areas listed above using the rubric below. This measure was selected to capture and analyze data on THMU majors from their freshman year until their senior year in an effort to track progress and development in applying singing & movement/dance skills in a range of musical theatre styles.

###### THMU Music Theatre Outcome Rubric

STUDENT NAME:

Pleaseassignascoreof1-10ineachofthefollowingthreeareas:Singing,Performance,Movement (10=Outstanding, 9=Excellent, 8=Very good, 7=Good, 6=Above average, 5=Average, 4=Fair, 3=Marginal, 2=Poor, 1=Inadequate)

|  |  |  |
| --- | --- | --- |
| SCORE | **SINGING** | * Technique – Tone quality, intonation, consistency throughout range, support
* Musical Style – Diction, articulation, phrasing, musicality/expression
* Vocalhealth –Voicesoundsfree oftension,well-rested, and healthy (except in the case of known illness or injury)
 |
| SCORE | **PERFORMANCE** | * Stage presence – Level of confidence, preparation, connection/communication with audience or partner
* Commitment to text and character – Student effectively uses singing technique to enhance communication of

character and text; Student makes choices informed by understanding of social/political/historical context thesongisembeddedin;Student communicatesthe character’s essential internal and external qualities* Acting/storytelling – Student urgently pursues a clear task as the character or storyteller against an equally

clear obstacle; Student communicates the arc or journey of a song by varyingtactics; Studentinhabitstheworldof thesong |
| SCORE | **MOVEMENT** | * Posture, alignment, and breathing
* Freedom from excess tension and unconscious movement
* Movement choices are motivated, specific, physically focused,and appropriateforthecontext ofthesong
* Scale of physicality matches the venue
 |

\*COMMENTS:

### Direct Measures

The rubric above constitutes a direct measure of student attainment of this outcome.

### Data Collection

7 theatre faculty members assess student performances in music theatre outcomes at the end of each semester. Scores are then averaged for each outcome.

## Results

### Reporting Results

Sixteen THMU majors were assessed in music theatre outcomes in each semester of the 2015-16 academic year. The students were rated on 4-point scale— 4- Exemplary 3- Mature 2- Developing 1- Beginning—assessing competency levels in the following areas:

|  |  |
| --- | --- |
| * Singing:
 | 3.09 |
| * Performance:
 | 3.09 |
| * Movement:
 | 2.85 |

Findings from the previous cycle are noted below for context. It is important to note that the assessment rubric was revised for the current cycle to align more closely with the stated outcome. Seventeen THMU students were individually assessed in the 2014-15 academic year. The students were rated on 4-point scale— 4- Advanced 3- Proficient- 2 Marginal 1- Inadequate—assessing competency levels in the following areas:

* Singing: 3.52
* Movement/Dance: 3.46
* Style: 3.62

### Interpreting Results

In its annual assessment discussion of these findings, performance faculty members noted the effectiveness of the new outcome assessment rubric in identifying areas for improvement. While this cohort included a larger class of freshmen than the previous cycle, scores indicated a weakness in both singing and movement skills that the faculty deemed significant. There appeared to be particular weakness in basic musicianship skills, and in movement competencies appropriate to a music theatre outcome of this nature.

### Communicating Results

Results are shared with all performance faculty by email and are further discussed at a dedicated assessment meeting.

## Use of Results

### Purposeful Reflection and Action Plan

* The Music Theatre Acting course was revised to include a review unit on music theory/skills introduced in lower level course work.
* The department revised the music theatre curriculum to include an additional semester of required dance to reinforce skills introduced in previous course work.
* A music theory and skills proficiency exam was implemented in connection with the sophomore audition to encourage continuing emphasis on musicianship skills. Students who do not pass the proficiency exam must now re-take the introductory course.

### Outcome-Measure Alignment

#### Outcome 2, Assessment Measure 2: Senior Performance Recital

##### Assessment Measure Description

Students prepare and perform a senior recital as their culminating performance project in the spring semester of their final year in the program for assessment by performance faculty. THMU/THPR students prepare material for the recital covering a broad range of periods and styles. Two separate rubrics are used for students in each track to assess advanced skills aligning with this outcome. The measure was chosen because the senior recital calls on students to synthesize their training in a performance before industry representatives in a professional theatre setting. The work was assessed on a four-point scale: 4- Advanced 3- Proficient 2- Marginal 1- Inadequate for the following skills sets:

###### THMU Senior Recital Assessment Rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Outcomes** | **4 Exemplary** | **3 Mature** | **2 Developing** | **1 Beginning** |
| Urgent pursuit of clear task against strong obstacle | The student consistently demonstrates the ability to urgently pursue objective against obstacle in a compelling, imaginative performance. | The student demonstrates an adequate comprehension of urgent pursuit of objective against obstacle in the performance. | The student demonstrates an inconsistent comprehension of urgent pursuit of objective against obstacle in the performance. | The student fails to demonstrate a comprehension of urgent pursuit of objective against obstacle in the performance. |
| Varied tactics | The student consistently demonstrates the ability to play a variety of tactics in a compelling, imaginative performance. | The student demonstrates an adequate comprehension of playing varied tactics in the performance. | The student demonstrates an inconsistent comprehension of playing varied tactics in the performance. | The student fails to demonstrate a comprehension of playing varied tactics in the performance. |
| Partnering | The student consistently pursues objective through partner compellingly and effectively in the performance. | The student demonstrates an adequate comprehension of using partner to pursue objectives and partners sufficiently in the performance. | The student demonstrates an inconsistent ability to pursue objectives through partner in the performance. | The student fails to demonstrate the ability to pursue objectives through partner in the performance. |
| Analysis and comprehension of dramatic action | The student demonstrates a thorough comprehension of the dramatic action and uses basic analysis skills to orchestrate a compelling performance. | The student demonstrates an adequate comprehension of the dramatic action and uses basic analysis skills to orchestrate a performance grounded in the text. | The student demonstrates an inconsistent comprehension of the dramatic action in a performance that is not consistently informed by, or grounded in the text. | The student fails to demonstrate an understanding of the dramatic action and fails to use basic analysis skills to orchestrate the performance. |
| Singing (THMU majors) | The student demonstrates a high level of accomplishment in intonation, musicality, and phrasing. | The student demonstrates an adequate level of accomplishment in intonation, musicality, and phrasing. | The student demonstrates intermittent accomplishment in intonation, musicality and phrasing. | The student fails to demonstrate progress toward accomplishment in intonation, musicality and phrasing. |
| Movement & Dance (THMU majors) | The student demonstrates a high level of accomplishment in movement and dance choices. | The student demonstrates an adequate level of accomplishment in movement and dance choices. | The student demonstrates intermittent accomplishment in movement and dance choices. | The student fails to demonstrate progress toward accomplishment in movement and dance choices. |
| Style(THMU majors) | The student demonstrates the ability to make and execute sophisticated, imaginative, and accurate stylistic choices. | The student demonstrates the ability to make and execute consistently accurate stylistic choices. | The student intermittently demonstrates the ability to make and execute accurate stylistic choices. | The student fails to demonstrate progress toward accomplishment in making accurate, effective stylistic choices. |

###### THPR Senior Recital Assessment Rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Outcomes** | **4 Exemplary** | **3 Mature** | **2 Developing** | **1 Beginning** |
| Urgent pursuit of clear task against strong obstacle | The student consistently demonstrates the ability to urgently pursue objective against obstacle in a compelling, imaginative performance. | The student demonstrates an adequate comprehension of urgent pursuit of objective against obstacle in the performance. | The student demonstrates an inconsistent comprehension of urgent pursuit of objective against obstacle in the performance. | The student fails to demonstrate a comprehension of urgent pursuit of objective against obstacle in the performance. |
| Varied tactics | The student consistently demonstrates the ability to play a variety of tactics in a compelling, imaginative performance. | The student demonstrates an adequate comprehension of playing varied tactics in the performance. | The student demonstrates an inconsistent comprehension of playing varied tactics in the performance. | The student fails to demonstrate a comprehension of playing varied tactics in the performance. |
| Partnering | The student consistently pursues objective through partner compellingly and effectively in the performance. | The student demonstrates an adequate comprehension of using partner to pursue objectives and partners sufficiently in the performance. | The student demonstrates an inconsistent ability to pursue objectives through partner in the performance. | The student fails to demonstrate the ability to pursue objectives through partner in the performance. |
| Analysis and comprehension of dramatic action | The student demonstrates a thorough comprehension of the dramatic action and uses basic analysis skills to orchestrate a compelling performance. | The student demonstrates an adequate comprehension of the dramatic action and uses basic analysis skills to orchestrate a performance grounded in the text. | The student demonstrates an inconsistent comprehension of the dramatic action in a performance that is not consistently informed by, or grounded in the text. | The student fails to demonstrate an understanding of the dramatic action and fails to use basic analysis skills to orchestrate the performance. |
| Voice(THPR majors) | The student demonstrates a high level of accomplishment in vocal freedom, expressivity, resonance & articulate speech. | The student demonstrates an adequate level of accomplishment in vocal freedom, expressivity, resonance & articulate speech. | The student demonstrates intermittent accomplishment in vocal freedom, expressivity, resonance & articulate speech. | The student fails to demonstrate progress toward accomplishment in vocal freedom, expressivity, resonance & articulate speech. |
| Movement(THPR majors) | The student demonstrates a high level of | The student demonstrates an adequate level of | The student demonstrates intermittent | The student fails to demonstrate progress toward |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | accomplishment in movement choices that are motivated, physically focused, efficient, & appropriate to the character and the period. | accomplishment in movement choices that are motivated, physically focused, efficient, & appropriate to the character and the period. | accomplishment in movement choices that are motivated, physically focused, efficient, & appropriate to the character and the period. | accomplishment in movement choices that are motivated, physically focused, efficient, & appropriate to the character and the period. |
| Style(THPR majors) | The student demonstrates the ability to make and execute sophisticated, imaginative, and accurate stylistic choices. | The student demonstrates the ability to make and execute consistently accurate stylistic choices. | The student intermittently demonstrates the ability to make and execute accurate stylistic choices. | The student fails to demonstrate progress toward accomplishment in making accurate, effective stylistic choices. |

### Direct Measures

The rubrics above constitutes a direct measure of student attainment of this outcome.

### Data Collection

3 theatre performance faculty members assess student performances in the senior recital conducted at the Alliance Theatre in Atlanta before industry professionals each year. Scores are then averaged for each outcome.

### Reporting Results (THMU)

Five THMU seniors were assessed in their senior performance recital in the spring 2016 semester yielding the scores below.

* Urgent pursuit of a clear task against strong obstacle: 3.7
* Varied tactics: 3.5
* Partnering: 3.9
* Analysis and Comprehension of Dramatic Action: 3.6
* Singing (intonation, musicality, phrasing): 3.4
* Movement and Dance: 3.7
* Style: 3.5

Scores for the previous cycle are reported below for context. Five THMU seniors were assessed in their senior performance recital in the spring 2015 semester yielding the scores below.

* Urgent pursuit of a clear task against strong obstacle: 3.76
* Varied tactics: 3.8
* Partnering: 3.9
* Analysis and Comprehension of Dramatic Action: 3.65
* Singing (intonation, musicality, phrasing): 3.5
* Movement and Dance: 3.5
* Style: 3.74

### Reporting Results (THPR)

Two THPR seniors were assessed in their senior performance recital in the spring 2016 semester yielding the scores below.

* Urgent pursuit of a clear task against strong obstacle: 3.4
* Varied Tactics: 3.4
* Partnering: 3.4
* Analysis and comprehension of dramatic action: 3.6
* Voice- freedom, expressivity, resonance, articulate speech: 3.5
* Movement-motivated, focused, efficient, appropriate: 3.4
* Style: 3.25

Scores for the previous cycle are reported below for context. One THPR senior was assessed in their senior performance recital in the spring 2015 semester yielding the scores below.

* Urgent pursuit of a clear task against strong obstacle: 4.0
* Varied Tactics: 4.0

|  |  |
| --- | --- |
| * Partnering:
 | 4.0 |
| * Analysis and comprehension of dramatic action:
 | 3.6 |
| * Voice- freedom, expressivity, resonance, articulate speech:
 | 3.0 |
| * Movement-motivated, focused, efficient, appropriate:
 | 3.3 |
| * Style:
 | 4.0 |
| Interpreting Results |  |

While recital scores continue to reflect competency levels between mature and exemplary indicating a strong degree of student proficiency, opportunity for improvement was found by performance faculty to exist in dance skills and the ability to play effectively in material covering a broad range of theatrical and musical styles. We note that there is a drop in the THPR scores for students in this cycle compared with the previous cycle, but faculty did not assign great significance to this drop due to the exceptionally small size of the THPR cohort over the last two years, and the fact that the student assessed in the previous cycle is an exceptionally talented individual.

### Communicating Results

Results are shared with all performance faculty by email and will be further discussed at a dedicated assessment meeting.

### Purposeful Reflection and Action Plan

* The THMU curriculum has been revised to add a capstone dance course focused on refining dance skills required for successful professional auditions like the senior recital held annually at the Alliance Theatre in Atlanta.
* The THPR curriculum has been revised to allow students a broader range of performance courses in meeting degree requirements—courses that allow students greater exposure to a variety of theatrical styles.
* The Music Theatre Acting course was revised to place greater emphasis on a broader range of music theatre styles.
* The BFA Senior Performance Studio I course was revised to place greater emphasis on preparing and performing highly stylized plays.

### Outcome-Measure Alignment

#### Outcome 3 Description: Professional Comportment

Students will demonstrate the acquisition of an effective professional approach to the discipline required for continuing employment and advancement in the

acting profession as defined by the development of professional comportment skills centered on artistic discipline, professional courtesy and behavior, effective professional collaboration, professional communication and marketing practices, and respect for diverse artistic perspectives and methodologies. This outcome is critical to the success of students in both the music theatre (THMU) and theatre performance (THPR) degree tracks and is assessed using the same methods.

#### Outcome 3, Assessment Measure 1: Semester Reviews

##### Assessment Measure Description

Each student is assessed at the end of each semester in individual performance reviews conducted by faculty members who evaluate student work within and beyond the studio throughout the semester. Faculty members provide direct feedback and lay out specific expectations for student improvement during each review, and students who do not meet expectations as outlined by faculty in the ensuing semester do not continue in the program. In addition, students receive the written assessment form that outlines their progress and those skills that require strengthening and refining (see semester review document appended to this report). This measure was selected because it formalizes and documents existing assessment practices communicated to students in oral feedback in each semester review.

In assessing student competency in the learning outcome skills described above, faculty members focus on the *Professional comportment within and beyond the studio ensemble* section of the semester review form. The assessment specifics of that area are included below.

###### Professional comportment within and beyond the studio ensemble.

Exemplary: Student is committed to their ensemble and consistently displays professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

Mature: Student understands the importance of ensemble and usually displays professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

Developing: Student is inconsistent in their commitment to ensemble and in the practice of professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

Beginning: Student fails to honor the principles and practices of a functional ensemble and disregards professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

### Direct Measures

While a semester review does not constitute a direct assessment measure, it does draw on faculty assessment of student skill acquisition over an extended period of time.

### Data Collection

BFA Performance faculty who have had direct contact with students in class during the semester complete semester review forms. The scores are then averaged and reflected in the results below.

### Reporting Results

Twenty-one THMU/THPR students were assessed in semester reviews in each semester of the 2015-2016 academic year. In the review areas focused specifically on professional comportment, average scores are reported below on a scale of 4-1 (4—exemplary 3—mature 2—developing 1—beginning).

* Professional Comportment: 3.61

Scores for the previous cycle are reported below for context. Twenty-two THMU/THPR students were individually assessed in this learning outcome in the 2014-15 academic year. On a scale of 4-1 (4- Advanced 3-Proficient 2- Marginal 1- Inadequate) the group average scores are listed below.

* Professional Comportment: 3.54

### Interpreting Results

While student attainment of this outcome is trending positively in this measure, faculty members place a high premium on the measure as it is critical to professional success.

### Purposeful Reflection and Action Plan

* A contract all BFA students sign upon entering to the program now includes a specific clause regarding professional comportment expectations of THMU/THPR students.
* Students who do meet expectations in this area are released from the THMU/THPR degree tracks.

### Communicating Results

Results are shared with all performance faculty by email and are further discussed at a dedicated assessment meeting.

Appendix: BFA Assessment Summary Sheet for Semester Reviews 2015-16

Student: Date:

Evaluator: Performance Faculty

Rank the following for this student by circling or highlighting the appropriate level in each category.

*Punctuality and preparation*

Exemplary: Student is punctual for all studio sessions and has thoroughly prepared all written and performance work in advance of each session.

Mature: Student had no more than two excused or unexcused absences, and was punctual and prepared for the nearly all studio sessions.

Developing: Student had more than two unexcused absences and was inconsistently punctual and prepared for studio sessions.

Beginning: Student had more than four unexcused absences and was consistently late and unprepared for studio sessions.

*Ability to accept and incorporate feedback to demonstrate growth in increasingly complex skills.*

Exemplary: Student is consistently incorporating feedback and has demonstrated continuous improvement in the refinement of basic skills and the acquisition of more complex skills in studio work throughout the semester.

Mature: Student is making consistent efforts to incorporate feedback and has demonstrated some improvement in the refinement of basic skills and the acquisition of more complex skills in studio work throughout the semester.

Developing Student is making intermittent efforts to incorporate feedback, but has not significantly advanced in the refinement of basic skills and the acquisition of more complex skills in studio work throughout the semester.

Beginning: Student is resistant to feedback, and has failed to refine basic skills and to acquire more complex skills in studio work throughout the semester.

*Quality of performance work beyond the studio setting.*

Exemplary: Student has consistently demonstrated improvement in the refinement of basic skills and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing

scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Mature: Student has demonstrated some improvement in the refinement of basic skills and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Developing: Student has made intermittent efforts to improve the refinement of basic skills and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Beginning: Student has failed to engage in techniques and practices designed to demonstrate improvement in the refinement of basic skills and the acquisition of more complex skills in performance work beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

*Demonstration of healthy vocal production, clear articulation, musical dynamics, and precise intonation.*

Exemplary: Student has consistently demonstrated improvement in these skills in performance work within and beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions ad theatre productions, etc.) throughout the semester.

Mature: Student has demonstrated some improvement in the refinement of these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Developing: Student has made intermittent efforts to improve the refinement of these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Beginning: Student has failed to engage in techniques and practices designed to demonstrate improvement in the refinement of these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

*The student demonstrates advancing skills in the areas of pursuing a strong objective through partner, expressive movement choices, and clear characterization.*

Exemplary: Student has consistently demonstrated improvement in these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Mature: Student has demonstrated some improvement in the refinement of these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Developing: Student has made intermittent efforts to improve the refinement of these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

Beginning: Student has failed to engage in techniques and practices designed to demonstrate improvement in the refinement of these skills in performance work within & beyond the studio setting (AU Theatre productions, directing scenes and other class outcomes, off campus auditions and theatre productions, etc.) throughout the semester.

*Professional comportment within and beyond the studio ensemble.*

Exemplary: Student is committed to their ensemble and consistently displays professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

Mature: Student understands the importance of ensemble and usually displays professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

Developing: Student is inconsistent in their commitment to ensemble and in the practice of professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

Beginning: Student fails to honor the principles and practices of a functional ensemble and disregards professional discipline, courtesy, and respect for their peers, faculty members, and guests within and beyond the studio setting.

*Area of greatest strength during the last semester*: *Area of greatest weakness to address moving forwar*