2013-2014 Assessment Report  
Program: Music Theatre, BFA

College of Liberal Arts  
Theatre  
Music Theatre, BFA

Advanced Acting Skills  
Students will demonstrate the acquisition of increasingly complex skills in performance. For music theatre majors (THMU) these expectations include growing competency in healthy vocal production & resonance, musicality & phrasing, in movement & dance skills including ballet, jazz and tap dance, and in the execution of acting & singing choices that are stylistically accurate for the material being performed. While the BFA tracks in music theatre (THMU) and theatre performance (THPR) share a certain degree of commonality in expected outcomes, the acquisition and mastery of the above skills is unique to the THMU degree track.

Assessment Method 1: Performance Reviews  
Assessment Method 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. Particular emphasis is placed in these reviews on student progress in the acquisition of increasingly complex and advanced music theatre skills, and developing an approach to the discipline required for continuing success as a professional actor in music theatre. Faculty members provide oral feedback and lay out specific expectations for student improvement during each review. In addition, students receive a written copy of their assessment which detailing their progress and practical suggestions for strengthening their skills. Students who do not meet expectations as outlined by faculty in the ensuing semester do not continue in the program.

Findings  
Sixteen students were individually assessed at the end of 2013. One was placed on probation. The students were rated on 4 point scale: (4- Advanced 3- Proficient- 2 Marginal 1- Inadequate.) Each skill assessed is listed below, followed by the average of all sixteen individual scores.

*See Attachment 2 for full rubric.

- Punctuality and preparation: 3.25
- Incorporating Feedback/Acting Skills: 3.06
- Performance evaluation outside the studio: 3.5
- Professional Deportment /Ensemble skills: 3.31

12 Students in the Music Theatre program were assessed at the end of Spring’14 semester. Seniors in their second semester do not undergo semester reviews but present a final performance outcome for assessment. One student left the program.

Based on response from OIRA, performance faculty, amended their semester review rubric to reflect more specific skills, tied to final performances.

*See appendix 1
Using the new rubric, the students were evaluated on a 4-1 scale (4-Advanced, 3-Proficient, 2-Marginal, 1-Inadequate) with scores averaged below:

- Punctuality and Preparation: 3.62
- Incorporation of feedback/advancing acting skills: 3.5
- Performances beyond the studio (university, community, or professional productions): 3.4
- Healthy vocal production, resonance, articulation, musicality: 3.40
- Dance/Movement skills: 3.45
- Professional Comportment/Ensemble skills: 3.5

In its ongoing assessment discussion, performance faculty members noted the findings below:

**Strengths:** Students were generally found to be advancing in the acquisition of skills appropriate to the THMU degree program, including healthy vocal production and ensemble acting skills. The new rubric was helpful in identifying more specific strengths and weaknesses in the student’s advancing skill level and thereby the effectiveness of the program and instruction.

**Weaknesses:** 1). Students were unable to take foundational music courses in a timely fashion, compromising their sight singing and intonation skills. 2.) Some students could not be evaluated on outside performances because of limited casting opportunities.

**How did you use findings for improvement?**

- Faculty members continue to reinforce concepts introduced in studio classes in private singing lessons and coaching sessions to further enhance student ability to demonstrate proficiency in advanced skills.
- Performance program members have developed a music theory and skills course devised specifically for Music Theatre students, focusing on sight singing, ear training, and piano fundamentals. This course is being offered in the fall 2014 semester for the first time.
- The 2014-15 AU Theatre season was chosen, in part, to create more opportunities for female performers who comprise the majority of THMU students. Additional performance opportunities in outside venues have been scheduled for the next academic year.
- Students are required now to audition for the Southeastern Theatre Conference.

**Additional Comments:** All rubrics are linked by fundamental skills which progress to reflect the students’ advancing abilities, all of which are tied to studio and production outcomes.

**Assessment Method 2: Senior Recital**

**Assessment Method 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. In the most recent reporting cycle, seven members of the theatre faculty applied the criteria listed below in assessing the work of 2 BFA senior THMU majors in a performance of selected contemporary scenes and monologues of varying styles and genres. The work was assessed on a four point scale: 4-Advanced, 3-Proficient, 2-Marginal, 1-Inadequate for the following skills sets
<table>
<thead>
<tr>
<th>Outcomes</th>
<th>4 Advanced</th>
<th>3 Proficient</th>
<th>2 Marginal</th>
<th>1 Inadequate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urgent pursuit of clear task against strong obstacle</td>
<td>The student consistently demonstrates the ability to urgently pursue objective against obstacle in a compelling, imaginative performance.</td>
<td>The student demonstrates an adequate comprehension of urgent pursuit of objective against obstacle in the performance.</td>
<td>The student demonstrates an inconsistent comprehension of urgent pursuit of objective against obstacle in the performance.</td>
<td>The student fails to demonstrate a comprehension of urgent pursuit of objective against obstacle in the performance.</td>
</tr>
<tr>
<td>Varied tactics</td>
<td>The student consistently demonstrates the ability to play a variety of tactics in a compelling, imaginative performance.</td>
<td>The student demonstrates an adequate comprehension of playing varied tactics in the performance.</td>
<td>The student demonstrates an inconsistent comprehension of playing varied tactics in the performance.</td>
<td>The student fails to demonstrate a comprehension of playing varied tactics in the performance.</td>
</tr>
<tr>
<td>Partnering</td>
<td>The student consistently pursues objective through partner compellingly and effectively in the performance.</td>
<td>The student demonstrates an adequate comprehension of using partner to pursue objectives and partners sufficiently in the performance.</td>
<td>The student demonstrates an inconsistent ability to pursue objectives through partner in the performance.</td>
<td>The student fails to demonstrate the ability to pursue objectives through partner in the performance.</td>
</tr>
<tr>
<td>Analysis and comprehension of dramatic action</td>
<td>The student demonstrates a thorough comprehension of the dramatic action and uses basic analysis skills to orchestrate a compelling performance.</td>
<td>The student demonstrates an adequate comprehension of the dramatic action and uses basic analysis skills to orchestrate a performance grounded in the text.</td>
<td>The student demonstrates an inconsistent comprehension of the dramatic action in a performance that is not consistently informed by, or grounded in the text.</td>
<td>The student fails to demonstrate an understanding of the dramatic action and fails to use basic analysis skills to orchestrate the performance.</td>
</tr>
<tr>
<td>Singing (THMU majors)</td>
<td>The student demonstrates a high level of accomplishment in intonation, musicality, and phrasing.</td>
<td>The student demonstrates an adequate level of accomplishment in intonation, musicality, and phrasing.</td>
<td>The student demonstrates intermittent accomplishment in intonation, musicality and phrasing.</td>
<td>The student fails to demonstrate progress toward accomplishment in intonation, musicality and phrasing.</td>
</tr>
<tr>
<td>Movement &amp; Dance (THMU majors)</td>
<td>The student demonstrates a high level of accomplishment in movement and dance choices.</td>
<td>The student demonstrates an adequate level of accomplishment in movement and dance choices.</td>
<td>The student demonstrates intermittent accomplishment in movement and dance choices.</td>
<td>The student fails to demonstrate progress toward accomplishment in movement and dance choices.</td>
</tr>
<tr>
<td>Style (THMU majors)</td>
<td>The student demonstrates the ability to make and execute sophisticated, imaginative, and accurate stylistic choices.</td>
<td>The student demonstrates the ability to make and execute consistently accurate stylistic choices.</td>
<td>The student intermittently demonstrates the ability to make and execute accurate stylistic choices.</td>
<td>The student fails to demonstrate progress toward accomplishment in making accurate, effective stylistic choices.</td>
</tr>
</tbody>
</table>
Findings

Urgent pursuit of a clear task against strong obstacle: 3.5
Varied tactics: 3.75
Partnering: 3.8
Analysis and Comprehension of Dramatic Action: 3.7
Singing (intonation, musicality, phrasing): 4.0
Movement and Dance: 3.5
Style: 3.75

Strengths: Students were found by seven faculty members to be either highly proficient in most areas, particularly singing. The assessment shows that students make strong progress in developing performance skills when compared to sophomore audition scores.

Weaknesses: The BFA performance ensemble outcome did not include singing or dancing, and students have to be evaluated for these skills based on their performance in university productions. Students are not highly motivated to do their best work at the end of their senior year, they are tired and distracted.

How did you use findings for improvement?

- Faculty members will assign scenes from musical theatre in addition to contemporary realism for the senior recital in order to more adequately assess singing technique in performance, and the students’ advancing skills in ballet, tap and jazz.
- Faculty members have increased emphasis on the “imitation technique” pedagogical approach implemented in the BFA Performance studio in the fall of 2012. Students observe and recreate accomplished video performances that provide clear examples of heightened acting styles and modes of speech. These imitations become an effective foundation from which students are able to create more original characterizations. The demands of this work create opportunities for students to perfect their vocal production, articulate speech and stylist movement abilities which our scores indicate need strengthening.
- Faculty adopted a more detailed rubric used to assess the attainment of outcomes 1 & 2 for implementation in the next assessment cycle. For this particular outcome, THMU students are evaluated on advanced acting skills in singing, movement/dance, and style appears below.
- Faculty have rescheduled the senior performance recital to a time earlier in the spring semester to ensure student focus and engagement.

Expected outcome 2: Fundamental Acting Skills

Students will demonstrate an understanding of 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.

**Assessment Method 1: Sophomore Audition**

**Assessment Method 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, voice, & movement skills. The audition is then assessed through a comprehensive discussion and evaluation of each student’s work, based on each faculty member’s professional judgment of each student’s basic competency.

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

<table>
<thead>
<tr>
<th>Outcomes</th>
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**Findings**
Nine students completed the sophomore audition; 5 students were retained in the BFA music theatre program and three in the BFA performance track.
Assessment of the auditions by 7 faculty 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:2.59
Varied tactics in pursuing dramatic objectives:2.58
Partnering (pursuing strong objective through partner):2.84
Analysis and comprehension of dramatic action: 2.93

*Strengths:* Fundamental comprehension of basic acting skills was evident in eight of the nine auditions. These students demonstrated skills in memorization, vocal production, and the ability to identify objectives and obstacles in the audition appropriate to the sophomore (intermediate) level of work. There is a written record of faculty assessment of these auditions, which can be used a baseline evaluation for documenting advancing skills as the student progress through the THMU and THPR programs.

*Weaknesses:* 1). While there were several strong auditions, but as a group, the ensemble did not demonstrate proficiency in any area. The students did not demonstrate skills in heightened texts, or consistency in non-regional/articulate speech. 2.) One transfer student without training or experience scored low in all areas, skewing to some degree the overall scores.

**How did you use findings for improvement?**

- The THMU and THPR curricula have been refined to emphasize a consistent progression in foundational courses enabling students to develop fundamental vocal, physical, and performance skills in a clear trajectory.
- All faculty in all performance classes now request written scores earlier and offer students the opportunity to turn in revised scores for evaluation of their ability to document fundamental acting choices informed by their knowledge of dramatic action in writing.
- Faculty have made more effective use of the sophomore audition rubric to identify strengths and weaknesses in the BA performance program which prepares students for these auditions.

**Additional Comments**

**Assessment Method 2: Performance Reviews**

**Assessment Method 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 which require strengthening and refining.
Findings

Sixteen students were individually assessed at the end of each semester in the Fall of 2013, and Spring of 2014. Two students completed the BFA/THMU degree program in 2014, one student was placed on probation, one left the program, and the remaining twelve were continued. On a scale of 4-1 (4- Advanced 3-Proficient 2- Marginal 1- Inadequate) the group average scores are listed below:

- Punctuality and Preparation: 3.62
- Incorporation of feedback/advancing acting skills: 3.5
- Performances beyond the studio (university, community, or professional productions): 3.4
- Healthy Vocal production, resonance, articulation, musicality: 3.40
- Dance/Movement skills: 3.45
- Professional Comportment/Ensemble skills: 3.5

In its ongoing assessment discussion, performance faculty members noted the findings below:

**Strengths:** Students were generally found to be proficient in basic acting skills. Students now have a written record of their progress, and a clear idea of where they need to focus their energies to improve their skills.

**Weaknesses:** There were gaps in faculty participation, which prevented students from receiving a complete record of their progress in all areas/skills.

**How did you use findings for improvement?**

- Faculty members continue to reinforce concepts introduced in studio performance classes in private singing lessons and coaching sessions to further enhance student ability to demonstrate proficiency in fundamental skills.
- Performance faculty are now required to participate in the semester review process using the BFA Assessment Summary Sheet. Faculty members will continue to use the BFA Assessment Summary Sheet for semester reviews.

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**Expected Outcome 3: Professional Comportment**

Students will demonstrate the acquisition of a professional approach to the discipline required for continuing employment and advancement in the acting profession. This approach includes consistent punctuality and thorough preparation for all assignments and commitments, the ability to accept feedback from multiple sources and apply it effectively in all studio and performance work, and the development of professional comportment skills centered on artistic discipline, respect for ensemble, and effective collaboration with peers, faculty members and guests. 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.

**Assessment Method 1:** Semester Reviews

**Assessment Method 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 a copy of the written assessment form that documents their progress, and areas which require improvement.

**BFA Assessment Summary Sheet for Semester Reviews**

| Student: | __________________________________________ |
| Date: | __________________________________________ |
| Evaluator: | __________________________________________ |

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

*Professional comportment within and beyond the studio ensemble.*

- **Advanced:** 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.

- **Proficient:** 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.

- **Marginal:** 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.

- **Unacceptable:** 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.

**Findings**

Sixteen students were individually assessed at the end of the semester in fall 2013, and 12 students were reviewed at the end of spring semester 2014, using a revised rubric. At the end of 2013, one student was placed on probation. At the end of 2014, two students completed the THMU program, and one student left the program.

Fall 2013 On a scale of 4-1 (4-Advanced 3-Proficient 2- Marginal 1-Inadequate) MT students received a group score of 3.31 in Professional Comportment.

Spring 2014: Music Theatre students received a group score of 3.54 in Professional Comportment.

**Strengths:** Students were generally found to be advancing in their ability to conduct themselves professionally, particularly in rehearsal and performance situations.

**Weaknesses:** In Fall 2013 and Spring 2014, there were 14 female THMU students and 2 male THMU students. There is strong competition for roles in musical and dramatic productions, which challenges some students’ ability to remain collegial within and beyond the studio setting.
How did you use findings for improvement?

- The formal performance review assessment summary sheet has been enhanced for use in the 2014-15 assessment cycle so that students have written documentation of strengths and areas of weakness with more specific expectations of improvement at the end of each semester. The portion of the assessment summary sheet focused on professional comportment appears below.

Additional Comments

Expected Outcome 4: Successful Application of Skills Beyond the Studio Setting

Students will demonstrate the ability to successfully apply skills acquired in acting, singing, voice, movement and dance beyond the studio setting. The attainment of this outcome is critically important to both music theatre (THMU) and theatre performance (THPR) majors and is assessed using the same methods.

Assessment Method 1: Performance Reviews

Assessment Method 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 oral and written 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.

<table>
<thead>
<tr>
<th>BFA Assessment Summary Sheet for Semester Reviews</th>
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</thead>
<tbody>
<tr>
<td>Student: ______________________________</td>
</tr>
<tr>
<td>Date: ______________________________</td>
</tr>
<tr>
<td>Evaluator: ______________________________</td>
</tr>
<tr>
<td>Rank the following for this student by circling or highlighting the appropriate level in each category.</td>
</tr>
<tr>
<td>Quality of performance work beyond the studio setting.</td>
</tr>
<tr>
<td>Advanced: 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.</td>
</tr>
<tr>
<td>Proficient: Student has demonstrated variable 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.</td>
</tr>
<tr>
<td>Marginal: Student has made inconsistent 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.</td>
</tr>
<tr>
<td>Unacceptable: 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.</td>
</tr>
</tbody>
</table>

Findings

Sixteen students were individually assessed at the end of each semester in 2013-14. Two students completed the BFA degree program in 2014, one student was placed on probation, one student left the program and the remaining twelve were
continued. In the assessment review for Fall 2013, and Spring 2104 on a scale 4-1
(4 Advanced 3- Proficient 2- Marginal 1 Inadequate) Music Theatre Students
received the following scores:

2013: Successful Application of Skills Beyond the Studio Setting: 3.5
2014: Successful Application of Skills Beyond the Studio Setting: 3.4

In ongoing assessment discussions, performance faculty members noted the findings
below.

Strengths: Students were generally found to be effective in the application of skills
beyond the studio setting. Many THMU and THPR students were successful in at least
one audition and/or performance situation beyond the studio setting.

Weaknesses: Freshman and sophomore women in particular did not have
opportunities to perform outside the studio setting. Opportunities to perform in
multiple venues is crucial to the development of a performer.

How did you use findings for improvement?

- Faculty members continue to reinforce concepts introduced in studio classes
  in private coaching sessions to further enhance student ability to demonstrate
  proficiency in basic and complex performance skills beyond the studio.
- The faculty have selected plays for its 2014-15 theatre season that will
  incorporate multiple roles for women.
- The formal performance review assessment summary sheet has been
  enhanced for use in the 2014-15 assessment cycle so that students have
  written documentation of strengths and areas of weakness with more specific
  expectations of improvement at the end of each semester. The portion of the
  assessment summary sheet focused on successful application of skills beyond
  the studio setting appears below.

Additional Comments

Assessment Method 2: Exit Surveys

Assessment Method Description
Students complete a survey in the final semester of their degree programs outlining
their accomplishments and achievements beyond the studio during their time as
degree candidates.

Findings
Three graduating seniors completed exit surveys and faculty highlighted the
following findings:

- 50% of graduating MT seniors had advanced through the state screening
  auditions to the annual SETC acting auditions at least once during their
  tenure in the BFA degree program.
- All graduating seniors were cast in at least three major roles in AU Theatre
  productions after open competitive auditions.
- All graduating seniors received an offer of industry related employment after
completion of their degree program.

Strengths: 1.) Exit surveys continue to indicate a high level of student achievement beyond the studio setting and placement in a broad range of employment and further training positions. 2.) 100% of students felt they had achieved mastery of fundamental acting skills, and 50% indicated they had developed proficiencies in complex acting skills.

Weaknesses: Current sample size is small and survey instrument does not reflect the short term nature of employment in the our industry.

How did you use findings for improvement?

- The department has expanded the number of residencies offered by professional guest artists to engage our students in ways that expand their understanding of performance technique and market readiness. Christine Ebersol, Teresa Wolf, Korolla Luttringhaus, and the Puzzle Theatre in NYC have been part of this effort in 2013-14.
- Senior BFA students now participate in 10 on camera workshops conducted by professional directors.
- The department has increased efforts to provide opportunities for performance students to gain exposure to theatre in venues outside the university. These efforts have included university sponsored abroad trips to the Galway Theatre Festival in Ireland (2015) and theatre faculty led and shepherded visits to the Alabama Shakespeare Festival, and various theatrical and dance venues in New York City.
- The department has expanded its opportunities for students to benefit from television and film workshops, voice acting/broadcast recording opportunities, and devised theatre experiences.
- The exit survey continues to reflect the addition of questions designed to gage student opinion of their ability to realize learning outcomes 1 & 2 (see below).
- All theatre students are required to take the Senior Capstone project THLA 4980 in which they develop game plans for industry employment or graduate school admission.
- BFA EXIT SURVEY -This survey is designed to measure the level at which students in the BFA (THMU & THPR) degree tracks have successfully applied skills introduced and developed in studio work beyond the studio setting, and to evaluate student opinion on the level at which they have attained competency in fundamental and advanced skills appropriate to their degree track.

Additional Comments: We expect the new coordinator of the Musical Theatre program to develop new courses and best practices for recruiting, retaining and advancing a strong number of highly talented and motivated students in the 2014-2015 assessment cycle.
Appendix 1: BFA Assessment Summary Sheet for Semester Reviews

Student:

Date:

Evaluator:

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

Punctuality and preparation

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

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

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

Unacceptable: 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.

Advanced: 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.

Proficient: 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.

Marginal: 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.

Unacceptable: 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.

Advanced: 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.

Proficient: 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.

Marginal: 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.

Unacceptable: 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.*

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

Proficient: Student has demonstrated some improvement in the refinement of these 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.

Marginal: Student has made intermittent efforts to improve the refinement of these 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.

Unacceptable: Student has failed to engage in techniques and practices designed to demonstrate improvement in the refinement of these 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.

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

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

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Unacceptable: Student has failed to engage in techniques and practices designed to demonstrate improvement in the refinement of these 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.

Professional comportment within and beyond the studio ensemble.

Advanced: 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.

Proficient: 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.

Marginal: 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.

Unacceptable: 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 forward:
Appendix 2: Exit Survey

List Roles/Plays Performed at Auburn University

If you advanced beyond the S.E.T.C. Alabama State screening auditions, list the year(s) you did so.

If you attended NETC or other professional unified auditions list the specific audition and the year(s) you did so.

List all summer entertainment industry employment you obtained while a student at A.U.

List all off campus industry related activities (community theatre, student films, extra work in film or television, etc.) you engaged in while a student during the academic year at A.U.

Did you attend U/RTA auditions? ____________ Yes ____________ No

List graduate programs that expressed interest in you or made offers of acceptance into their programs.

If you have accepted admission to a graduate program or entertainment industry employment to begin after you graduate, list the name and address of your new employer or school below.

At what level would you rate your ability to employ 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) in your work as a performer? (Check one).

Advanced ability

Intermediate ability

Basic ability

Little or no ability
At what level would you rate your ability to apply more complex skills (including competency in singing intonation, musicality & phrasing, in ballet, jazz and tap dance, and in the execution of acting & singing choices that are stylistically accurate for BFA music theatre students; and growing competency in orchestration of varied acting choices, in the performance of literature in heightened language and varying styles, in vocal work demonstrating technical proficiency in a range of dialects, and in stylistically appropriate movement choices for BFA performance students) in your work as a performer? (Check one).

Advanced ability  ______________________
Intermediate ability  ______________________
Basic ability  ______________________
Little or no ability  ______________________