2012-13 Undergraduate Academic Assessment Plan

BFA in Theatre Performance (Musical Theatre)

School of Theatre and Dance

College of Fine Arts

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Associate Dean
Margaret S. Mertz, Ph.D.
mmertz@arts.ufl.edu

BFA in Musical Theatre – College of Fine Arts Undergraduate Academic Assessment Plan

Mission Statement

The School of Theatre and Dance and the School of Music prepare Bachelor of Fine Arts graduates as performers and pioneers of Musical Theatre. The BFA fuses acting, singing and dancing into a single mode of expression to compete in a challenging job market. A commitment to diversity and risk-taking provides an environment that challenges, inspires and stimulates individual creativity in musical theatre artists for the 21st century. The BFA in Musical Theatre program supports the college's primary mission to "to produce artists, performers, scholars, teachers, and practitioners who combine the qualities of academic and professional excellence" (College of Fine Arts Mission Statement). The program supports the University of Florida mission to "to lead and serve the state of Florida, the nation and the world by pursuing and disseminating new knowledge while building upon the experiences of the past…to advance by strengthening the human condition and improving the quality of life."(University of Florida Mission Statement).

Student Learning Outcomes (SLOs)

For the Bachelor of Fine Arts in Theatre Performance (Musical Theatre):

2012-13 (old)

Content

1. Develop basic theatrical and movement skills, including make-up and dance, as appropriate to musical theatre.

2. Develop basic voice performance, musicianship and music theory skills.

3. Develop a high level of skill and sight singing.

4. Perform in workshops and full productions of musical theatre in a variety of formal and informal settings.

5. Develop repertory and techniques for auditions.

Critical Thinking

6. Develop the highest possible level of performance as an actor/singer/dancer.

Communication

7. Demonstrate the unique collaborative skills necessary to assimilate and realize the visions of playwright, director and designer in performance.

https://catalog.ufl.edu/ugrad/current/finearts/alc/theatre-performance-musical-theatre.aspx

2013-14 (new)

Content

1. Students analyze and interpret primary examples of musical theatre styles and history.

2. Students prepare and create musical theatre performances.

3. Students analyze and apply effective musical performance strategies.

Critical Thinking

4. Students create strategic song portfolios representative of varied styles for professional auditions.

Communication

5. Students construct a personal process of character creation and actualization through libretto and musical score analysis.

Curriculum Map

Curriculum Map for:

Program   Theatre: BFA Musical Theatre – Core Courses   College: Fine Arts

Key: **I**ntroduced   **R**einforced   **A**ssessed

Curriculum Map for:

Program   Theatre: Musical Theatre – Major Courses   College: Fine Arts

Key: **I**ntroduced   **R**einforced   **A**ssessed

Courses SLOs	Course1 THE4110 History of Theatre I/ THE 4111 History of Theatre 2
Content Knowledge	
1. Students analyze and interpret primary examples of musical theatre styles and history.	
2. Students prepare and create musical theatre performances.	
3. Students analyze and apply effective musical performance strategies.	
4. Students create strategic song portfolios representative of varied styles for professional auditions.	I
5. Students construct a personal process of character creation and actualization through libretto and musical score analysis.	

Curriculum Map for:

Program   Theatre: Musical Theatre – Major Courses   College: Fine Arts

Key: **I**ntroduced   **R**einforced   **A**ssessed

Courses SLOs	Course2 THE4959	Course3 TPP2250	Courses 4 & 5 TPP 2110/TPP3103	Course6 &7 TPP3113/TPP 4114	Course9 TPP3251
Content Knowledge					
SLO 1				R	I
SLO 2		R	I	R	I
SLO 3					
SLO 4					
Critical Thinking					
SLO 5	R			R	
Communication					
SLO 5	A (senior project paper in THE 4959)				

Curriculum Map for:

Program   Theatre: Musical Theatre – Major Courses   College: Fine Arts

Key: **I**ntroduced   **R**einforced   **A**ssessed

Courses SLOs	Course10 TPP3252	Course11 TPP3253	Annual Spring Juries
Content Knowledge			
SLO 1			
SLO 2	R		A
SLO 3	R	R	A
SLO 4		R	A
Critical Thinking			
SLO 5			
Communication			
SLO 5			

***SoTD will compile data (using random sampling) via final exam scores, projects, papers, final projects, final papers, documentation of final presentations, juries and senior project papers (relative to each specific SLO.)*

Assessment Cycle

Assessment Cycle for:

BFA in Theatre Performance (Musical Theatre)

School of Theatre and Dance, College of Fine Arts

Data Collection: Fall and Spring Terms of Indicated Year
                                                   (F12-S13)

Analysis and Interpretation: Subsequent Fall Term (F13)
Improvement Actions: Subsequent Spring Term (S14)
Dissemination: Next academic year (F14-S15)

Year SLOs	12-13	13-14	14-15	15-16	16-17	17-18
Content Knowledge						
#1	√			√		
#2	√			√		
#3	√			√		
#4	√			√		
Critical Thinking						
#5		√			√	
Communication						
#5			√			√

Disclaimer: No data was collected in 2011-12

Methods and Procedures

SLO Assessment Matrix

SLO Assessment Matrix for 2012-13

2012-13 Student Learning Outcome	Assessment Method	Measurement Procedure
Students analyze and interpret primary examples of musical theatre styles and history.	Senior Project	Rubric
Students prepare and create musical theatre performances.	Recital, Jury	Rubric
Students analyze and apply effective musical performance strategies.	Recital, Jury	Rubric
Students create strategic song portfolios representative of varied styles for professional auditions.	Recital, Jury	Rubric
Students construct a personal process of character creation and actualization through libretto and musical score analysis.	Senior Project	Rubric

Both direct and indirect measures would be taken into account, and the faculty would devote a portion of each of their regular faculty meetings to strategize and come to a consensus on the specific metrics appropriate for this degree program.

Methods:
During the fall review and analysis cycle, the faculty teaching in the degree program will review the DIRECT and INDIRECT DATA as they best determine, answering key questions such as:

What does the data show us about each individual SLO?
And
What changes do we want to make, based on these observations?

Should there be observations that lead the faculty to consider revisions, the faculty would have the options to

> *change the SLOs and ALC
> *change the data collected (assignments, etc.)
> *change the curriculum

DIRECT DATA: The faculty will randomly sample actual student work from designated I/R/A courses, in a variety of formats, based on projects and assignments from those courses. The faculty will develop appropriate rubrics based on the nature of the student samples. Samples will be collected based on recommended sample sizes according to the number of students in the program.

INDIRECT DATA: The College of Fine Arts Dean's Office will collect institutional data for the program, including but not limited to statistical data such as enrollment, grade distribution, recruitment and retention patterns. An additional source of data, the biennial SERU data, will be collected from the University of Florida Office of Institutional Planning and Research.

Procedures:
In the fall and spring semesters of the data collection year, the faculty instructors of record will collect the DIRECT DATA samples from the designated I/R/A courses they teach. A set of 5-7 samples from each class will be de-coupled, meaning that no grades, no student identification, and no comments will be on the samples (copies of student work). These data samples will be submitted online or in hard copy, as appropriate.

During those same semesters, the INDIRECT DATA for those courses and the degree program will be collected by the Dean's Office.
The faculty for this degree program would meet in December of the review and analysis year to generate a report that would go to the Institute director and the deans, along with recommendations for changes, if any.

With the concurrence of the administration, the changes would be made that spring, for implementation in the following fall.

Assessment Oversight

Name	Department Affiliation	Email Address	Phone Number
Dr. Margaret S. Mertz	Associate Dean, College of Fine Arts	mmertz@arts.ufl.edu	(352) 273-1484
Dr. Jerry Dickey	Director School of Theatre and Dance	jdickey@arts.ufl.edu	(352) 273-0501
Dr. Tiza Garland	Associate Professor School of Theatre and Dance	tgarland@ufl.edu	(352) 273-0518

APPENDIX A: SLO Conversion Chart

2012-13 SLOs	2013-14 SLOs
	1. Students know primary examples of the history, literature, structure, and theory of theatre. (NEW SLO)
1. Develop basic theatrical and movement skills, including make-up and dance, as appropriate to musical theatre. 2. Develop basic voice performance, musicianship and music theory skills. 3. Develop a high level of skill and sight singing.	2. Students prepare and create musical theatre performances.
4. Perform in workshops and full productions of musical theatre in a variety of formal and informal settings.	3. Students analyze and apply effective musical performance stratagies.
5. Develop repertory and techniques for auditions.	4. Students create strategic song portfolios representative of varies styles for professional auditions.
6. Develop the highest possible level of performance as an actor/singer/dancer. 7. Demonstrate the unique collaborative skills necessary to assimilate and realize the visions of playwright, director and designer in performance.	5. Students construct a personal process of character creation and actualization through libretto and musical score analysis.

APPENDIX B: SAMPLE RUBRIC

2013-14 SLOs #3 and #4

	Exceeds Expectations	Meets Expectations	Near Expectations	Unacceptable
3. Students analyze and apply effective acting technique strategies	Clearly defines musical theatre techniques applied in performance, produces thorough rationale for their use, describes in detail their application to the role, and assesses their effectiveness, citing full and appropriate support.	Clearly defines musical theatre techniques applied in performance, produces some rationale for their application to the role, and assesses their effectiveness, citing sufficient support.	Defines musical theatre techniques applied in performance, produces rationale for their application to the role, and/or assesses their effectiveness with limited or inconsistent clarity, providing limited support.	Does not define musical theatre techniques applied.
4. Students construct a personal process for character creation and actualization	Thoroughly articulates a logical progression in character creation from being cast in a role to performance. Describes the techniques used in the approach and how they specifically apply to the process. Meaningfully synthesizes connections between acting, singing, dancing and intellect/analysis.	Thoroughly articulates a logical progression in character creation from being cast in a role to performance. Describes the techniques used in the approach and how they specifically apply to the process. Describes the application of acting, singing, dancing and intellect/analysis.	Incompletely articulates a logical progression in character creation from being cast in a role to performance. Generally discusses the techniques used in the approach and how they apply to the process. Incompletely describes the application of acting, singing, dancing and intellect/analysis	Unable to articulate a logical progression in character creation from being cast in a role to performance. Poorly describes the techniques used in the approach and how they apply to the process. Unable to describe the application of acting, singing, dancing and intellect/analysis.