

# 2012-13 Undergraduate Academic Assessment Plan

BFA in Theatre –  
Performance (Acting)

School of Theatre and  
Dance

College of Fine Arts

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# BFA in Theatre Performance, Acting

## College of Fine Arts

### Undergraduate Academic Assessment Plan

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#### **Mission Statement**

The Bachelor of Fine Arts in Acting develops the highest possible level of performance as an actor. You develop advanced theatrical movement and vocal skills, including stage combat, voice, makeup, movement and period styles. You learn to perform through workshop and main stage productions in a variety of formal and informal settings. You also develop a repertory and techniques for auditions. The BFA in Acting 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](#)).

## 2012-13 Student Learning Outcomes (SLOs)

For the Bachelor of Fine Arts in Theatre with a concentration in Performance (Acting):

### *Content*

1. Develop the voice and body as disciplined expressive instruments.
2. Analyze, create and project a variety of characters, drawn from different genres and periods, and ensemble.
3. Apply makeup for a variety of characters using varied materials and techniques.
4. Understand traditional and innovative techniques appropriate to varying production formats.

### *Critical Thinking*

5. Understand and experience the art, craft and process of performance and its relationship to the other elements of production.
6. Project self into imaginary circumstances, evoked through improvisation and texts, alone and in ensemble.
7. Demonstrate the collaboration necessary to realize the vision of playwright, director and designer in performance.

### *Communication*

8. Effective verbal and written communication of the creative process as performance: acting/dancing.

## 2013-14 Student Learning Outcomes (SLOs)

For the Bachelor of Fine Arts in Theatre with a concentration in Performance (Acting):

### *Content*

1. Students identify and describe primary examples of theatre history, literature, dramatic structure and theory
2. Students explain specific acting techniques.

### *Critical Thinking*

3. Students analyze and apply effective acting technique strategies.
4. Students create strategic audition material packages for professional auditions.

### *Communication*

5. Students construct a personal process for character creation and actualization
6. Students explain complex facets of theatre performance and production.

<https://catalog.ufl.edu/ugrad/current/finearts/alc/theatre-performance--acting.aspx>

## APPENDIX A: SLO Updates Conversion Chart

<b><u>2012-13 SLOs</u></b>	<b><u>2013-14 SLOs</u></b>
4. Understand traditional and innovative techniques appropriate to varying production formats.	1. Students identify and describe primary examples of theatre history, literature, dramatic structure and theory.  2. Students explain specific acting techniques.
2. Analyze, create and project a variety of characters, drawn from different genres and periods, and ensemble.	3. Students analyze and apply effective acting technique strategies  4. Students create strategic audition material packages for professional auditions
1. Develop the voice and body as disciplined expressive instruments.  3. Apply makeup for a variety of characters using varied materials and techniques.  6. Project self into imaginary circumstances, evoked through improvisation and texts, alone and in ensemble.	5. Students construct a personal process for character creation and actualization
5. Understand and experience the art, craft and process of performance and its relationship to the other elements of production.  7. Demonstrate the collaboration necessary to realize the vision of playwright, director and designer in performance.  8. Effective verbal and written communication of the creative process as performance: acting/dancing.	6. Students explain complex facets of theatre performance and production.

## Curriculum Map (2013-14)

Curriculum Map for:

Program BFA Theatre Performance - Acting

College: Fine Arts

Key: **I**ntrouduced

**R**einforced

**A**ssessed

Courses SLOs	THE 2000 Theatre Appreciation	TPP 3650 Script Analysis	THE 4110 Hist. of Theatre I / THE 4111 Hist. of Theatre II	TPP 2282 Move I / TPP 3283 Move II	TPP 4287 Voice I / TPP 4288 Voice II	TPP 2110 Acting I / TPP 3103 Acting II	TPP 3113 Acting III / TPP 4114 Acting IV	TPP 4140 Acting V / TPP 4144 Acting VI	BFA Acting Juries	BFA Showcase Auditions	Additional Assessments
<i>Content Knowledge</i>											
<b>#1: Students illustrate primary examples of theatre history, literature, dramatic structure and theory.</b>	I	R	A (4 semester exams)								
<b>#2: Students indicate proficiency in acting techniques</b>						I	R	R	A (Senior Juries)		
<i>Critical Thinking</i>											
<b>#3: Students analyze and apply effective acting technique</b>						I	R	R			THE 4959 Senior Project

Courses SLOs	THE 2000 Theatre Appreciation	TPP 3650 Script Analysis	THE 4110 Hist. of Theatre I / THE 4111 Hist. of Theatre II	TPP 2282 Move I / TPP 3283 Move II	TPP 4287 Voice I / TPP 4288 Voice II	TPP 2110 Acting I / TPP 3103 Acting II	TPP 3113 Acting III / TPP 4114 Acting IV	TPP 4140 Acting V / TPP 4144 Acting VI	BFA Acting Juries	BFA Showcase Auditions	Additional Assessments
<b>strategies</b>											paper
<b>#4: Students create strategic audition material packages for professional auditions</b>						I	R			A	
<b>Communication</b>											
<b>#5: Students construct a personal process for character creation and actualization</b>				I	I	I	R	R			THE 4959 Senior Project paper
<b>#6: Students discuss complex facets of theatre at an advanced level.</b>	I	R	A (2 semester papers, 1 semester presentation)								

## Assessment Cycle

Assessment Cycle for:

**BFA in Theatre Performance (Acting)**

**School of Theatre and Dance, College of Fine Arts**

Data Collection: Fall and Spring Terms of Indicated Year (F13-S14)  
Analysis and Interpretation: Subsequent Fall Term (F14)  
Improvement Actions: Subsequent Spring Term (S15)  
Dissemination: Next academic year (F15-S16)

SLOs	Year	13-14	14-15	15-16	16-17	17-18	18-19
<b>Content Knowledge</b>							
#1		√			√		
#2		√			√		
<b>Critical Thinking</b>							
#3			√			√	
#4			√			√	
<b>Communication</b>							
#5				√			√
#6				√			√

## Methods and Procedures

### SLO Assessment Matrix

**Assessment Method** - For each SLO, please enter the assessment method you are using – exam (course, internal, or external), project, paper, presentation, performance, etc.

**Measurement** – list the measurement procedure you use for this outcome. It can be a faculty-developed rubric with the minimum acceptable level identified, an exam score and the minimum passing score, or other measurement. **Required for 2012-13: Include at least one example of a rubric used to assess an SLO.**

### SLO Assessment Matrix for 2013-14

2013-14 Student Learning Outcome	Assessment Method	Measurement Procedure
Students identify and describe primary examples of theatre history, literature, dramatic structure and theory.	Final History Exam	Exam score
Students explain specific acting techniques	Senior Jury	Rubric
Students analyze and apply effective acting technique strategies	Senior project paper	Rubric
Students create strategic audition material packages for professional auditions	BFA Showcase audition	Rubric
Students construct a personal process for character creation and actualization	Senior project paper	Rubric
Students explain complex facets of theatre performance and production.	Final History paper	Rubric



## APPENDIX B: Sample Rubric

Critical Thinking SLO #3 and #4  
 Rubric for BFA Acting Senior Projects (2013-14)

	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Near Expectations</b>	<b>Unacceptable</b>
<b>3. Students analyze and apply effective acting technique strategies</b>	Clearly defines acting 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 acting techniques applied in performance, produces some rationale for their application to the role, and assesses their effectiveness, citing sufficient support.	Defines acting 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 acting techniques applied.
<b>4. Students construct a personal process for character creation and actualization</b>	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 voice, movement, 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 voice, movement, 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 voice, movement, 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 voice, movement, and intellect/analysis.

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

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