

Theatre Annual Assessment Report AY16-17

Summary

In Voice Classes (Voice I for Non-Majors, Voice II, Voice III, and Accents & Dialects), students performed at a “satisfactory” or “accomplished” level across all criteria, with the greatest strength in the ability to apply techniques to performance. Written comments for Voice I for Non-Majors emphasized that students consistently take the course seriously and seek their own individual development. Written comments note difficulty with getting select students to take warm up exercises seriously, though they may be isolated issues.

I. Major Degree Programs

Acting BA	Theatre BA
Acting with International Performance Study BFA	Theatre Design BA
Comedy Writing and Performance BA	Theatre Directing BFA
Musical Theatre BA	Theatre Technology BA
Musical Theatre Performance BFA	Writing for Performance BA

II. Programs and Learning Outcomes Assessed AY16-17

While CAM was used AY16-17 to assess student performance in 40 courses across nine programs, this report focuses on Voice: Voice Training for Actor I (Non-Theatre Majors), Voice Training for the Actor II, Voice Training for the Actor III, and Accents & Dialects I.

III. Assessment: Voice Program

Method

Students from the four classes in the Voice Program during Fall 2016 and Spring 2017 were assessed, using CAM, by instructors. Faculty scored student work on a scale of 1 to 4 (1= Below Expectations, 2= Satisfactory, 3= Accomplished, 4= Superior) in criteria derived from the course outcomes. See Appendix A for the full rubrics of each class.

Results

In three of the four Voice classes, students performed best in what might be considered the critical thinking components of voice (making thoughtful choices and applying techniques). Students still averaged satisfactory performance in the more physical components (breathing and sound) but received slightly lower scores, for the most part. Written comments noted that most students took Warm Ups seriously and utilized the process but that there were select instances of students not valuing Warm Ups.

Student Views of Their CAM Scores

Course	Number of Students	Percent of Students Who Viewed Their Scores
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Voice I for Non-Majors	28	50%
Voice II	98	48%
Voice III	38	50%
Accents & Dialects I	60	67%

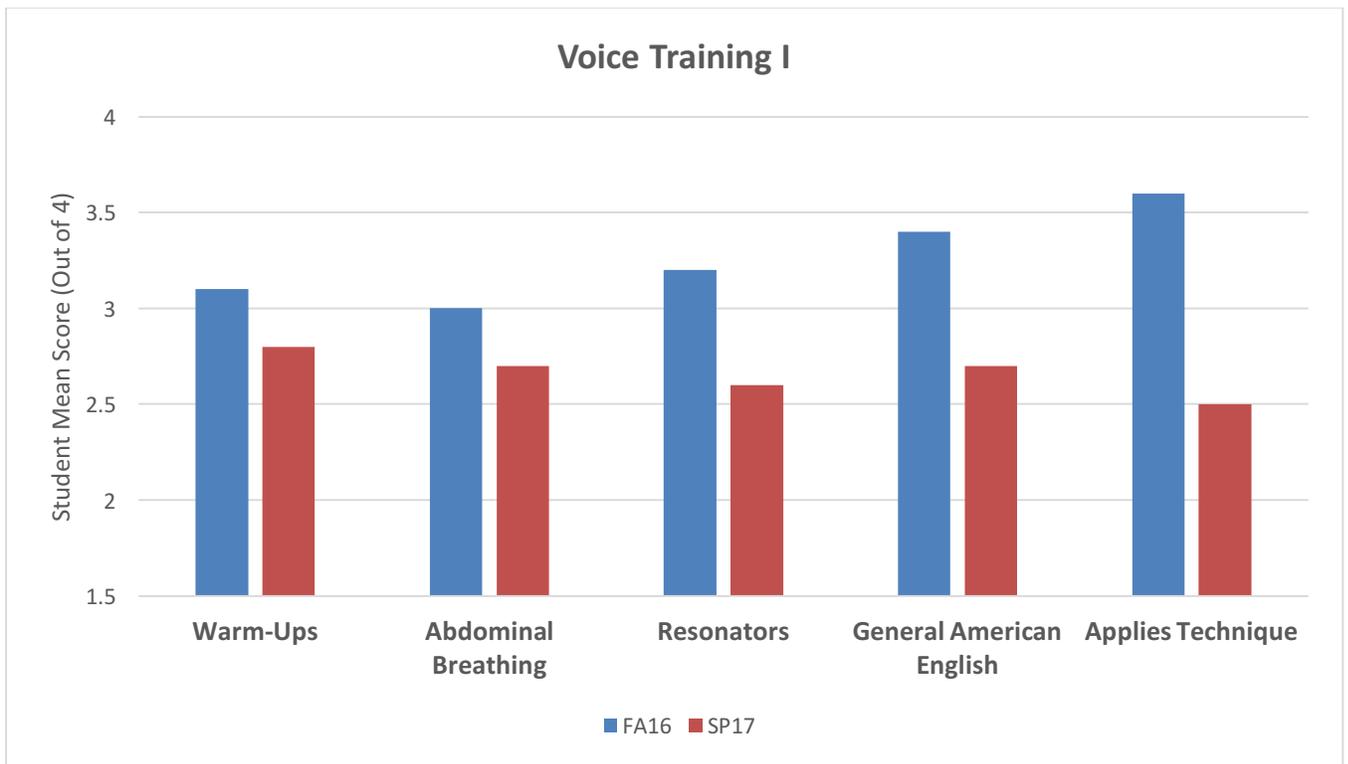


Figure 1. Voice Training for the Actor I for Non-Theater Majors. N= 28

Notable and Repeated Comments

- A well-rounded vocalist, [Student] looks for new ways to shape and support [Student's] vocal development.
- Dedicated to their vocal practice and academics.

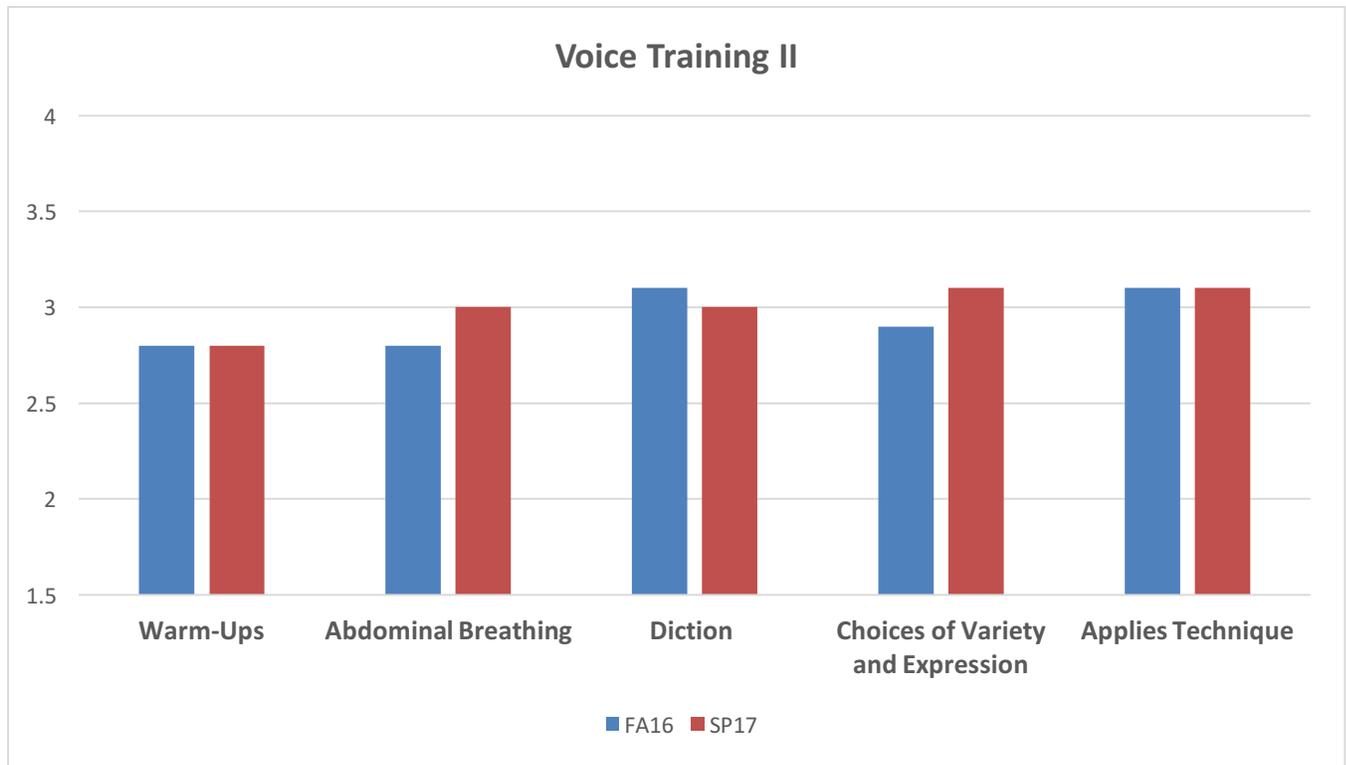


Figure 2. Voice Training for the Actor II. N= 98

Notable and Repeated Comments

- [Student} is an accomplished singer, and making the adjustment from lung retention modalities to diaphragmatic impulse for speech is not easy. That coupled with constant giggles and chattiness with classmates were a continuous problem.
- Every aspect of warm-up is designed to heighten awareness between the breath, body, vibrations and intellect for sonic emotional memory. [Student] was constantly distracted and seeking attention of fellow classmates.

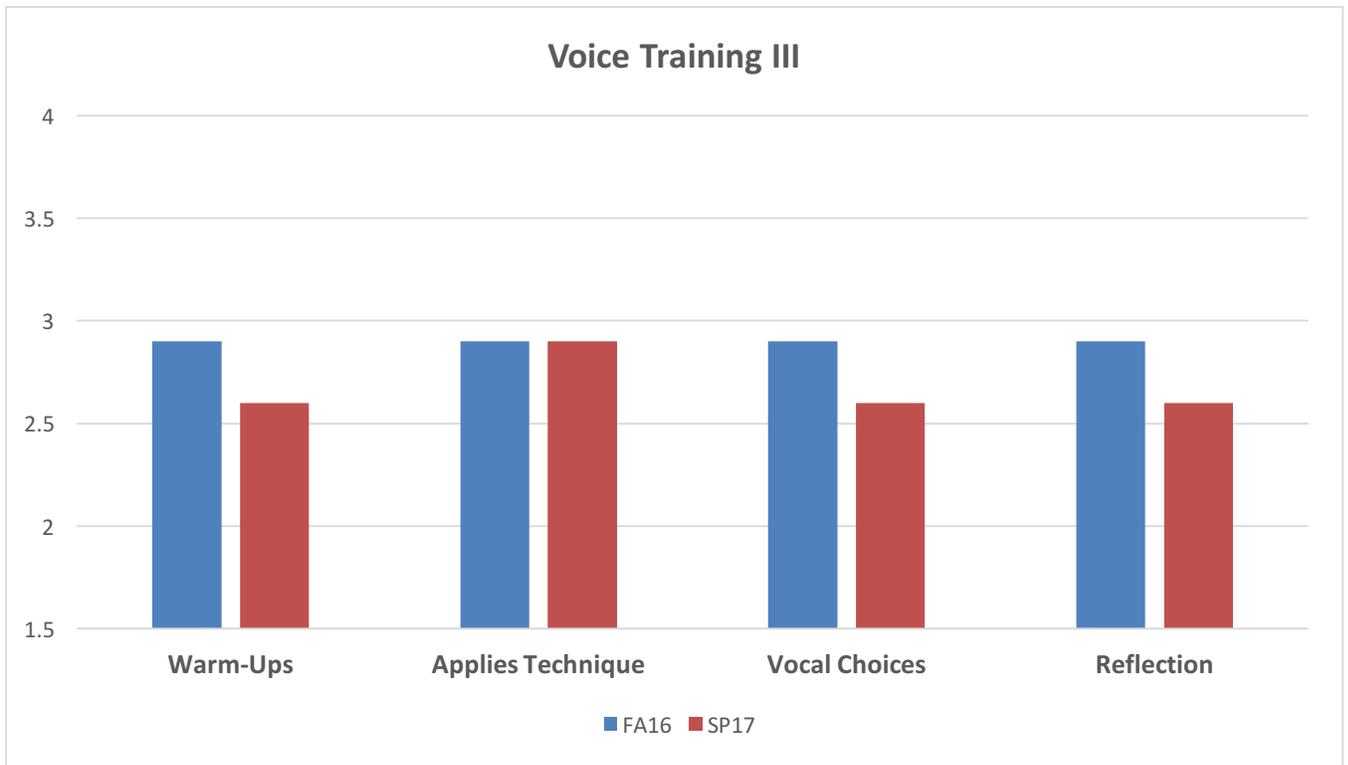


Figure 3. Voice Training for the Actor III. N= 38

Notable and Repeated Comments

- [Student] is a promising young talent. However, voice work & warm-ups were perceived as a regimen set of mundane exercises, not as a process for exploration, deeper understanding and experience of the text... [Student's] habitual voice patterns continued.

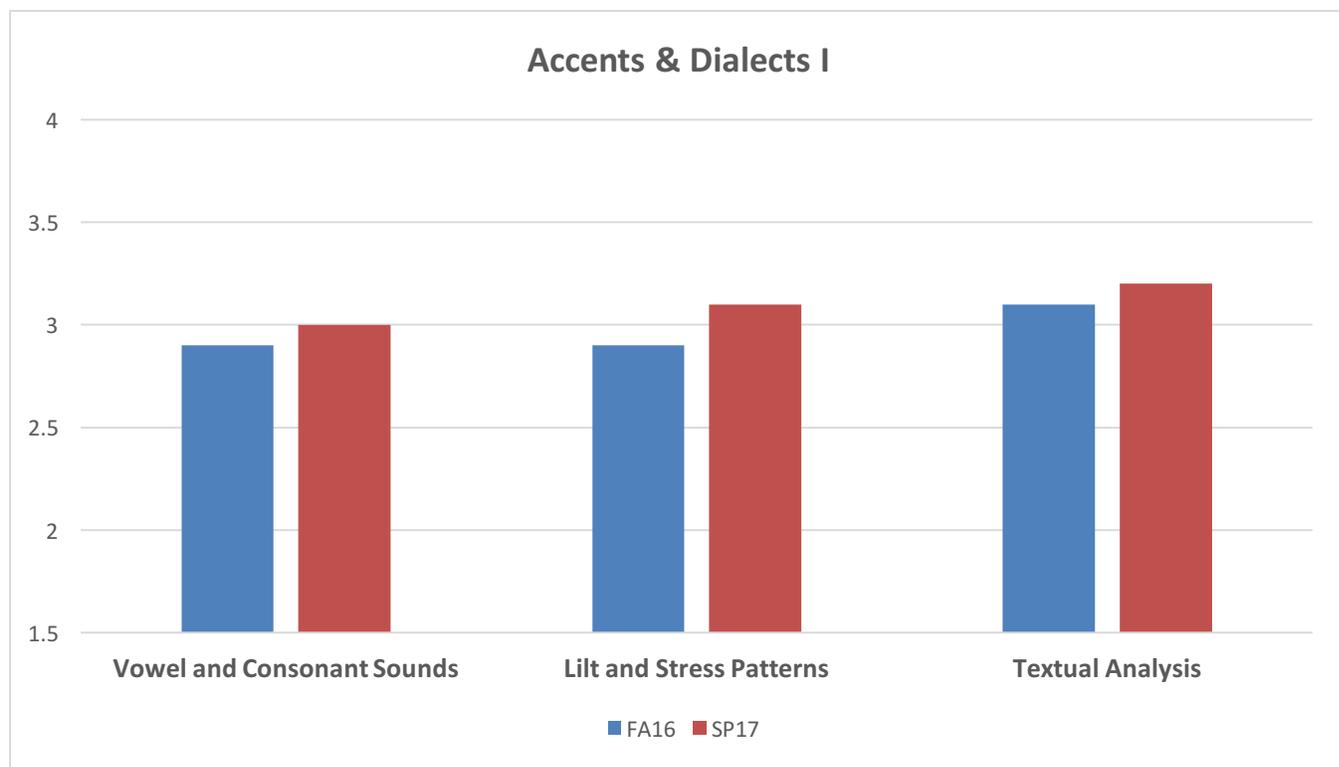
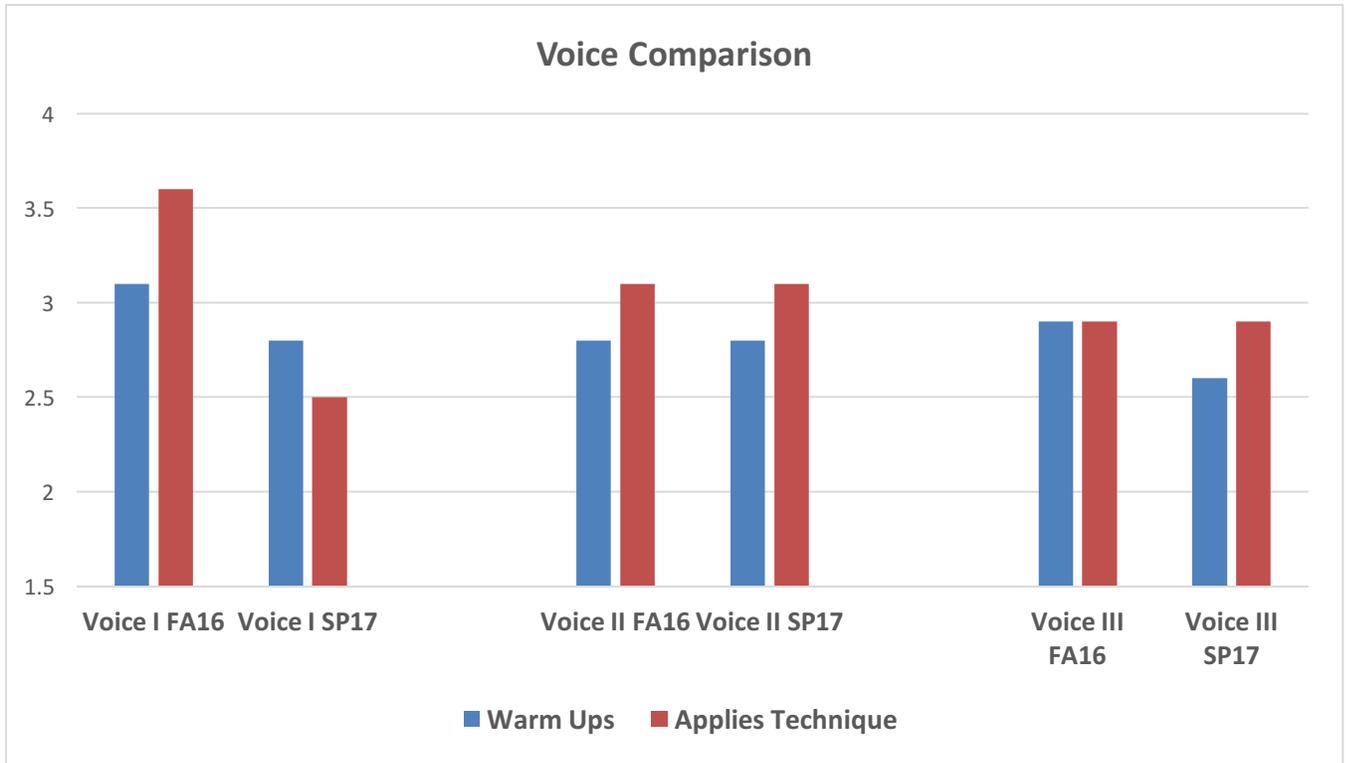


Figure 4. Accents & Dialects. N= 60

Notable and Repeated Comments

- Generally good work. Oh, and did I mention, MOVE YOUR MOUTH MORE :)
- Vowel and consonant sounds is an area that could use more attention to detail.
- Especially good with southern and deep Estuary English. RP and Irish need more drilling for consistency. Being able to sustain the sounds throughout consistently is the main thing to work on now.



Moving Forward

- While CAM allows students to track their overall progress across courses and receive comments from instructors, supplemental assessments that look at specific deliverables or performances would help to provide more for consideration. In their current states, the rubrics used on CAM could be revised to allow for nuanced information to be presented and grounded in particular examples of student work.

Appendix A. CAM Scoring Rubrics

All rubrics utilized a scale of 1 to 4 (1= Below Expectations, 2= Satisfactory, 3= Accomplished, 4= Superior). Criteria for each class were

Voice Training for the Actor I for Non-Theatre Majors

- The student successfully executes warm-ups and exercises for the voice
- The student demonstrates an understanding and use of abdominal breathing in classroom activities and presentations.
- The student demonstrates an understanding of the use of the resonators in exploring vocal range in classroom activities and presentations.
- The student identifies and articulates the sounds of General American English in classroom activities and presentations
- The student applies vocal technique to contemporary performance materials.

Voice Training for the Actor II

- The student demonstrates a developed process for vocal practice by performing and leading a series of warm-ups and exercises for the voice.
- The student successfully and consistently coordinates abdominal breathing with resonance and projection in classroom activities and presentations.
- The student consistently uses clear, effortless diction in classroom activities and presentations.
- The student makes clear vocal choices with regard to variety and expression in classroom activities and presentations.
- The student applies comprehensive vocal technique to contemporary and classical texts.

Voice Training for the Actor III

- The student uses a strong, individualized process for vocal practice by devising, performing and leading a series of warm-ups and exercises for the voice.
- The student skillfully applies vocal technique to a wide range of performance texts.
- The student displays sophisticated vocal choices and expression techniques appropriate to the character and given circumstances of the dramatic material in classroom activities and presentations.
- The student reflects critically and analytically on the use of vocal technique in performance.

Accents & Dialects

- The student demonstrates a facility with all the vowel and consonant sounds for each accent/dialect.
- The student demonstrates an ability to produce the lilt and stress patterns of the language.
- The student can analyze a text to discover character voice patterns within the accent/dialect.