

UNIVERSITY OF ALASKA FAIRBANKS
Student Learning Outcomes Assessment: BA in Film & Performing Arts
Updated: August 2020

Statement of Institutional Purpose	Intended Objectives/Outcomes	Assessment Criteria	Implementation
<p>MISSION STATEMENT: The UAF Film and Performing Arts degree provides students with opportunities to develop and produce creative content for screen or stage while studying theory, history, performance, and industry practice standards. A degree in Film and Performing Arts will provide students with a critical understanding of the history, theory and technologies of cinema, new media arts, and theatre arts. We provide the opportunities, tools, and resources to prepare students to succeed in the media and performing arts industries or to pursue graduate study.</p>	<ul style="list-style-type: none"> • Graduates will be able to communicate well in oral, written, and visual form. • Graduates will be able to communicate their ideas conceptually and artistically. • Graduates will hold practical skills in their area of concentration: film or theatre. • Graduates will possess strong collaborative skills and leadership abilities. • Graduates will have a reel, portfolio, or audition package of their work depending on concentration within FLPA degree. Film Concentration majors will have a Film Reel of their work; Theatre Concentration majors will have either a Portfolio of design/technical work or an Audition Package of performance work. 	<p>Direct Assessment Tools: 1) <u>Audition / Portfolio/ Reel Review:</u></p> <ul style="list-style-type: none"> • Film Concentration FLPA majors will participate in Reel Review each year and will be evaluated by faculty on the Reel Review Rubric. • Theatre Concentration FLPA majors with an emphasis in performance will participate in Audition Workshop each semester and be evaluated by faculty on the Audition Rubric. • Theatre track FLPA majors with an emphasis in design/tech will participate in Portfolio Review each semester and be evaluated by faculty on the Portfolio Review Rubric. <p>2) <u>Class Content Pre/Post Tests:</u></p> <ul style="list-style-type: none"> • Incoming Class Assessment forms evaluate students' knowledge prior to FLPA Core introductory level classes (<i>Fundamentals of Acting, Introduction to Production Design, Film Set Production I</i>) at the beginning of each semester. Outgoing Class Assessment Forms evaluate students' knowledge at the end of course. <p>Indirect Assessment Tools: 1) <u>FLPA Production Survey:</u></p> <ul style="list-style-type: none"> • Each faculty directed production, produced by Theatre/ Film UAF, will have a post-show production survey filled out by cast and crew involved in the production (stage or screen). 	<p>Direct Assessment Tools: 1) <u>Audition/ Portfolio/ Reel Review Evaluation Form:</u></p> <ul style="list-style-type: none"> • At the beginning of each semester Audition/ Portfolio/ Reel Review Rubric forms distributed to faculty boxes by department coordinator. • Form to be filled out by FLPA faculty members. • Department Coordinator enters data into spreadsheet tracking scores. <p>2) <u>Class Content Pre/Post Tests:</u></p> <ul style="list-style-type: none"> • At beginning and end of each semester test for each class distributed to faculty boxes by department coordinator. • Test administered by faculty member teaching each course. • Department Coordinator enters data into spreadsheet tracking scores. <p>Indirect Assessment Tools: 1) <u>FLPA Production Survey:</u></p> <ul style="list-style-type: none"> • Production surveys will be administered by department coordinator at each production's <i>Post Mortem Town Meeting</i> after the show closes or film shoot finishes. • Electronic survey tracks responses. <p>Faculty conduct an annual spring meeting addressing an annual data summary of all above measures and discuss any needed curricular changes.</p>

Actor: _____

Auditor: _____

Semester: _____

Audition Pieces (monologues only):

1) _____

2) _____

Audition Sides (sides only):

1) _____

2) _____

Student Year (circle one):

Freshman Sophomore

Junior Senior

AUDITION SCORING RUBRIC	Please CIRCLE specific virtues or flaws in each category.	Then CIRCLE the appropriate number only in that area.	(m) refers to monologues (s) refers to sides		
INTRODUCTION Introduction of material Interaction with auditors Appearance/ self-presentation	5 Confident, Professionally dressed, Clothing appropriate to material, Rehearsed/ accurate (m), Positive, Engaging	4	3 Somewhat confident, Clothing inappropriate for material, Somewhat rehearsed/ accurate (m), Luke-warm, Semi-engaging	2	1 Unsure of self, Nervous, Sloppily dressed, Unrehearsed/ inaccurate (m), Negative, Unengaged
OVERALL PERFORMANCE Believability Ability to handle language Strength of acting choices	5 Believable, Natural, Engaging, Sharp, Relaxed, Vulnerable, Takes risks, Makes bold/strong choices, In the moment, Solid memorization (m), Uses variety of tactics, Clear "other"(m), connects with reader (s)	4	3 Technically competent, Planned performance, Pushed, Somewhat believable, Semi-relaxed, Tactics are not varied, In and out of character, Unclear "other"(m)	2	1 Forced, Flat, Dull, Tense, Indicates consistently, Not open/ available, Not in the moment, Lack of choices, Weak memorization (m), Weak preparation (s), No clear "other" (m), no connection with reader (s)
VOCAL SKILL Projection Speech/articulation Range Relaxation Breathing Vocal control Vocal character choices	5 Easily heard, Understandable, Well-articulated, Strong vocal choices, Vocal variety, On-voice, Strong breath control, Use of upper and lower register	4	3 Varying projection, Varying articulation, Somewhat relaxed, Runs out of breath, Some vocal strain/ tension, Some vocal variety, Stuck in one register	2	1 Hard to hear, Poorly articulated, No vocal choices, No vocal variety, Off-voice, No breath control, Vocal strain apparent, Too loud/ pushed, Hard to listen to
PHYSICALITY Stage presence Use of space Relaxation Physical control Physical character choices	5 Takes the stage, Confident, Uses space appropriately, Comfortable in space, Physical choices appropriate to character, Relaxed, In-body	4	3 Somewhat comfortable, Semi-relaxed	2	1 Out of body, Fidgety, Tense, No use of space, Appears physically uncomfortable, Inappropriate physical character choices
MATERIAL Choice of Material (m) Contrasting pieces (m) Demonstration of range (m) Actor type (m) Scene (s)	5 Pieces contrast (m), Pieces show range (m), Pieces appropriate to actor type (m), Understands scene (s), Clear units and beats (s), Connects with character , Clear objective	4	3 Some contrast (m), Some range exhibited (m), Some understanding of scene (s), Some use of units and beats (s), Murky objective	2	1 Pieces do not contrast (m), Pieces do not show range (m), Pieces are not type-appropriate (m), Does not understand scene (s), Does not connect with character, Unclear units and beats (s), No use of objective

Theatre Design/Tech Assessment Form

Auditor:

Semester/Year:

Student:

Year(circle): Fresh Soph Junior Senior

Specific Area(s) of Study Being Presented:

Circle the appropriate score within each category. Check specific statements that pertain to the students performance/reason for receiving that score.

First Impression (Introduction/ Personal Appearance)	1 - 2 -Has made little or no effort to present him/herself in a positive light. -Is unprepared, mumbles, forgets important information such as name	3 - 4 -Has made a last minute or unplanned effort to present him/herself -Negative or self-deprecating when introducing him or herself -Overcome by nerves	5 - 6 -Has made an effort to present him/herself well -Attempts to speak clearly, but shows obvious nerves and may have to be prompted for information	7 - 8 -Presentable, makes a positive impression -Speaks clearly and includes all pertinent information -May still have hints of shyness or lack a strong personal statement	9 - 10 -Well-dressed, makes a positive, professional impression, which may include hints of personal artistry -Speaks clearly, confidently and includes pertinent information
Presentation of Materials (Verbal presentation and discussion)	1 - 2 -Unable to speak about their work in a coherent manner -May forget titles of plays, playwrights, etc. -Fails to explain important information about work	3 - 4 -Speaks about choices but fails connect statements together or provide clear explanation -Unable to converse comfortably or answer questions about work -Becomes defensive or negative when questioned	5 - 6 -Speaks about choices but may have trouble relating them back to the concept of the production -Answers interviewers questions, but gets flustered or caught off guard on occasion -Remains positive	7 - 8 -Can speak about his/her work and provide some background for the particular production -Able to answer the interviewers questions clearly and promptly	9 - 10 -Speaks effectively about his or her work -Clear understanding of the reasons behind artistic choices -Can provide a context for lesser-known shows -Able to converse with the interviewer
Portfolio Display/Layout (Visual/aesthetic)	1 - 2 -Format hinders the discussion of work -Missing or nonexistent images of work, demonstration of artistry -Missing or illegible labeling, no format	3 - 4 -Layout is sloppy or poorly executed, lazy -Some important information, images or labels missing -Lacks effort and artistry, reflects negatively on student	5 - 6 -Has made thoughtful choices about layout, labeling, etc. but may fall short in execution -Has aesthetic issues or bad pictures -Limited, unclear or missing information	7 - 8 -Up-to-date, well-organized, clearly labeled and neatly displayed -May have small aesthetic issues or lack personal touch -Ordered to show best, most pertinent work first	9 - 10 -Work is not only neatly and impressively displayed, but expresses the artist's personality or work ethic -Well-organized, clearly labeled, complete
Resume	1 - 2 -Resume is not provided or is incomprehensible	3 - 4 -Badly formatted, out of date, untrue or missing pertinent information -Paper is wrinkled, folded or smudged -Names or play titles misspelled	5 - 6 -Thorough, neatly and carefully done -Has small formatting issues, such as typos or indents -Lacks intention. Too much or not enough information	7 - 8 -Complete, minimal typos, clean, easy to look at -Formatted to suit the job sought, highlight artists strengths -Includes all relevant info, not overwhelming	9 - 10 -Impeccable -Aesthetically pleasing, clear, concise, visually stimulating -Has no formatting problems -Highlights the artists strengths

Film Reel Review Rubric

Auditor:

Semester/Year:

Student:

Year(circle): Fresh Soph Junior Senior

Specific Area(s) of Study Being Presented:

First Impression (Introduction/ Personal Appearance)	1 - 2 -Has made little or no effort to present him/herself in a positive light. -Is unprepared, mumbles, forgets important information such as name	3 - 4 -Has made a last minute or unplanned effort to present him/herself -Negative or self-deprecating when introducing him or herself -Overcome by nerves	5 - 6 -Has made an effort to present him/herself well -Attempts to speak clearly, but shows obvious nerves and may have to be prompted for information	7 - 8 -Presentable, makes a positive impression -Speaks clearly and includes all pertinent information -May still have hints of shyness or lack a strong personal statement	9 - 10 -Well-dressed, makes a positive, professional impression, which may include hints of personal artistry -Speaks clearly, confidently and includes pertinent information
Presentation of Materials (Verbal presentation and discussion)	1 - 2 -Unable to speak about their work in a coherent manner -May forget titles of productions, etc. -Fails to explain important information about work	3 - 4 -Speaks about choices but fails connect statements together or provide clear explanation -Unable to converse comfortably or answer questions about work -Becomes defensive or negative when questioned	5 - 6 -Speaks about choices but may concept may be unclear to audience -Answers interviewers questions, but gets flustered or caught off guard on occasion -Remains positive	7 - 8 -Can speak about his/her work and provide some background for the particular production -Able to answer the interviewers questions clearly and promptly	9 - 10 -Speaks effectively about his or her work -Clear understanding of the reasons behind artistic choices -Can provide a context for lesser-known shows -Able to converse with the interviewer
Reel Presentation (Visual/aesthetic)	1 - 2 -Technical glitches make reel impossible to view - No backup plan presented	3 - 4 -Reel format is roughly cut, missing audio, editing errors -Some important information, images or labels missing -Lacks effort and artistry, reflects negatively on student	5 - 6 -Has made thoughtful choices about content, style, and emphasis but may fall short in execution -Has aesthetic issues or poor video/audio content -Limited, unclear or missing information	7 - 8 -Up-to-date, visually arresting, and cohesive content which reflects well on student -May have small aesthetic issues or lack personal touch -Ordered to show best, most pertinent work first	9 - 10 -Work is not only neatly and impressively displayed, but expresses the artist's personality or creative interests -Well-organized, clearly labeled, complete - DVD may include website, Resume, or other materials
Resume	1 - 2 -Resume is not provided or is incomprehensible	3 - 4 -Badly formatted, out of date, untrue or missing pertinent information -Paper is wrinkled, folded or smudged -Names or film titles misspelled	5 - 6 -Thorough, neatly and carefully done -Has small formatting issues, such as typos or indents -Lacks intention. Too much or not enough information	7 - 8 -Complete, minimal typos, clean, easy to look at -Formatted to suit the job sought, highlight artists strengths -Includes all relevant info, not overwhelming	9 - 10 -Impeccable -Aesthetically pleasing, clear, concise, visually stimulating -Has no formatting problems -Highlights the artists strengths

FLPA F121 FUNDAMENTALS OF ACTING
Assessment Pre/Post Test

Name: _____ Preferred Pronoun (he/she/they/other): _____

Major: _____ Minor: _____

Semester: _____ Beginning / End (circle one)

Your answers to these questions will not be graded. You will be asked the same questions at the end of the semester. The Theatre & Film Department is required to use this questionnaire as a tool to gauge the success of our instruction. Thank you for your assistance.

If you do not know the answer, please leave the question blank.

1. What does it mean to “upstage a fellow actor?”
2. In relationship to acting, what does the term “to project” mean?
3. In theatre, what does the expression “cheat out” mean?
4. In theatre and film, what does the term “blocking” mean?
5. In theatre and film, what does “off-book” mean?
6. In regards to acting, what does “obstacle” mean?
7. What does it mean to “develop a character?”
8. In regards to acting, what does “objective” mean?
9. In regards to acting, what does “tactic” mean?
10. Where is “down stage?”

- 1) When drawing a sketch of a box that is sitting “flat on” towards you (90 degree axis) would you use:



- a) One-point perspective
- b) Two-point perspective
- c) Three-point perspective
- d) Four-point perspective

- 2) When drawing a sketch of a box that is sitting at an angle towards you (example: 45 degree axis) would you use:



- a) One-point perspective
- b) Two-point perspective
- c) Three-point perspective
- d) Four-point perspective

- 3) What is meant by “analogous” color scheme?

- a) Colors opposite on the color wheel
- b) Colors next to each other on the color wheel
- c) Colors all from the same hue family
- d) Colors that are pleasing to look at

- 4) A color can be described using a few terms. Which aspect is the most important one to consider when designing?

- a) Hue
- b) Value
- c) Saturation
- d) Tint

- 5) Which of these design areas is **not** considered it's own critical field?
- a) Set
 - b) Costumes
 - c) Makeup
 - d) Light
 - e) Sound
- 6) What is meant by a "wild wall" on set?
- a) A wall painted with an accent color
 - b) A wall with an archway
 - c) A wall that can move out of the way
 - d) A wall where the crew parties if they "make their day"
- 7) Renderings are generally
- a) In color
 - b) Drawn to scale
 - c) Are drafted
 - d) All of the above
- 8) Costume Designers can begin their work on a production before casting is done.
- True
- False
- 9) "Thumbnail sketches" are called that primarily because they are small.
- True
- False
- 10) Once the set design is finalized and approved, no changes can be made to it by the director.
- True
- False

Film Production I - PRE-TEST REVISED 2020

This short survey will help determine the effectiveness of this class as part of the Film and Performing Arts degree at the University of Alaska Fairbanks. It will not be used to grade or evaluate you as a student. Completing this survey is required for the class.

* Required

1. Prior to taking this class, had you ever made a film with a team before? *

Mark only one oval.

☐ Yes

☐ No

2. How important is hands-on learning to your education? *

Mark only one oval.

	1	2	3	4	5	6	7	8	9	10	
No Important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely Important

CURRENT KNOWLEDGE

3. As a rule of thumb, one page of screenplay is equivalent to _____ of screen time. *

Mark only one oval.

☐ 2 minutes

☐ 30 seconds

☐ depends on the scene

☐ 1 minute

4. Continuity is the responsibility of: *

Mark only one oval.

- ☐ The Actor
- ☐ The Director
- ☐ The Script Supervisor
- ☐ The Editor

5. When preparing to shoot a new scene, what is generally shot first? *

Mark only one oval.

- ☐ Establishing location shot
- ☐ Medium shot of all dialog
- ☐ Wide shot of all action
- ☐ Close up of Actors while "fresh"

6. After each shot if departments need to make adjustments, who is notified? *

Mark only one oval.

- ☐ The Producer
- ☐ The Assistant Director (1st AD)
- ☐ The Director
- ☐ The Second Assistant Director (2nd AD)

7. Crew Safety on Set is the responsibility of: *

Mark only one oval.

- ☐ The Director
- ☐ The 1st Assistant Director
- ☐ The Producer
- ☐ The Union

8. The slug line or Scene heading of a script indicates: *

Mark only one oval.

- ☐ The pivot point of a script - the most important scene
- ☐ The location and time of day of a script scene
- ☐ The subtext of the dialogue - what the character "really means"
- ☐ A summary of the scene

9. A script breakdown is done by: *

Mark only one oval.

- ☐ Actors
- ☐ Production Designer
- ☐ Assistant Director
- ☐ All department keys and talent

10. In determining a Production Schedule, how are decisions typically weighed? *

Mark only one oval per row.

	Location	Time of Day	Actor availability
Primary Factor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Secondary Factor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tertiary Factor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Production Meetings should include the attendance of: *

Mark only one oval.

- ☐ Director, Producer, Cinematographer, Lead Actor
- ☐ Director, Producer, Director of Photography, Production Designer, Sound Key
- ☐ Director, Producer, Director of Photography, Gaffer, Editor, Casting Director
- ☐ Director, Producer, Director of Photography, Production Designer, 1st AD, Location Manager, Sound Key
- ☐ Everyone "Above the Line"

12. On a film set you suspect someone is under the influence of an intoxicant. You MUST: *

Mark only one oval.

- ☐ Tell that person to go home
- ☐ Report your suspicion to the Director
- ☐ Report your suspicion to the Assistant Director
- ☐ Call the police

13. The best way to ensure a safe work environment is to:

Mark only one oval.

- ☐ Have regular safety meetings
- ☐ Have an emergency communication plan
- ☐ Assess the risk prior to every film shoot
- ☐ Keep the work area clean and organized
- ☐ All of the Above.

14. The shot is set, but the director wants things in the background to be in focus, and right now it is too soft (blurry). Which two things **MUST** you do in order to have great depth-of-field?

Mark only one oval.

- ☐ Open the aperture (smaller Fnumber) and raise the shutter speed
- ☐ Close the aperture and raise the shutter speed
- ☐ Add more light and open the aperture
- ☐ Move the camera back and change to a telephoto lens

15. What should the slate say on the third angle, fourth take of Scene 15?

Mark only one oval.

- ☐ 3A TK4 S15
- ☐ S15B T4
- ☐ T4 A3 S15C
- ☐ S15A-3 TK4

16. The medical sign of hypothermia is:

Mark only one oval.

- ☐ Tingling hands and toes
- ☐ Disoriented or sleepy behavior
- ☐ Dizziness or memory loss
- ☐ Body temperature below 95F

17. Your Call Time on the call sheet is the time you are expected to:

Mark only one oval.

- ☐ Call the AD to let them know you are running late.
- ☐ Arrive for Transportation
- ☐ Report to your department head
- ☐ Report for Breakfast

18. Shot lists and Storyboards are the responsibility of: *

Mark only one oval.

- ☐ Director
- ☐ Producer
- ☐ Director of Photography
- ☐ Cinematographer

19. The Call Sheet also includes all of the following, EXCEPT:

Mark only one oval.

- ☐ Directions to the nearest hospital
- ☐ Shot list
- ☐ Scenes to be shot with log lines
- ☐ Upcoming Schedules

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Google Forms

MAIN-STAGE PRODUCTION SURVEY

Semester: _____

Student: _____

Production: _____

Please rate the following on a scale of 1-10 (1 being low and 10 being high).

- 1. Rate overall experience working on this production:
- 2. Rate overall experience in rehearsals working with the director:
- 3. Rate overall experience working with the stage manager, actors, and crew:
- 4. Rate your overall growth as a theatre artist from working on this production:
- 5. Rate the production’s contribution to your education in theatre:

FILM PRODUCTION SURVEY

Semester: _____

Student: _____

Production: _____

Please rate the following on a scale of 1-10 (1 being low and 10 being high).

- 1. Rate overall experience working on this Film:
- 2. Rate overall experience working with the director:
- 3. Rate overall experience working with the cast and crew:
- 4. Rate your overall growth as a film artist from working on this production:
- 5. Rate the production’s contribution to your education in film: