2013-2014 Assessment Report
Program: Theatre—Production and Stage Management, BFA
College of Liberal Arts
Department of Theatre
Theatre—Production and Stage Management, BFA

Expected Outcome 1: Organization and Logistics
Management students must demonstrate a basic understanding and proficiency in the logistics and organization related to production. This includes the ability to organize auditions, rehearsals, and maintain control of events during performances.

Assessment Method 1
Collecting and maintaining a profile of the company members for each production is central to the job of the stage manager. Company profiles include cast and company lists, emergency medical forms and information on each company member, contact lists, audition forms for each production, and schedules for each member of the production team.

Stage Management & Production Work Rubric for the Student’s First Show

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>1 Inadequate</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Company Profile</td>
<td>The student fails to complete the needed paperwork for the company profile.</td>
<td>The student completes at least two of the four following types of paperwork:</td>
<td>The student completes at least three of the four following types of paperwork:</td>
<td>The student completes all of the paperwork:</td>
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<tr>
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<td></td>
<td>• Cast &amp; Crew List</td>
<td>• Cast &amp; Crew List</td>
<td>• Cast &amp; Crew List</td>
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<td>• Designers List</td>
<td>• Designers List</td>
<td>• Designers List</td>
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<td></td>
<td></td>
<td>• Completed Emergency Medical Forms for all Cast Members</td>
<td>• Completed Emergency Medical Forms for all Cast Members</td>
<td>• Completed Emergency Medical Forms for all Cast Members</td>
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<td></td>
<td></td>
<td>• Company Members Schedules</td>
<td>• Company Members Schedules</td>
<td>• Company Members Schedules</td>
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</table>

Findings
The two fall semester students were deemed proficient (3) and advanced (4), respectively in this area, while the spring semester stage managers were both rated as falling somewhere between proficient and advanced.

How did you use findings for improvement?
The insufficiencies with the company profiles were marginal, but spot-checking promptbooks earlier in the production process may foster improvement.
Assessment Method 2

The promptbook contains vital information to the smooth functioning of every rehearsal and performance, and must be dutifully and accurately maintained by the stage manager. The prompt book is assessed for completeness (does it contain everything necessary to its function?), thoroughness (is each component of the prompt book represented adequately?), neatness, organization and functionality (can it be used by another stage manager to call or run the rehearsals and performances?).

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| Promptbook                                  | The student’s presentation of work is not clean, neat, organized, or thorough. Student’s book does not have a consistent font choice and either original or revised paperwork is missing. | The student presents work that includes at least three of the following six items:  
  - A clean/neat final SM book  
  - An organized SM book  
  - A thorough SM book  
  - A complete SM book (Is everything included?)  
  - Font choices should be readable  
  - The student should be creating a cohesive project with each new set of paperwork. | The student presents work that includes at least five of the following six items:  
  - A clean/neat final SM book  
  - An organized SM book  
  - A thorough SM book  
  - A complete SM book (Is everything included)  
  - Font choices should be readable  
  - The student should be creating a cohesive project with each new set of paperwork. | The student presents work that includes:  
  - A clean/neat final SM book  
  - An organized SM book  
  - A thorough SM book  
  - A complete SM book (Is everything included)  
  - Font choices should be readable  
  - The student should be creating a cohesive project with each new set of paperwork. |
| Promptbook Format                           | Not all pages are attached to paper OR readability issues are present in more than ½ the pages. Margins are uneven and difficult to manage on more than 15 pages. Not all pages are hole-punched OR are not in sequential order OR pages are missing. | All pages are attached to typing paper (tape or glue) but may have some pages peeling or have been scanned and printed in such a way that some text is unclear in less than ½ the pages. Margins are uneven or difficult to manage cues on more than 5 but less than 10 of the pages of text. All pages are hole-punched but out of sequential order occasionally. | All pages are attached to typing paper (tape or glue) or scanned and printed in such a way that all text is clear. Margins may have been uneven or difficult to manage cues on less than 5 pages of text. All pages are hole-punched and placed in sequential order. | All pages are centered on typing paper and attached (tape or glue) or scanned and printed in such a way that all text is clear and margins allow for cueing. All pages are hole-punched and placed in sequential order. |
| Documentation of Production/Artistic Work    | The student fails to complete the needed paperwork to adequately manage a production. No Prompt Script, Show Script, or Publicity information is available. | The student completes paperwork including:  
  - Prompt Script with blocking  
  - Show Script with cues. This will include appropriate placement of warnings and cues. | The student completes paperwork including:  
  - Prompt Script with blocking arranged in an appropriate format which should be readable and understandable to a person outside of the production  
  - Show Script with light, sound and additional cues as needed. This will include appropriate placement of warnings and cues in a neat and organized manner. | The student completes paperwork including:  
  - Prompt Script with accurate and detailed blocking arranged in an appropriate format which should be readable and understandable to a person outside of the production  
  - Show Script with accurate and detailed placement of light, sound and additional cues as needed. This will include appropriate placement of warnings and cues in a neat and organized manner.  
  - Publicity Documentation (at minimum playbill). |
Findings

In fall semester we assessed two student stage managers, one who had never stage-managed any college level production and another who was an advanced student in his senior year. The inexperienced student did very poorly, receiving inadequate (1) marks in his promptbook and documentation, with proficient (3) marks in format. In other words, he produced very slipshod work, but in the right order. The advanced student was proficient (3) to advanced (4) in these areas. In the spring we also assessed a first-time stage manager and a much more experienced senior. The less experienced student was advanced in her formatting and in the composition of her promptbook, but rated a proficient in her documentation of production and artistic work.

How did you use findings for improvement?

The inexperienced student from the fall suffered from not having been apprenticed to a more experienced student stage manager as an assistant stage manager or from the stage management course (offered every other year). The inexperienced student from the spring was taking the stage management course while serving her first stage management assignment. We will endeavor not to assign students to stage management positions unless they have either first served as assistant stage managers or have taken and passed the stage management course. Spot-checking promptbooks early in the process and throughout is also recommended.

Expected Outcome 2: Communication Skills

Stage managers are the primary point of contact for all communication related to the production process. The communication duties of a stage manager include written communication, such as rehearsal reports, rehearsal calls, audition paperwork and scheduling. Oral communication includes clear communication regarding ongoing production issues during the weekly production meetings and during the post rehearsal “tech tables.”

Assessment Method 1

The prompt filing of detailed rehearsal reports after every rehearsal is essential. Each management student is assessed in this measure as part of his or her first production stage management assignment and again during his/her senior year. Rehearsal reports include a summary description of the work accomplished at each rehearsal and the call (who must report to rehearsal and what time). Rehearsal reports also must include a list of problems that arise during the rehearsal within each area of production (props, sound, set, costume, etc.).
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<tr>
<td>Communication Skills</td>
<td>The student fails to complete the needed paperwork and/or evidence of good communication skills when working in a group/ensemble situation.</td>
<td>The student completes: at least one of the three following items:</td>
<td>The student completes: at least two of the three following items:</td>
<td>The student completes:</td>
</tr>
<tr>
<td></td>
<td>• Contact Sheets including all members of the company and useful phone numbers as needed (Security, Supervisor, Theatre Shops, etc.)</td>
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<td>• Detailed Production Meeting Notes</td>
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<td>• Detailed Rehearsal/Performance Reports</td>
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<td>• Detailed Rehearsal/Performance Reports</td>
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Findings

The less experienced stage manager was deemed marginal (2) in his timely filing of rehearsal reports and in his execution of those reports, while the senior management student was deemed advanced (4). Again, this would reflect a lack of experience on the part of the first student, as well as a general sense by the evaluators that this student was resistant to faculty input. In the spring, we assessed another first-time stage manager who was also deemed superior (4) in her communication of rehearsal reports, as well as a senior stage manager who will graduate at the end of Fall 2014. His work in this area was also advanced (4).

How did you use findings for improvement?

Overall, the sampling of student work speaks well of the program's protocol. The marginal student reflects both a lack of serious interest in stage management (t is doubtful that he will pursue the BFA in THMN), as well as a lack of preparation. Normally we do not assign a student a stage management position unless s/he has served as an assistant SM at least once. In this case, we made an exception to that rule and it was a mistake. To the extent possible, we will try to assign students who have either had both the stage management course (at this point offered every other year due to staffing issues) and who have served as ASMs.

Assessment Method 2

Stage managers are responsible for organizing and supervising the audition process. Each management student is assessed in this measure as part of his or her first production stage management assignment and again during his/her senior year. Audition announcements are coordinated in conjunction with the faculty director and disseminated throughout the department and the university community as a
whole. The stage manager develops and coordinates audition times for each auditioner, develops and collects audition forms containing each auditioner’s pertinent information, and ensures that the audition process runs smoothly during the actual audition itself.

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<tbody>
<tr>
<td>Audition Process</td>
<td>The student is not very organized &amp; fails to help the director during the audition process.</td>
<td>The student is organized &amp; helped the director during audition process in at least four of the eight audition process: <em>Coordinate audition announcements</em> <em>Develop audition forms</em> <em>Coordinates audition times for each auditioning actors</em> <em>Sign-in the auditioning actors and collect their Information</em> <em>Sets up the audition space (tables, chairs, piano, etc.)</em> <em>Run a smooth auditioning process.</em> <em>Contact actors for Callbacks</em> <em>Post actors’ names, Callback time and location on Call Boards</em></td>
<td>The student is organized &amp; helped the director during audition process in at least six of the eight audition process: <em>Coordinate audition announcements</em> <em>Develop audition forms</em> <em>Coordinates audition times for each auditioning actors</em> <em>Sign-in the auditioning actors and collect their Information</em> <em>Sets up the audition space (tables, chairs, piano, etc.)</em> <em>Run a smooth auditioning process.</em> <em>Contact actors for Callbacks</em> <em>Post actors’ names, Callback time and location on Call Boards</em></td>
<td>The student is well organized &amp; helped the director during audition process. <em>Coordinate audition announcements</em> <em>Develop audition forms</em> <em>Coordinates audition times for each auditioning actors</em> <em>Sign-in the auditioning actors and collect their Information</em> <em>Sets up the audition space (tables, chairs, piano, etc.)</em> <em>Run a smooth auditioning process.</em> <em>Contact actors for Callbacks</em> <em>Post actors’ names, Callback time and location on Call Boards</em></td>
</tr>
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Findings

In the fall, only one of the student stage managers assessed had any responsibilities for coordinating auditions. The other stage manager was a late addition to the production company and was assigned his position after the auditions had taken place. The other, more senior student was deemed advanced (4) in this area. In the spring, the more inexperienced student was rated between proficient (3) and advanced (4), while the senior student was unanimously deemed advanced (4).

How did you use findings for improvement?

The results speak favorably with respect to our current teaching methods. There is no compelling reason to change anything with regard to the audition process at this point. Although the change mentioned as the result of the Measure A findings may have an application here.

Assessment Method 3

Stage managers must demonstrate that they are able to effectively “call” a performance. This entails demonstrating the necessary preparation before the production’s technical rehearsals, effectiveness in coordinating post-technical rehearsal “tech tables,” as well as competence in supervising (or “calling”) the
execution of each cue. Students are assessed on this measure during their first stage management assignment and again during their senior year. The assessment is conducted through a post-production survey consisting of the production’s director, one faculty member on the design team, and the production coordinator. The head of the BFA Management program discusses the results of the survey with student, and the notes from the discussion are placed in the student’s management file.

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</thead>
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<tr>
<td>“Call”</td>
<td>The student fails to communicate well with the team on the pre-show check list, makes continuous errors in calling cues. Cannot handle emergency situations during the tech rehearsals &amp; performances.</td>
<td>The student is competent in calling the performance.</td>
<td>The student is competent in calling the performance.</td>
<td>The student is efficient &amp; competent in calling the performance.</td>
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<tr>
<td></td>
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<td>• Pre-show check list including, but not limited to: channel, sound, props, costumes, head sets, scenery &amp; line set checks, signup sheets for cast &amp; crew, and safety check.</td>
<td>• Holding a tech table after each tech rehearsal.</td>
<td>• Holding a tech table after each tech rehearsal.</td>
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<tr>
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<td>• Warning, Standby, &amp; Go cues are somewhat organized in the SM’s book and executed during the tech rehearsals and the performances.</td>
<td>• Pre-show check list including, but not limited to: channel, sound, props, costumes, head sets, scenery &amp; line set checks, signup sheets for cast &amp; crew, and safety check.</td>
<td>• Pre-show check list including, but not limited to: channel, sound, props, costumes, head sets, scenery &amp; line set checks, signup sheets for cast &amp; crew, and safety check.</td>
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<tr>
<td></td>
<td></td>
<td>• Student has difficulty to handle emergency situations during the tech rehearsals &amp; performances.</td>
<td>• Warning, Standby, and Go cues are well organized in the SM’s book and executed during the tech rehearsals and the performances.</td>
<td>• Warning, Standby, and Go cues are well organized in the SM’s book and executed flawlessly during the tech rehearsals and the performances.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Student is focused and seeks help in emergency situations during the tech rehearsals &amp; performances.</td>
<td>• Student is well focused and capable to troubleshoot any errors, technical issues and emergency situations during the tech rehearsals &amp; performances.</td>
</tr>
</tbody>
</table>

Findings

Of the two students surveyed in the fall, one was deemed marginal (2) at calling performances, while the other was advanced (4). Again, this indicates that the more experienced student, nearing completion of the program, has been well mentored and trained in this area. In the spring, the senior student was universally deemed to have done an excellent (advanced or 4) job, as was the less experienced student.

How did you use findings for improvement?

The disparity between the inexperienced fall semester student and the other stage managers can be explained by the factors noted in the findings for Measure A. Again, when possible, we will expect first time stage managers to have either taken the stage management course or to have served as an assistant stage manager.

Expected Outcome 3: Professional Demeanor

Professional Demeanor, diplomacy, tact and reliability are essential ingredients in fostering effective small-group collaboration. Students must exhibit the professional demeanor and collegiality necessary for success in a field heavily reliant on trust and professional relationships.

Measures and Findings
Assessment Measure A: Professional Demeanor in Rehearsal. Students must demonstrate that they can mediate disputes and solve problems that arise
unexpectedly in a collegial and professional manner. Students are assessed for this during their first stage management assignment and again in their senior year. The instrument of assessment is a post- production survey completed by the director of the production, one member of the faculty design team, and the production coordinator. The head of the BFA Management program discusses the results of the survey with the student and the notes from the discussion are placed in the student’s management file.

### Outcomes

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<tr>
<th>Professional Demeanor</th>
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</thead>
<tbody>
<tr>
<td>In Rehearsals</td>
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<tr>
<td>• The Student fails to establish a positive working relationship with the director</td>
<td>• The Student is respectful to all members of the production team.</td>
<td>• The Student is respectful &amp; very respectful to all members of the production team.</td>
<td>• The Student is punctual &amp; very respectful to all members of the production team.</td>
<td>• The Student is punctual &amp; very respectful to all members of the production team.</td>
</tr>
<tr>
<td>• Does not make clear any expectations for the director and actors with regard to professional behavior during rehearsals</td>
<td>• Establishes a satisfactory working relationship with the director</td>
<td>• Establishes a positive working relationship with the director</td>
<td>• Establishes examples for a collaborative work environment.</td>
<td>• Establishes examples for a collaborative work environment.</td>
</tr>
<tr>
<td>• Does not appear to listen to the director.</td>
<td>• Does not have very high expectations for the director and actors with regard to professional behavior during rehearsals</td>
<td>• Has expectations for the director and actors with regard to professional behavior during rehearsals</td>
<td>• Always listens to the director and makes changes to his/her script based on that feedback.</td>
<td>• Has strong ability to mediate disputes and solve problems.</td>
</tr>
<tr>
<td>• Has no ability to mediate disputes and solve problems.</td>
<td>• Sometimes listens to the director &amp; makes changes to his/her script based on that feedback.</td>
<td>• Has limited ability to mediate disputes and solve problems.</td>
<td>• Has some ability to mediate disputes and solve problems.</td>
<td>• Has limited attention to the lighting designer’s notes in tech rehearsals.</td>
</tr>
<tr>
<td>• Pays no attention to the lighting designer’s notes in tech rehearsals.</td>
<td>• Pays limited attention to the lighting designer’s notes in tech rehearsals.</td>
<td>• Pays attention to the lighting designer’s notes in tech rehearsals.</td>
<td>• Pays close attention to the lighting designer’s notes in tech rehearsals.</td>
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### Findings

In the fall the two students who were assessed again diverged significantly in the level and quality of work in this area, respectively garnering ratings of marginal (2) and advanced (4). Comments concerning the advanced student noted his "exemplary" work in this area. The underperforming student received comments on his lack of professionalism and unwillingness to follow the appropriate protocols germane to the rehearsal process. He was deemed to have improved somewhat in this area as the rehearsal process continued. In the spring, one student was ranked as advanced in this area while the other received ratings between proficient and advanced.

### How did you use findings for improvement?

Again, the underperforming student would have benefitted either from an assistant assignment in advance of a full sm position, or the sm course.

### Additional Comments

Revisions in the assessment rubric for 2014-15

Our original assessment plan included two other measures under Professional Demeanor—punctuality and rehearsal preparation, and leadership with respect to
production meetings. These two measures were, unfortunately unaccounted for in the rubrics, but will be added this coming academic year.