Theater Department
Academic Year 2017-2018

OVERVIEW

This report is a summary account of the evaluation website results for 2017-18. More details can be made available to the Program Coordinators, most particularly details concerning the "NB" notations at the end of each course listing, as these point out declines or more than acceptable "Below Expectations" ratings, as well as signs of progress.

Some observations:

- There was a fairly completion rate of the evaluations.
- Foundations II is now on the website and though more teams completed evaluations than the first three iterations, there were still a few non-completions. Full participation is needed as we continue to refine this course.
- Again this year, the report reflects the number of courses either not offered or not filled enough to run.
- Student Views have stayed at about the level of last year with some courses increasing and some losing a few folks. The acting courses for non-majors particularly continue to reflect the seeming lack of student engagement in getting feedback for continued growth.

In addition to this report on data from the Evaluation Website, we also assessed capstone skills in the Acting Program demonstrated in the Senior Showcase performances, learning outcomes in the Directing Program productions and outcomes in the Comedy Foundations course. These separate reports are attached.

RESULTS

The results below give the completion rates, Student View numbers, and the average *Progress* and *Skills* rating for each course. The averages conflate the ratings for all the prompts attached to that particular course. The Ratings scale is: 1 = Below Expectations, 2 = Satisfactory, 3 = Accomplished and 4 = Superior. So, a 2.6 average means students are a little beyond satisfactorily meeting the learning outcomes of the course. Student View numbers were captured at the end of June, but students may continue to access their evaluations throughout the year and those numbers could rise.

ACTING PROGRAM

Acting I: Basic Skills for Non-Majors

14 out of 47 completed in Fall (29.7%) 7 Student Views
36 out of 56 completed in Spring (64.2% 6 Student Views
Progress: 2.97 (Fall) 2.025 (Spring) Skill: 3.05 (Fall) 2.7 (Spring)

Acting I: Scene Study for Non-Majors

8 out of 8 in Fall (100%) 15 out of 24 completed in Spring (62.5% 9 Student Views overall
Progress: 3.0 (Fall) 2.75 (Spring) Skill: 2.7 (Fall) 2.5 (Spring)

Theatre Foundations II

26 out of 26 in Fall (100%) 12 Student Views
127 out of 300 completed in Spring (42.3%) 28 Student Views
Progress: 2.975 (Fall) 3 (Spring)
Skills: 2.55 (Fall) 2.9 (Spring)

NB: Less than half of the evaluations completed in Spring. Also a major drop in number of student overall at this level.

Acting II: Scenes: Performance and Analysis (formerly Advanced Scene Study)

79 out of 79 in Fall (100%) 54 Student Views
53 out of 53 in Spring (100%) 12 Student Views
Progress: 3.34 (Fall) 2.54 (Spring)
Skill: 3.08 (Fall) 2.46 (Spring)

NB: Lowest prompt continues to be physical life/vocal choices/emotional commitment, especially for Spring classes which represent some of the lowest numbers we've ever had for these prompts. There is obviously an issue of preparation in the Foundation II classes.

Acting II: Character and Ensemble

41 out of 42 completed in Fall (97.6%) 22 Student Views
49 out of 49 completed in Spring (100%) 22 Student Views
Progress: 3.1 (Fall) 3.22 (Spring)
Skill: 2.84 (Fall) 3.02 (Spring)

Acting III: Styles

Acting III classes share four prompts. Each class also has a prompt specific to its goals except Acting & Performing. The following results are for Fall and Spring (no Summer sections were offered). Acting & Performing and Shakespeare were offered both semesters. Alarming note: overall numbers of students taking Acting III went down by 59 from last year.

71 out of 71 completed in Fall (100%) 32 Student Views
68 out of 68 completed in Spring (100%) 30 Student Views

Progress:

Acting & Performing: 3.35 & 3.6
African-American Theater I: (Offered in Spring but no data returned)
Brecht (not offered)
Camera Techniques: 3.6 specialty prompt: 3.8 (Fall)
Chekhov: (not offered)
Contemporary British: (not offered)

Farce & the Absurd: 3.7 specialty prompt: 3.7 (Spring)
Moliere & Restoration: (not offered)
Physical Theatre: 2.6 specialty prompt: 2.7 (Spring)
Pinter/Albee: 2.375 specialty prompt: 2.3 (Fall)
Shakespeare I: 3.75 & 3 specialty prompt: 3.6 & 3.1
Shaw/Wilde/Coward (not offered) Women Playwrights: (not offered)
Irish (Summer) (not offered)

Skill:
Acting & Performing: 2.95 & 3.2
African-American Theater I: (Offered in Spring but no data returned)
Brecht (not offered)
Camera Techniques: 3.4 specialty prompt: 3.5 (Fall)
Chekhov: (not offered)
Contemporary British: (not offered)
Farce & the Absurd 3.625 specialty prompt 3.9 (Spring)
Moliere & Restoration (not offered)
Physical Theatre: 2.375 specialty prompt: 2.5 (Spring)
Pinter/Albee: 2.375 specialty prompt: 2.3 (Fall)
Shakespeare I: 3.75 & 2.8 specialty prompt: 3.2 & 2.7
Shaw/Wilde/Coward: (not offered) Women Playwrights: (not offered)
Irish (Summer): (not offered)

NB: Physical Theatre averages on the decline last year remained at those levels.

Acting IV

10 out of 10 completed in Fall (100%) Not offered in Spring. 4 Student Views
Progress: 2.4 Fall Skills: 2.54 Fall

NB: These are not the expected ratings for this advanced class. In all the prompts, at least 50% of the students are rated at only "Satisfactory" especially in their use of physical and vocal range to address a variety of characters and to adjust to an historical style or period. We expect "Accomplished" at this level for a majority of the class. No comments were available on the evaluations to put this into context.

Monologue Workshop

7 out of 7 completed in Spring (100%). Not offered in Fall. 3 Student Views
Progress: 2.72 Skills: 2.675

Cold Readings

11 out of 11 completed in Spring (100%). Not offered in Fall. 1 Student Views
Progress: 3.0 Skills: 3.25

Solo Performance

12 out of 12 in Fall. 14 out of 14 in Spring (100% complete) 19 Student Views
Progress: 2.66 Fall 2.74 Spring Skills: 2.64 Fall 2.64 Spring

VOICE PROGRAM

Voice I for Non-Majors

15 out of 15 completed in Fall (100%) Not offered in Spring 7 Student Views
Progress: 3.1 Fall Skills: 3.04 Fall

Voice II

65 out of 65 completed in Fall (100%) 45 Student Views
45 out of 45 completed in Spring (100%) 13 Student Views
Progress: 3.32 Fall 2.86 Spring
Skills: 3.18 Fall 2.74 Spring
NB: Ratings are down between Fall and Spring and significantly from Spring of last year.

Voice III

29 out of 29 completed in Fall (100%) 15 Student Views
27 out of 27 completed in Spring (100%) 7 Student Views
Progress: 3.1 Fall 3.0 Spring
Skills: 2.95 Fall 3.05 Spring

Accents & Dialects I

28 out of 28 completed in Fall (100%) 16 Student Views
31 out of 45 in Spring (68.8%). 19 Student Views
Progress: 2.86 Fall 2.46 Spring
Skills: 2.9 Fall 2.66 Spring

Singing for the Actor I (Not offered)

BODY MOVEMENT PROGRAM

Body Movement I for Non-Majors

(No evaluations were completed in Spring. Not offered in Fall.))

Body Movement II

30 out of 21 completed in Fall (96.7%) 15 Student Views
46 out of 46 completed in Spring (100%) 13 Student Views
Progress: 2.75 Fall 3.15 Spring
Skills: 2.57 Fall 2.95 Spring
NB: These numbers have slightly improved from last year and from Fall to Spring, suggesting more standardization of evaluations from the faculty.

STAGE COMBAT PROGRAM

Stage Combat I

43 out of 43 completed in Fall, 36 out of 36 in Spring(100%) 38 Student Views Total
Progress: 2.77 Fall 2.95 Spring
Skills: 2.42 Fall 2.47 Spring

Stage Combat II

20 out of 20 completed in Fall, 21 out of 21 in Spring (100%). 15 Student Views Total
Progress: 2.16 Fall 3.26 Spring
Skills: 2.16 Fall 3.0 Spring

Stage Combat III

18 out of 18 completed in Fall, 21 out of 21 in Spring (100%). 15 Student Views Total
Progress: 3.5 Fall 3.8 Spring
Skill: 3.1 Fall 3.0 Spring

IMPROVISATIONAL TECHNIQUES PROGRAM

Improv I

35 out of 87 completed in Fall (40.2%) 26 Student Views
73 out of 73 completed in Spring (100%) 10 Student Views
Progress: 2.36 Fall 3.0 Spring
Skills: 2.3 Fall 2.76 Spring

Improv II

16 out of 16 completed in Fall (100%) 11 Student Views
19 out of 19 completed in Spring (100%) 8 Student Views
Progress: 2.36 Fall 2.05 Spring
Skills: 2.53 Fall 2.53 Spring

NB: **A worrisome 25% of students in both semesters fell below expectations on the positive participation in the ensemble---not a good sign at this level for the overall curricular outcome of ensemble building.** Also, all numbers are down considerably from last report.

DIRECTING PROGRAM

Only Directing I is currently in the system.

Directing I

10 out of 10 completed in Fall (100%), 14 out of 14 in Spring (100%) 16 Views Total
Progress: 3.2 Fall 3.1 Spring
Skills: 2.86 Fall 3.0 Spring

STAGE MAKE-UP PROGRAM

Stage Make-up for the Performer

20 out of 20 completed in Fall; 23 out of 23 in Spring (100%) 16 Student Views Total
Progress: 3.45 Fall 3.45 Spring
Skills: 3.43 Fall 2.87 Spring

Stage Makeup II Offered in Fall but no data returned.

9 out of 12 completed in Spring (75%) 2 Student Views.
Progress: 3.28 Spring Skills: 2.92

Stage Makeup III (Not offered this year.)

DESIGN & TECH PROGRAM

AutoCAD for the Performing Arts Offered in Spring but no data returned.

Collaborative Seminar
8 out of 18 completed in Fall, 4 out of 4 completed in Spring (100%). 5 Student Views Total.
Progress: 3.45 Fall 3.4 Spring
Skills: 3.52 Fall 3.5 Spring

Costume Construction I (31-1525)
9 out of 9 completed in Fall (100%). 12 out of 12 in Spring (100%). 6 Student Views Total.
Progress: 2.76 Fall 2.66 Spring
Skills: 2.44 Fall 2.56 Spring

Costume Construction II (31-2526) (Not offered.)

Costume Design II (Not offered.)

Costume Design III (Not offered.)

Lighting Design II Offered in Fall but no data returned.

Lighting Design III
5 out of 5 completed in Fall (100%) 3 Student Views
Progress: 3.16 Skills: 2.96

Scenic Construction (31-1530) Offered in Fall but no data returned.

Scenic Construction II (31-2510) Offered in Fall but no data returned.

Vectorworks
8 out of 8 completed in Spring (100%) 0 Student Views.
Progress: 2.7 Spring Skills: 2.48 Spring

Rendering Offered in Fall and Spring but no data returned.

Drafting for the Stage Offered in Fall but no data returned.
11 out of 11 in Spring (100%). 13 Student Views Total.
Progress: 3.35 Spring Skills: 3.15 Spring

Set Design I (31-1610)
9 out of 9 completed in Fall, 12 out of 12 in Spring (100%). 11 Student Views Total.
Progress: 2.16 Fall 2.7 Spring
Skills: 2.26 Fall 2.04 Spring
NB: These numbers are considerably lower than last year. In both semesters, low ratings were given on the completion of materials prompt.

Set Design II (Not offered this year.)

Set Design III

2 out of 2 completed in Fall (100%). 1 Student View.
Progress: 3.5 Skill: 3.1

Scenic Model Making (Not offered this year.)

Scene Painting

6 out of 6 completed in Spring (100%) 3 Student Views
Progress: 3.6 Skills: 3.0

MUSICAL THEATER PROGRAM

Musical Theatre Scene Study (31-2201)

16 out of 28 completed in Fall (57.1%). 11 Student Views.
14 out of 14 completed in Spring (100%). 8 Student Views.
Progress: 2.32 Fall 2.52 Spring
Skills: 2.76 Fall 2.26 Spring

NB: Superior ratings were only achieved on the vocal/musical prompt, none on the three "acting" prompts in both semesters and none on the vocal prompt in the Spring. Does this suggests the need for more emphasis on acting skills in Musical Theatre foundation classes?

Musical Theater II: Scenes & Songs (31-2400)

7 out of 7 completed in Fall (100%). 3 Student Views.
33 out of 33 in Spring (100%) 16 Student Views.
Progress: 2.52 Fall 2.62 Spring
Skills: 2.54 Fall 2.7 Spring

NB: Again superior ratings didn't exist for "acting" prompts and there was some slippage in numbers overall from last year.

Musical Theater III: Workshop I

13 out of 13 completed in Fall (100%) 10 Student Views
Progress: 2.8 Skills: 3.2

Musical Theater III: Workshop II Offered but no data returned.

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Musical Theater III: Senior Practicum (Not offered this year.)

Musical Theater Dance for the Singer/Actor

28 out of 28 completed in Fall (100%) 18 Student Views
Offered in Spring but no data returned.
Progress: 2.8 Skills: 2.8

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Musical Theater Dance I

52 out of 52 completed in Fall, 43 out of 43 in Spring (100%); 31 Student Views Total.
Progress: 2.68 Fall 2.32 Spring
Skills: 2.99 Fall 2.62 Spring

Musical Theater Dance II

19 out of 19 completed in Fall (100%); 22 out of 22 in Spring (100%).
20 Student Views Total
Progress: 2.82 Fall 2.9 Spring
Skills: 3.46 Fall 2.8 Spring

Musical Theater Dance III

21 out of 21 completed in Fall; 20 out of 20 in Spring (100%) 20 Student Views Total
Progress: 2.94 Fall 3.1 Spring
Skills: 3.32 Fall 3.3 Spring

Advanced Audition Techniques for Musical Theatre

16 out of 16 completed in Fall (100%) 12 Student Views
Progress: 3.0 Skills: 2.775

Compiled by Kathleen Perkins, Assessment Coordinator (X6140)
July 26, 2018

The following attachments discuss additional Assessment activities:

I. Comedy Foundations I Assessment
II. Directing program Assessment
III. Acting program Assessments

May 24, 2018
Assessment Report
Comedy Writing and Performance BA

For the academic year 2017-2018 we assessed final performances for the new first year classes, Comedy Foundations I and II. We also assessed overall performance in classwork and in the final showcase for students in the Comedy Studies semester.

For the final performance for Comedy Foundations I, students were placed in ensembles of 4-5 students and each ensemble was charged with writing and performing a mini sketch comedy review about twelve minutes long. These performances were scored by four faculty members on three learning outcomes: Collaboration, Material Generation, and Performance.

For the final performances of Comedy Foundations II, students were asked to create a piece (either a solo or group piece with collaborators from class) that demonstrated the performance skills that they had covered during the semester (clown, commedia, scenic acting) with an emphasis on including some special skill. These performances were scored by three faculty members and a visiting PHd student from Northwestern University. The performances were assessed on Comic Voice, Revision, and Performance.

Rubrics and scores for both semesters are attached.

Because this is the first year we have offered the Comedy Foundations sequence, our questions and discussion afterwards were fairly straightforward. Was the level of student performance what we expected it to be? Was the level of student performance roughly similar over multiple sections? Did students improve from one semester to the next?

For the most part, the answer to all of the above questions was a strong yes. There was less equality over the cohorts in the spring than the fall (not a huge surprise since the students did a bit of self sorting at registration for spring). We noted that there was a clear division in student ability and performance with a subset of students performing at a significantly higher level and another at a much lower level. We discussed what we could do in the fall to both challenge high achieving students and support those who are struggling. We also discussed the issue of a couple of students who were struggling both academically and in skill development and whether/ what we should put into place to advise students who may truly not have success in Comedy into another major, especially with the larger number of courses in Comedy that will be required next academic year.

We followed our past practice of scoring the junior Comedy Studies on all seven Comedy Program learning outcomes. We are not currently discussing these scores actively – looking to use them to look at trends over time especially as current first years reach their junior year.

<u>Comedy Foundations I Rubric</u>

Collaboration Learning Outcome: Collaborate creatively within a broadly diverse ensemble of writer/performers

Score

1 Student performance did not contribute to success of project/ student was not actively involved or was overly involved in performance.
2 Student performance contributed to success of project but struggled with sharing the stage or focus at appropriate moments..
3 Student performance contributed to success of project and student clearly was invested in success of performance and of the success of the others in their project.
4 Student showed both leadership and a willingness to support others at a high level as well as sharing the stage and focus at appropriate levels throughout.

Generation: Generate original comedic material through a variety of methods

1 Student generated material was at a rudimentary level and did not show an understanding of methods needed to generate material
2 Student material was competent and showed understanding of methods needed to generate this type of work. Work doesn't have strong premise or good use of structure
3 Student material was well structured and showed understanding of comedic premise.
4 Student material was well structured, showed understanding of comedic premise and executed those elements at a high level.

Performance: Execute strong, simple, and effective comic choices in performance.

1 Student performance showed little rehearsal, choices were weak or unclear.
2 Student performance showed evidence of comic choices and rehearsal. Performance choices were sometimes ineffective or inconsistent throughout the piece
3 Student performance showed clear evidence of rehearsal and strong comic choices. Choices were executed throughout piece.
4 Student performance was at a high level of execution. Comic choices were highly effective and consistent.

Comedy Foundations II Rubric

Comic Voice Learning Outcome: Identify and use comic voice/persona in comic writing and performance.

Score
1 Material selection and/or generation shows little or no unique reflection on the content
2 Material selection and/or generation shows some unique reflection on the content but lacks depth and complete interpretation.
3 Material selection and/or generation demonstrates awareness of individual comedic abilities and point of view.
4 Material selection and/or generation displays proficiency that highlights individual comedic abilities and point of view.

Revision Learning Outcome: Revise work based on analysis of comic texts and collaborative feedback.

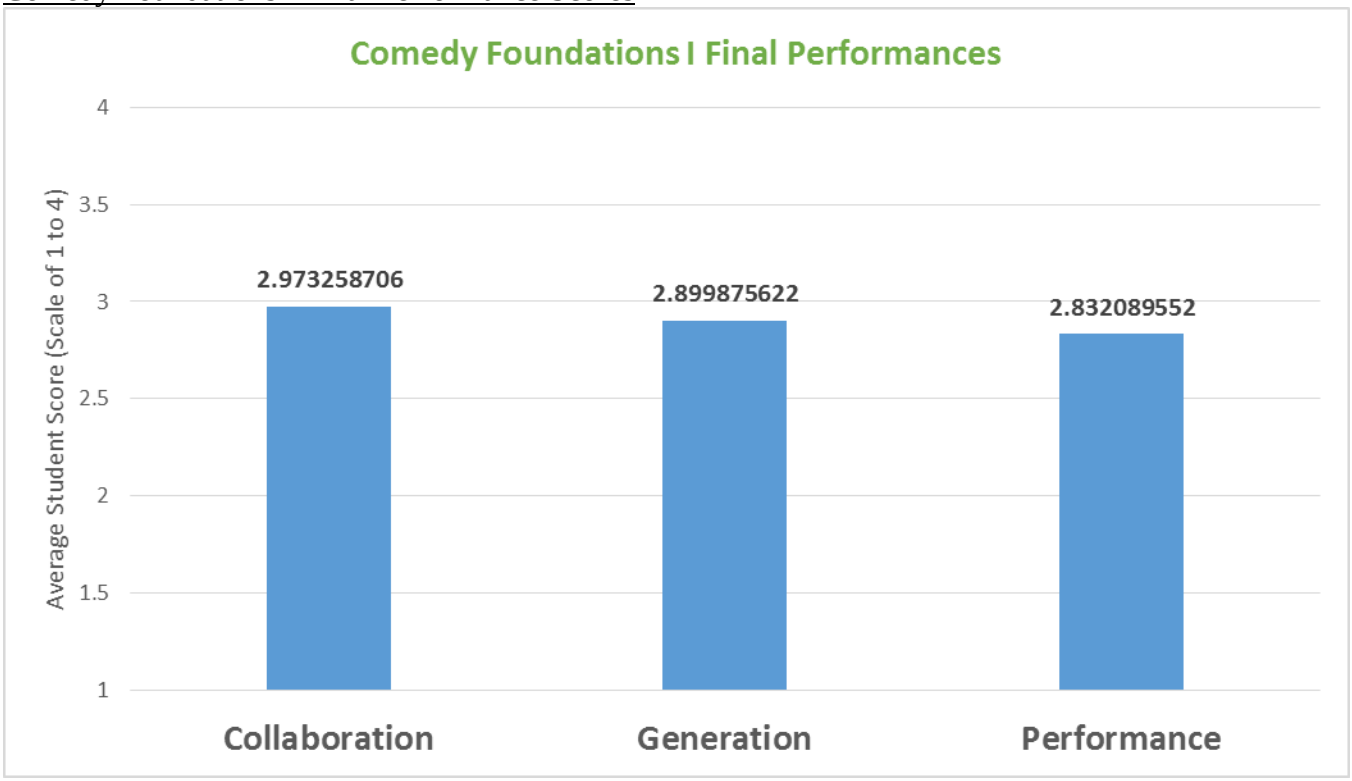
1 Student material lacked coherence and was overall unfinished.
2 Student execution of material was competent and somewhat finished but lacked clarity in all comedic choices.

3 Student material had clear structure, showed some evidence of comedic choices and executed those elements.
4 Student material was well structured, showed clear evidence of comedic choices, and executed those elements at a high level.

Performance: Execute strong, simple, and effective comic choices in performance.

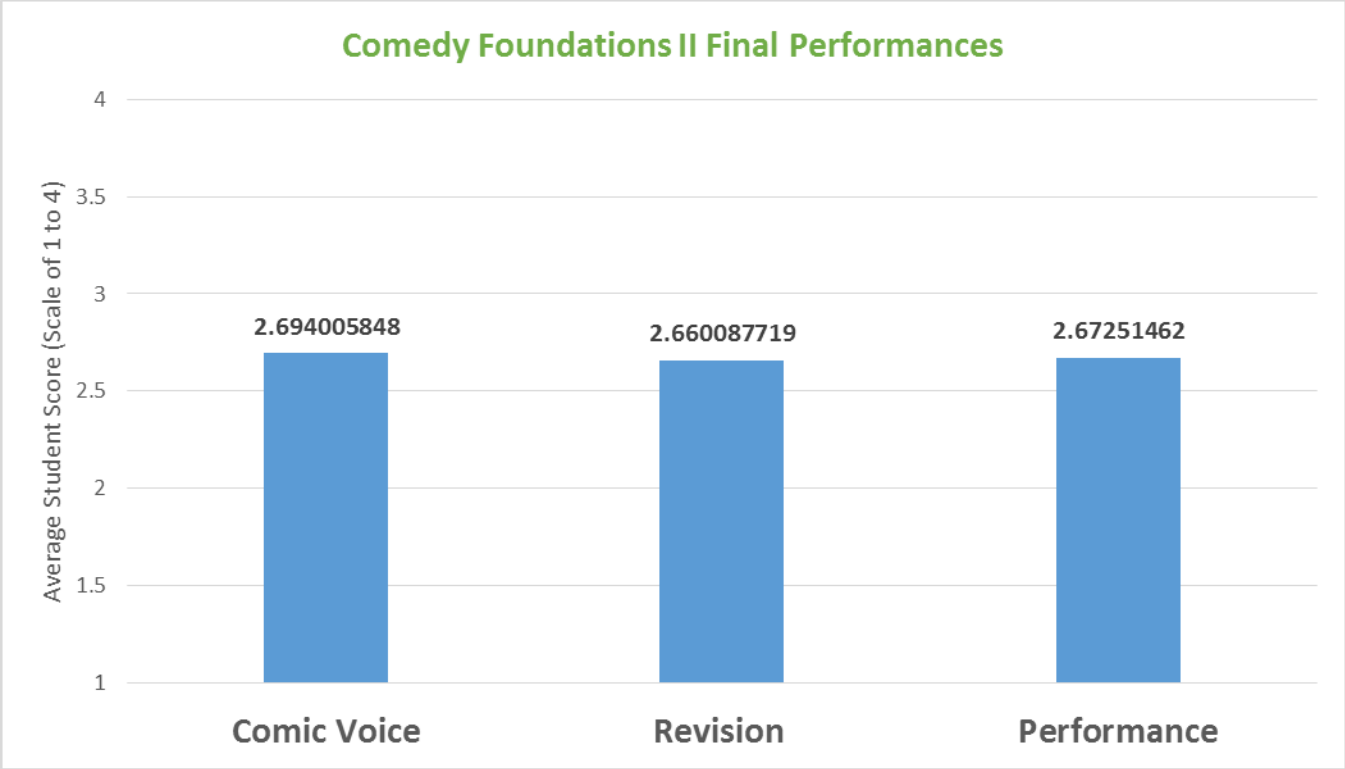
1 Student performance showed little rehearsal, choices were weak or unclear.
2 Student performance showed evidence of comedic choices and rehearsal. Performance choices were sometimes ineffective or inconsistent throughout the piece
3 Student performance showed clear evidence of rehearsal and strong comedic choices. Choices were executed throughout piece.
4 Student performance was at a high level of execution. Comedic choices were highly effective and consistent.

Comedy Foundations I Final Performance Scores



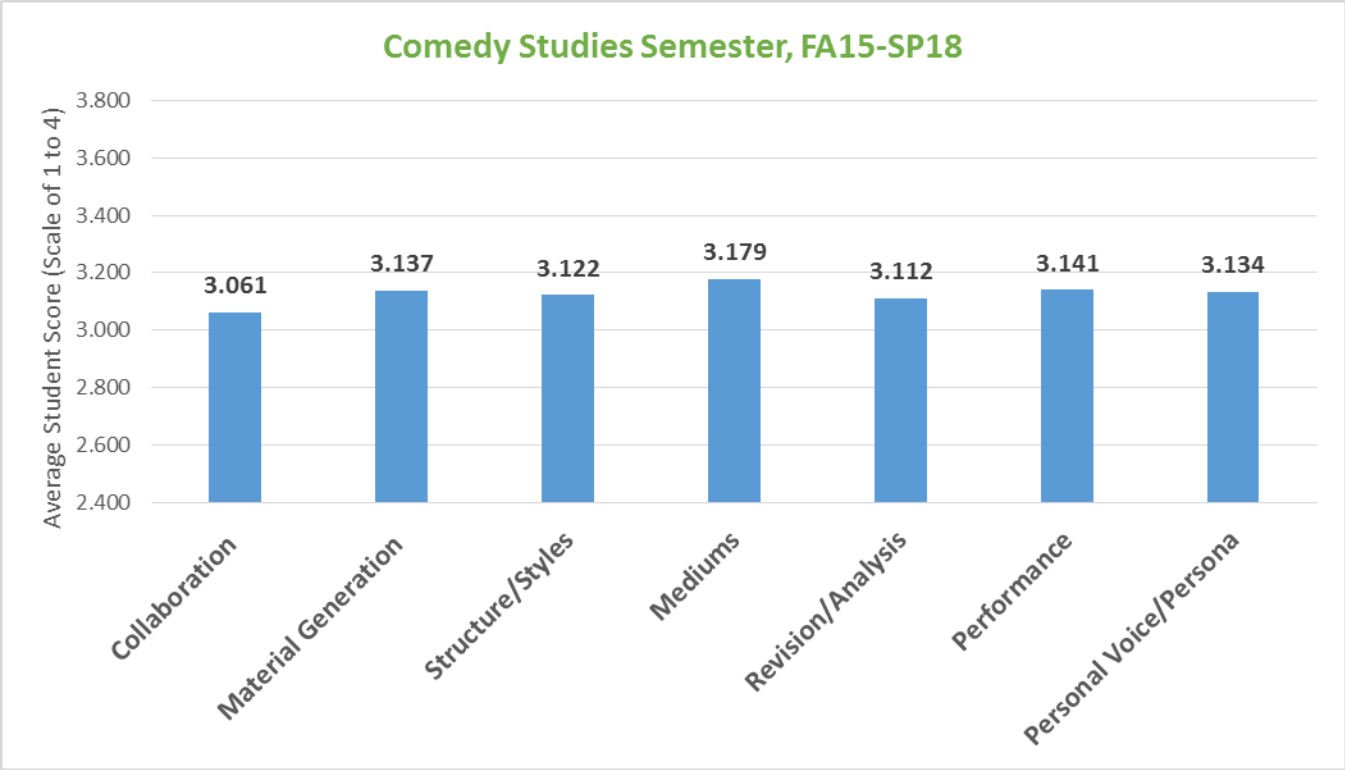
65 Students

Comedy Foundations II Final Performance Scores

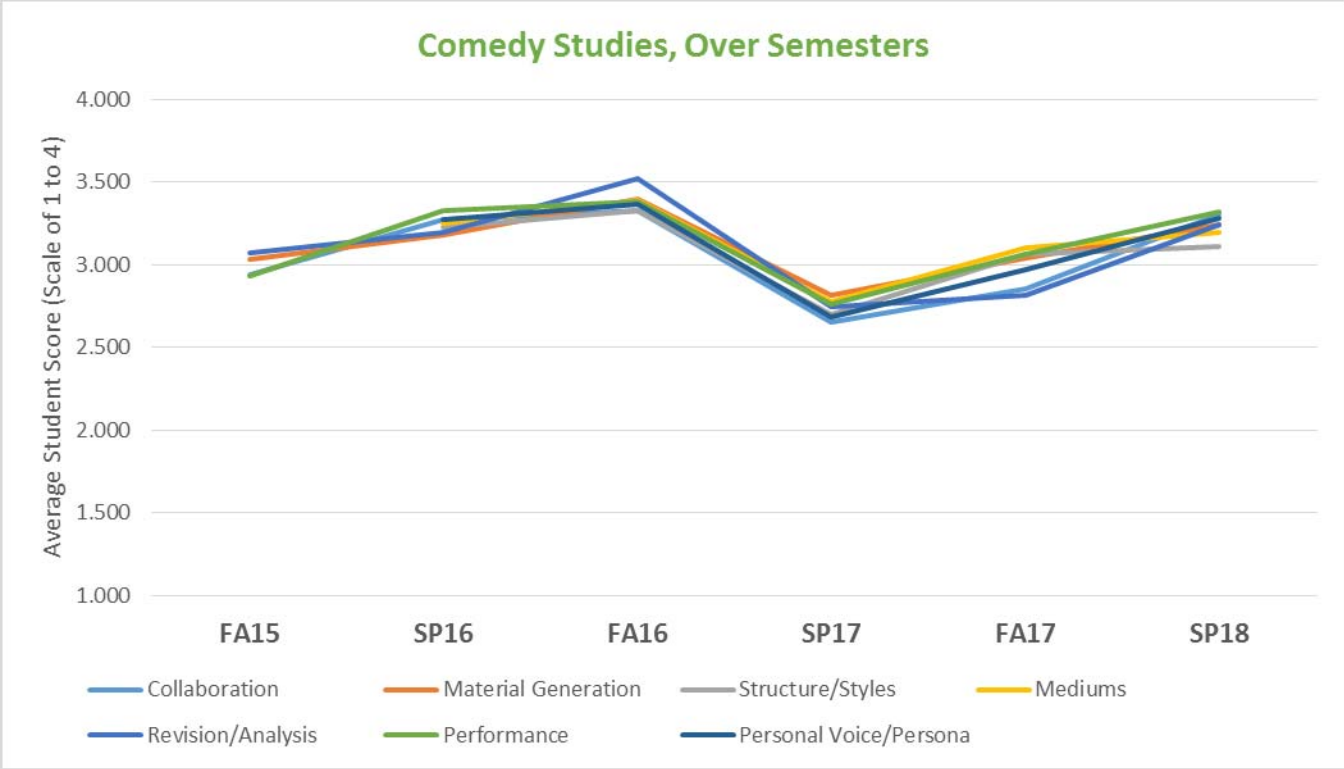


58 Students

Comedy Semester Scores



218 Students


Comedy Studies, Over Semesters
Average Student Score (Scale of 1 to 4)
4.000
3.500
3.000
2.500
2.000
1.500
1.000
FA15
SP16
FA16
SP17
FA17
SP18
Collaboration
Material Generation
Structure/Styles
Mediums
Revision/Analysis
Performance
Personal Voice/Persona

Directing Program Assessment Update

In assessing the current state of the directing BFA (now shifting into the Directing Program) we concentrated on the upper level DIII and DIV productions that were available to us in the spring semester. Using the DIV learning objectives outlined in the BFA syllabus as the goal, a rubric and a detailed post-production Reflection Paper were developed that included basic directing objectives that might be visible in a student production.

Students will demonstrate a foundational understanding of how to break down a text from a directing-specific point of view, as well as a facility with core ideas about space, staging theory, and the process of making clear and motivated artistic choices.

The Rubric (copy attached) consists of six observations judged on a scale of 1 (poor) to 5 (excellent).

1. Does the director understand and observe the Given Circumstances?
2. Does the director exhibit an understanding of the style of the play?
3. Is the action of the play clear and easy to follow?
4. Is the production visually interesting?
5. Are deliberate visual choices and spatial relationships evident?
6. Are the relationships of the characters clearly articulated through the staging?

(5 and 6 could use some language tweaking; as it stands, they sound like the same observation.)

For every show, the respondents were program coordinators John Green and Stephanie Shaw, who are familiar with the students, and one rotating attending faculty member, uninvolved with the program.

Results indicate an overall solid understanding and implementation of basics such as Given Circumstances and Style, with less proficient attention paid to clarifying narrative action, and exponentially less to visual cues and stage picture.

Post-Production Reflection Paper (copy attached)
The paper is designed to provide directors with the opportunity to reflect back on the whole production process – from initial choice of play to final performance – by answering a series of guided questions on each aspect of the production process. The last question on the paper, *What do you still need to learn about directing* was

asked in order to provide information that might help guide faculty toward making necessary curricula adjustments to Dlll and DlV programs.

Below are samples of the answers to the question:

Sample 1.
Finding a way to be less afraid and become more articulate in my ideas. My ideas are worthless when I can't express them to others and it is very frustrating. I have come miles and miles from the start of my process here at Columbia but this is just the start and I_'m not ashamed to admit I have a long way to go.

Sample 2
I still need to learn a lot about directing. One thing I started to notice during this process, is that I am not strong when it comes to some foundational directing tools. I don't know for sure how to block a scene or talk with actors about intention. I feel weak and unprepared in some of those areas. In a conversation I had with the Artistic Director of Windy City Playhouse, Amy Rubenstein, she gave me the advice that if you want to do work that pushes boundaries and steps outside of what we might consider "normal" theatre conventions, you need to have a strong foundation in those things first. I sometimes feel that I am missing that foundation.

Sample 3
I need to learn how to best prepare for rehearsals, and how to set aside my personal emotional and mental state without compromising my ability to process dealing with the people I work with in a room. In D2 and D3, we didn't spend as long as I would have liked on blocking a show. I need to, as an artist, actually solidify a strategy to break down a script before rehearsals and solidify the schedule of my own process: when a show should be off book, when it should be blocked, and if and when the collaboration with the actor needs to be lessened or ended. I also have very little knowledge of methods of rehearsal, the director-designer relationship, and how to use a violence designer without making the entire SAFDC upset but maintaining the vision of the show.

Sample 4
I think I still could use some work with text analysis. But really, I think I need to go off more and live a little before I direct, because I think I need to have a richer life to bring to my work.

Results

The Rubric itself is a blunt tool at the moment, with no objective way to measure creativity or artistic point of view. The program is still working to define its learning outcomes so that there is a bottom line of measurable outcomes, with room for the subjective creativity so important in the art of directing. As we hone and define the program, which the shift to a BA program demands of us, the student projects will continue to be sharper, and we're hoping, leaner.

The Self-Reflection Papers revealed the necessity to continue work on techniques of stagecraft, but also to focus on issues of leadership and collaboration as essential

components of the director's skill. To that end the following adjustments will be made to the Dlll and DlV programs beginning Fall 2018:

1. We have shifted the class times for DIII and DIV to the evenings, so that classes will coincide with the directing project rehearsal times. Classes will observe each others rehearsal process and instructors will be available to mentor students in the moment, as they work.
2. In order to boost the development of strong communication skills, the production process will be broken down into a series of micro-units – pre-production research, production meetings with design/SM team, auditions, rehearsals, technical rehearsals, performances - each with its own discreet set of learning outcomes and evaluation mechanisms. EXAMPLE: each director will be required to present their pre-production research in class so that they can receive constructive feedback from both their instructor and their peers, and make necessary adjustments, before submitting it to their Design/Stage Management teams and, later, their cast.
3. Students will be required to document their rehearsal process, using a method that helps them identify ongoing challenges and successes. The documentation will form the basis of one-on-one discussions with the class instructor, and will be submitted as part of their final evaluation.
4. The department's commitment to DEI will be reflected in the expansion of learning outcomes and methods of evaluation in the Dlll and DlV curricula, to meet this requirement.
5. Once their individual production assignments are completed, each student will choose a research topic, the content of which will be designed to expand their knowledge of and practical skill in incorporating ideas and influences from other arts disciplines, technology and everyday life into their directing processes. The results will be shared with the department at the end of the semester.
6. The current Self Reflection paper will be revised, with input from students in each class, and will incorporate a mechanism that will enable each student to self-determine a portion of his or her final grade. This is an important contribution towards realizing an effective means of measuring creativity and artistic point of view.

Submitted by:
Stephanie Shaw
John Green
Coordinators: Directing Program
May, 2018

Spring 2018 Assessment Plan: Acting Program
Report prepared by: Brian Shaw
5/22/2018

Measurement #1
External Reviewers attend Senior Showcase, April 3rd, 2018 and complete a rubric (attached) in response to the individual performances of the Acting majors.
The rubric was seeking information about two aspects of the students' work:

a) The quality of the scene work.
b) The professional readiness of each student.

One External Reviewer was Becca McCracken, a professional Casting Director and one of the Founders of Vagabond School in Chicago.
One External Reviewer was Brittney Love-Smith, a Columbia alumnus, and a working actor in Chicago.

Measurement #2
Results from Audition Workshop are gathered and reviewed. In Audition Workshop, students prepare and perform in a variety of audition situations for external reviewers. Auditions are in the following seven areas: On-Camera Scene, On-Camera Monologue, Voiceover, Improvisation, Character Movement, Physical Theater & Cold Reading. Students are scored on the following ratings: Hired, Called Back, Called Back with Reservation and No Call Back.
We were looking at two aspects:

a) The percentage of students who were scored at Hired and Called Back.
b) The range of distribution among students across the various audition modes.

Results: Measurement #1

a) Quality of Scene Work

- The student makes choices that activate the character and the material.

5 Strongly Agree, 18 Agree, 6 Neutral, 7 Disagree

- As an *actor,* the student connects with and is supportive of the performance of their scene partner.

9 Strongly Agree, 18 Agree, 6 Neutral, 4 Disagree, 1 Strongly Disagree

- The student connects to the emotional life of the character.

5 Strongly Agree, 12 Agree, 12 Neutral, 6 Disagree, 1 Strongly Disagree

b) The professional readiness of each student

- The student presents a professional demeanor.

2 Strongly Agree, 26 Agree, 6 Neutral, 2 Disagree

- If an appropriate role was available in the professional world, I would recommend this student for an audition for Theater:

20 Yes, 16 No

- If an appropriate role was available in the professional world, I would recommend this student for an audition for Film/TV.

22 Yes, 14 No

Results: Measurement #2

a) The percentage of students who were scored at Hired and Called Back.

90 auditions were observed and scored. 29 of those auditions were recommended as 'Hired'. 29 of those auditions were recommended as 'Called Back'. This represents a 64% rate.

b) The range of distribution among students across the various audition modes.

Of the 14 students who participated, all were scored as 'Hired' in at least one audition mode.

- The highest number of 'Hired' scores for an individual student was 4.
- The lowest number of 'Hired' scores for an individual student was 1.

Of the 14 students who participated, 13 were scored as 'Called Back' in at least one audition mode.

- The highest number of 'Called Back' scores for an individual student was 3.
- The lowest number of 'Called Back' scores for an individual student was 0.

Of the 14 students who participated, 12 were scored as 'Called Back with Reservation'.

- The highest number of 'Called Back with Reservation' was 3.
- The lowest number of 'Called Back with Reservation' was 0.

Of the 14 students who participated, 7 were scored as 'No Call Back'.

- The highest number of 'No Call Back' for an individual student was 3.
- The lowest number of 'No Call Back' for an individual student was 0.

Interpretation: Measurement #1

a) Quality of Scene Work

- The quality of the scene work is strongest in the area of support and engagement with the scene partner. This is consistent with our focus on ensemble and collaboration.
- The quality of scene work is solid in the area of students making choices that activate the material. It would be preferable to have had stronger scores in this area, however. Only 5 students were scored at the Strongly Agree level, while 6 were scored Neutral. We would hope for higher scores in this area.
- The quality of scene work is weakest in the area of emotional engagement. Scores were slightly positive overall, but a solid 12 students were scored at Neutral. This was consistent with my own experience watching the showcase, which I felt lacked engagement and immediacy from too many students. The scenes felt well prepared, but not performed with a lot of immediacy.

b) The professional readiness of each student

Students were scored positively in the area of professional readiness, but very few students excelled in this area. Better than 55% of students would be called in for a theater audition they were appropriate for, with a slightly higher percentage (60%) called in for an on-camera audition.

We would hope these numbers would be higher—students in Showcase audition to be cast in the experience, and the focus of the project is to present students who represent graduates who the faculty believe are ready to engage in professional work. I believe the lack of immediacy and energy in some of the scene work may have had an impact in this area.

Interpretation: Measurement #2

a) The percentage of students who were scored 'Hired' or 'Called Back' is consistent with the percentage of students who would be given an audition based on their work in Showcase. Our students seem to be fairly well-prepared to enter the professional world and compete in an audition situation. The percentage could be higher and the students could bring more energy and clarity to their work.

b) The range of distribution among students across the various audition modes is consistent with what we might expect from the student body in a large Acting program. What is encouraging is that all students excelled in at least one audition mode—suggesting that excellence is distributed across the student body and is not 'monopolized' by a few talented and driven students. Our students have the opportunity to work in multiple performance modes through the curriculum and through various performance projects. It is reflective of that breadth that there is a range of distribution across various audition modes.

Recommendations/Observations

I am reluctant to make any recommendations prior to sharing the results and this report with other faculty in the Acting program. We will need to discuss and consider the results from various points of view before considering how we might act on these assessment measures.

One thing I am somewhat concerned about is the perceived lack of emotional connection with the experience of the character, and the need to make stronger choices to activate material. Also, external reviewers scored our students higher in the area of on-camera work rather than theatrical work. While that may be a result of the opportunities we provide our students to work on-camera, I worry that students may simply be performing with less energy—which may be perceived as working better on-camera, but performance in that mode still demands clear choices, high stakes and emotional engagement.