1. **Student Learning Outcomes for the program.** List the Student Learning Outcomes for the program. *Number for later reference.*

**Outcome #1 – Common principles in professional stage management.** The student will learn common professional practices in preparing a prompt script, preparing standard paperwork and calling a show.

**Outcome #2 – Union regulations.** The student will learn about the unions encountered in professional production. In particular, the student will learn how to interpret and implement the rules of Actors’ Equity.

**Outcome #3 – Aspects of theatre management.** The student will learn about front of house operations including structure and chain of command, by-laws, non-profit status, publicity, play selection, house management. The student will come to understand the “big picture”, the responsibilities of overall management of a production and the importance of collaboration and communication.
2. Planned assessments: Methods, Instruments and Analysis. According to the Assessment Plan for this program, what were the planned assessments to be conducted during the Spring & Fall 2011 Academic Semesters?

<table>
<thead>
<tr>
<th>Assessment Instrument (e.g., survey, exit exam)</th>
<th>Learning outcome(s) assessed (list by #)</th>
<th>Expected Measures (results that would indicate success)</th>
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| Assistant stage management & stage management assignments | 1,2 | Management of rehearsals process including support of director and actors
Management of production meetings
Preparation & maintenance of prompt books
Submission of daily rehearsal reports
Submission of production calendars & contact info
Management of technical and dress rehearsals
Calling of show
Maintenance of production after opening |
| Class assignments & presentations | 1, 2, 3 | Participation in collaborative discussion
Supervision of presentations in THTR 740 |

3. Results, conclusions and discoveries. What are the results of each planned assessment listed above? Is the outcome at, above, or below what was expected? What conclusions or discoveries do you draw from the results? Describe below or attach to the form.

Most of the results for the first instrument are derived through the program director’s observation. Results are also solicited from play directors, both in-house and guest artists, as well as other faculty involved in production. For the most part, students in the program perform at an extraordinarily high level.

Rehearsals begin and end on time, breaks are taken at mandated times, actors and directors are nurtured through the process. Production meetings are handled with sensitivity to the director’s needs (i.e., does the director want to “run” the meeting or does the director expect the stage manager to provide the bullet points).
Prompt books vary widely in terms of initial handling of the script and as much as this drives the program director crazy, all of them contain the essential information with cues highlighted in a manner that another stage manager could use. Technical and dress rehearsals are handled well for the most part. The program director observers this process directly and never hesitates to offer on the spot suggestions and instruction. There is perhaps less attentiveness to “running” paperwork than the program director would prefer. In the case of assessment instrument two, discussion in studio always engenders enthusiastic participation. Students are willing to share issues, willingly admit to mistakes, appreciative of solutions and eagerly take the advice of the program director and their peers. In THTR 740, each of them supervised a group of undergrads in developing LOA’s and riders for each of the different areas of design as well as stage management and technical direction. These exercises were well thought out.

4. **Use of results.** What program changes are indicated, and how will they be implemented? Include a description of who will review and act on the findings. If none, describe why changes are not needed.

I am continually impressed by the self-motivation exhibited by the graduate students in the MFA Stage Management program.

5. **Progress.** Describe program changes that have been recommended in past reports. What progress has been made since the recommendation?

Still inconsistent is the internship issue. Two current students have benefitted from a semester long internship with *The Lion King* at Mandalay Bay. One was even offered summer employ as an on-call stage manager, earning here AEA union card. We will continue to pursue them although economics have discouraged new production in Las Vegas. One student left the program between spring and fall semesters because professional opportunities in stage management became available.