**Assessment Report – 2013**

Evidence collected in spring & fall 2012

Report due March 30, 2013

**Directions:** Please complete a form for each of the programs within your department. This form was designed to provide a format for assessment reporting and should not be used to limit the amount of information provided. Each box that is attached to each of the sections is designed to adjust to varying lengths. If you have any questions, please contact Dr. Dan Bubb at x51506 or via email.

***Email form to assessment@unlv.edu*** (Academic Assessment/UNLV)

### Program Information:

<table>
<thead>
<tr>
<th>Program Information</th>
<th>Value</th>
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<tbody>
<tr>
<td>Program</td>
<td>Master of Fine Arts Stage Management</td>
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<tr>
<td>Department(s)</td>
<td>Theatre</td>
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<td>College</td>
<td>Fine Arts</td>
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<td>Program Assessment Coordinator</td>
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<td>Date Submitted</td>
<td>Feb 6, 2013</td>
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### 1. Student Learning Outcomes for the program

**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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</table>
| Assistant stage management & stage management assignments | 1, 2 | Management of rehearsal 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  
Participation and presentation in THTR 739 |

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.

Results for first instrument come through the program director’s observation and consultation with 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.  
Rehearsal management is consistent and in line with department rules based on AEA rules.  
Collaboration with directors and performers is supportive.  
Production meetings are scheduled weekly and usually run efficiently.  
Prompt books are the “bible” of any production. Depending on source material, the binder created varies by stage manager. Nevertheless, the essential information is consistently present. Real test is if colleagues and program director could “call show” from book. All feel assured they could.  
Daily reports are consistent in style. Information is well organized and detailed.
Calendars and other informational paperwork continues to be excellent. Management of technical and dress rehearsals is the most challenging aspect of stage management. Most are pretty good at this, driving the process with sensitivity to needs of directors, production team and actors. An instance of real problems with calling cues, demonstrated lack of sensitivity and intuitiveness. The result is a much slower process than acceptable. Maintenance of show after opening is the least explored area but is impossible with such short runs. In the case of assessment instrument two, the collaborative discussion that is the backbone of their studio/seminar is actively engaged by all. They are all eager to participate and eager to receive suggestion in that arena.

Assignments in Theatre Management (THTR 739) were completed in a timely manner and were frequently quite creative. Group presentations in THTR 739 were thoroughly researched and informative even to the program director with competent power points.

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.

There is a fine line for stage managers between waiting for the input of other artistic players and taking the initiative to accomplish the desired result. Teaching this is equally problematic: how to teach sensitivity and intuition. The program director will continue to explore way to accomplish this.

When is it too late to remove someone from the program? This continues to plague the program director. The program director has created undergrad and grad handbooks, stage manager’s handbook but wants to create a checklist/quick guide for stage managers once a stint as Faculty Senate chair is done next year.

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

Another internship came this year with the ill-fated Surf, the Musical. The student who did it parlayed it into other post graduation professional opportunities. We continue to seek similar experiences.