



May 1, 1998

To: Assoc. Dean Ozzello
301 South Hall

From: Phillip Zarrilli

A handwritten signature in cursive script, appearing to read "P. Zarrilli". The signature is written in black ink and is positioned to the right of the printed name "Phillip Zarrilli".

Re: Undergraduate Assessment Report and Abstract

Enclosed is a copy of this years Undergraduate Assessment Abstract (2+pp.) and full report (10pp). Our Graduate Assessment plan is still in process and will be forwarded a.s.a.p.

Theatre and Drama

DEPARTMENT OF THEATRE AND DRAMA
UNDERGRADUATE ASSESSEMENT

April 30, 1998

Abstract: As outlined in our 1996 "Plan for Assessment of the Undergraduate Majors" in the Department of Theatre and Drama, our overall plan for assesement will be phased-in incrementally. The most important ongoing assessment activity is our periodic review by the National Association of Schools of Theatre (NAST), which will take place during the 1998-99 academic year and require a 150-200pp. "Self-Study Report" and campus visit by external reviewers. This preliminary assessment of our undergraduate program will become part of our NAST report.

This year's assessment activities included: (1) student survey (an anonymous 8 pp. 30 question) questionnaire completed by 38 students; (2) exit interviews with graduating seniors, combined with (3) focused discussion groups involving 27 undergraduates and ten of eleven faculty. Other instruments and methods for long-term assessment including (a) porfolio evaluations and (b) performance evaluations will begin *next* academic year.

Thirteen recommendations will be brought to the faculty for consideration to improve our undergraduate program, including:

Recommendation #1: Hold a spring assesement session yearly.

Recommendation #2: all declared majors be assigned a specific faculty advisor in an area of interest closet to their own.

Recommendation #3: that all students be "required"/requested to meet with their specific advisor once a semester.

Recommendation #4: seek some staffing assistance from the Dean's office to hire an undergraduate advisor, at least part-time, to assist in advising.

Recommendation #5: the department should seek, in general to improve the overall quality of our undergraduate program.

Recommendation #6: Immediate action. Each area at its first fall meeting should discuss the results of responses to question #12, and prepare ideas for improving the overall quality of instruction.

Recommendation #7: Immediate action. Each area should discuss how each of their courses might better contribute to these basic skills and knowledge goals in their undergraduate teaching.

Recommendation #8: Immediate action. Each area should discuss how to better integrate a "global" perspective into its courses.

Recommendation #9: there is clearly a need for the regular teaching of playwriting. Work with the Creative Writing Program to create the possibility of having a yearly fellow in playwriting who could teach beginning and advanced playwriting.

Recommendation #10: the most important indicator is the need for students to be able to take more credits in the major as part of their regular degree program. To this end a special curriculum committee should be appointed to consider developing a B.S. degree in Theatre, either in L & S or in Education.

Recommendation #11: the department should reaffirm and find a way of keeping the number of productions high, as planned in the 1998-99 season.

Recommendation #12: consider increasing opportunities design, dramaturgical, and

directing experiences.

Recommendation #13: improve communications with undergrad major by creating a larger email list serve.

Recommendation #14: consider the possibility and feasibility of creating an entirely student run theatre, outside of OPEN STAGE. Prepare costs for the Dean's office, and submit a plan.

DEPARTMENT OF THEATRE AND DRAMA
UNDERGRADUATE ASSESSEMENT

April 30, 1998

Preface

As outlined in our 1996 "Plan for Assessment of the Undergraduate Majors" in the Department of Theatre and Drama, our overall plan for assesement will be phased-in incrementally. The most important ongoing assessment activity is our periodic review by the National Association of Schools of Theatre (NAST), the recognized national accrediting organization in our field. Our last NAST review was successfully conducted in 1991-1992. At that time we prepared a comprehensive 162pp. "Self Study Report" which analysed each of our degree programs. Subsequent to the self-study report, we had an on-campus visit by two NAST reviewers who prepared their own report, to which we responded. In addition, we were approved for NAST membership.

This was a very successful review from which we learned much about our strengths and weaknesses, and made recommendations to the administration, and within the department, about the future. We were due for our five-year NAST review this academic year; however, given the fact that we were conducting three national searches to hire Assistant Professors in Movement/Acting, Directing/Acting, and Theatre Education/Director of Theatre for Young Audiences, we received permission from the NAST national office to postpone our on-sight review until the 1998-99 academic year. We have already scheduled this on-campus visit for February, 1999, and have already begun the process of preparing our next comprehensive report.

We expect this new “self-assessment” report to also run approximately 150-200pp. Like our previous report this one will assess every aspect of our curricular and production programs at both undergraduate and graduate levels, and in all areas including Theatre Research, Acting/Directing, Design/Technology, and Theatre Education. This report will be prepared by December 15, 1998. This preliminary assessment of our undergraduate program will become part of our NAST report.

Review/ Assessment Activities

The specific pre-NAST activities which we have conducted this spring include the following:

- (1) student surveys conducted with as many current undergraduates as possible,
- (2) exit interviews with graduating seniors, combined with
- (3) focused discussion groups between faculty and undergraduates.

Other instruments and methods for long-term assessment including (a) portfolio evaluations and (b) performance evaluations will begin *next* academic year since, given the relatively short notice for preparation of this first formal assessment report, there has not been sufficient lead time to advise/counsel students on the development of their portfolios for review. This process will, however, be implemented beginning fall semester, 1998-99, by each area of the department as per our overall plan.

STUDENT SURVEY (see Appendix I): Following NAST guidelines, we prepared an eight page 30 item anonymous questionnaire (“Undergraduate Major Student Survey”) covering all aspects

of the undergraduate degree and production programs (our laboratories). Part I gathered basic (anonymous) personal and degree information, as well as considering departmental advising for undergraduates. Part II focused on degree program evaluation, and solicited suggestions for curricular and programmatic changes. Embedded in this section (question #14) were a series of twelve questions (A through L) through which students could assess the list of basic skills and knowledge goals defined in our assessment report. Part III asked students to assess the kinds and quantity of production opportunities available--our central laboratories where students apply theory and knowledges in practice. The questionnaire concluded with several five general questions covering a variety of issues from the number and kinds of professional/academic guests we host to general comments on the department, and staffing.

Students were invited to attend a "Department of Theatre and Drama Assessment" meeting on April 20, 1998, where they were given time to fill out the questionnaire, and then engage in small-group follow-up discussions. Students unable to attend the meeting were encouraged to fill out questionnaires in the departmental office. Students were notified through announcements in class and via our email network of both opportunities. A total of 38 students filled out questionnaires--27 in attendance at the meeting on April 20, and an additional 9 who came to the department office.

EXIT INTERVIEWS/FOCUSED DISCUSSION GROUPS

At our meeting on April 20, 1998, ten faculty (of eleven) gathered in three small groups to meet with 27 undergraduates. One faculty member in each group facilitated the follow-up discussions/exit-interviews, and served as recorder of student comments. Faculty for the most part

listened to students as they elaborated on questions/issues they thought important in the questionnaires. Notes from each of the three focus groups were prepared and submitted to the chair.

Report and Preliminary Recommendations

Since we consider assessment exercises an ongoing part of a healthy department's functioning, we viewed this year's undergraduate assessment exercise as one in an ongoing series of steps intended to improve the quality of our undergraduate education, and in turn to improve communication with our undergraduates. It was clear that *all* students thought the solicitation of their opinions both in questionnaire form and in person in focused-discussion groups was important and welcome. The following report takes the form of key points, with **recommendations** listed indented, **in boldface type**. These recommendations will be considered again next fall as part of our ongoing NAST review, and as we prepare an action agenda for revisions to our programs.

PART I:

1. Statistically, we received responses from approximately one-half to 3/5th of our undergraduate majors. Of those 38 filling out the questionnaire, 33 are currently majors and 5 non-majors (3 definitely planning to major; 2 in process of deciding). Of them 33 are pursuing a B.A., and 5 a B.S. degree. Of them 18 are enrolled in our "acting specialist certificate" program, and 16 are in a "generalist" B.A. degree. Most significant, 26 of the 38 are double majors! Among our majors, 26 are most interested in acting, 2 in Criticism/Research, 3 in Directing, 1 in Theatre Education, and 5 in Design/Technology. These numbers do NOT necessarily quantitatively reflect the interests of

all our majors. Unfortunately, we think that a statistically disproportionate number of our students with an interest in Design/Technology may not have filled out the questionnaire.

Recommendation #1: Hold a spring assesment session

once yearly. Ensure greater participation by announcing earlier.

Mail out questionnaires to all students who do not attend, but for whom we have addresses.

2. One very important fact and problem regarding majors became evident: with so many double majors, not surprisingly 18 of 38 stated that they would take five years to graduate, with one student taking six years. Of these 18, 16 attributed the primary cause for taking five years to graduate being the requirements of a double major. Only three students indicated that they were taking longer to graduate because of an inability to get into classes.

3. Several questions invited assessment of advising. Of 34 responses to this question, it is significant that only two students thought advising was “high” quality, and nine “relatively” high (on a scale of 5). Students almost unanimously agreed (33 yes) that our current advising system was inadequate, and indicated their desire to be ASSIGNED a specific faculty advisor with whom they should meet once a semester (26 in favor, 6 against meeting this often).

Recommendation #2: that all declared majors be assigned a specific faculty advisor in an area of interest closet to their own.

Recommendation #3: that all students be “required”/requested to

meet with their specific advisor once a semester.

And/or

Recommendation #4: as our number of majors continue to grow that we seek some staffing assistance from the Dean's office to hire an undergraduate advisor, at least part-time, to assist in advising.

PART II: DEGREE PROGRAM EVALUATION

1. In assessing both the education they have been receiving in the University, it is clear that the majority of students seem satisfied with the overall quality of their education (30 of 37 respondents marking either "4" or "5" on a scale of 1-5). Unfortunately, the department itself did not fare as well. Here only 22 of 37 indicated that they felt their experience in the major matched their experience of the university as a whole. It also seems significant that 4 of 37 thought the department deserved a "2" ranking overall.

Recommendation #5: the department should seek, in general to improve the overall quality of our undergraduate program so that we are at least equivalent when assessed to the general ranking of student experience at the University as a whole. In general, we should always receive an assesement of "4" or better as a minimum goal indicating that we are doing our job well. More specific recommendations are made below to this end.

2. In specific areas of interest, it is clear that undergraduate are particularly unhappy about instruction and opportunities in Directing. Although only 8 students responded, presumably because juniors and seniors enroll in directing, of them NONE ranked the quality of instruction in this area above a "3". It is clear that, as identified by the department last year, this has been one of our targeted needs for hiring after the retirement of Professor Amor. It is also assumed that our new hire, just approved, of new Assistant Professor in Directing, will begin to solve these problems beginning in September. [Note that 24 of 35 respondents to Question #30 agreed that new permanent faculty hires will help solve problems like this.]

Recommendation #6: Immediate action. Each area at its first fall meeting should discuss the results of responses to question #12, and prepare ideas for improving the overall quality of instruction.

Notes:

Theatre Education: although there were statistically over 50% responses at a "3" level, (4 of 7), a new permanent hire in this area for fall will hopefully strengthen this area beginning in the fall.

Theatre Research: although statistically (12 of 18) ranked instruction in the areas of criticism/research at "4" or "5", a number of students commented on problems of instruction in basic level courses, especially 200. TR area should examine its instruction in this area for improvement.

Design/Technology: Of the four Design/Technology areas, at least among this group of students, it appears that instruction in lighting might need some review.

Acting: of the 31 responses received here, statistically our overall assessment of the

area should be better than the current 19 of 31 rated at "4" or "5". We should be concerned that 3 of 31 rated the area a "2", and that as many as "9" rated the area of a "3." However, we can hope that this will change with the addition of two new faculty to the area in the fall. It is also clear that when key teachers are taken out of the classroom for administrative work, and we must hire lecturers or guests less qualified, this has an effect on the quality of instruction in this area.

3. Regarding the assessment of basic skills and knowledge goals, the department as a whole should recognize that we can and should do an overall better job collectively with undergraduates in attempting to impart these basic skills/goals. Again, what we should aim for are increasing the number of student who assess their own abilities in these area in the "4" and "5" range. We seem to be doing especially WELL in teaching how to "read critically and independently about theatre and drama." Can we do better in the other areas?

Recommendation #7: Immediate action. Each area should discuss how each of their courses might better contribute to these basic skills and knowledge goals in their undergraduate teaching so that we might collectively show improvement by next year.

Recommendation #8: Immediate action. Each area should discuss how to better integrate a "global" perspective into its courses, as per responses to Question #14, C.

4. Students responded enthusiastically when asked to list courses that should be added to the curriculum on a regular basis. 7 listed stage combat. With the hiring of Asst. Prof. Dennhardt beginning fall, 1998, this will be taken care of since he is a registered Fight Director and extremely

well qualified to teach combat. The same is true of musical theatre, which we expect Mr. Dennhardt to be able to teach on an occasional basis.

Recommendation #9: there is clearly a need for the regular teaching of playwriting. Continue to work with the Creative Writing Centre in the Dept. Of English to attempt to at least create the possibility of having a yearly fellow in playwriting who could teach beginning and advanced playwriting.

Recommendation #10: the most important indicator is the need for students to be able to take more credits in the major as part of their regular degree program. To this end a special curriculum committee should be appointed to consider developing a B.S. degree in Theatre, either in L & S or in Education.

PART III: PRODUCTION

1. It is clear that most students feel that the amount of production activity within the department this year was inadequate. It is helpful to know that a vast majority (27 of 32 responding) feel that next year's expanded season is perceived as creating more opportunities, which was our intention.

Recommendation #11: the department should reaffirm and find a way of keeping the number of productions high, as planned in the 1998-99 season, but keeping production design/construction within the staffing limits of the department and UT.

Recommendation #12: there is a clear expressed need by undergraduates

to have more opportunities for actual design and directing experiences. This should be evaluated and considered. The same for undergraduate dramaturgs. Only graduate students have served as dramaturgs. Perhaps this should be changed.

2. It is clear that undergraduates are often mis- or ill-informed about production activities. We need to increase communication with our undergraduates.

Recommendation #13: on the first day of class an announcement should be made in all classes about getting undergraduate student email and home addresses so that a student list-serve can be established a.s.a.p. All students can then be informed of the season selection process in the fall.

3. It is clear that while OPEN STAGE has been wildly successful, there is also a need for a student-run "theatre."

Recommendation #14: consider the possibility and feasibility of creating an entirely student run theatre, outside of OPEN STAGE. Prepare costs for the Dean's office, and submit a plan.

It is clear that this year's assessment was a fruitful exercise. The Department of Theatre and Drama might be characterized as doing a "good job" overall. However, there are clearly many things we CAN be doing to improve the overall quality of education and instruction for our undergraduates. Certainly the hiring of three new Assistant Professors in key areas of undergraduate interest will be of great help in this process.

1. Acting (26), Criticism/Research (2), Design (1), Directing (3), Technology (4), Theatre Ed (1)
2. Acting (2), Criticism/Research (1), Design (8), Directing(20), Technology (1), Theatre Ed (5)
3. Acting (1), Criticism/Research (6), Design (8), Directing (8), Technology (1), Theatre Ed (9)
4. Criticism/Research (6), Design (2), Technology (5), Theatre Ed (5)
5. Acting (2), Criticism/Research (4), Design (3), Directing (1), Technology (4), Theatre Ed (2)

4. Expected date of graduation:

1 1998	2 1999	3 2000	4 2001
5	9	14	10

5. How many years has it/do you expect it to take you to complete your B.A. degree?

1 four years	2 five years	3 six years	three years
16	18	1	1

6. If it has taken/will take you more than four years to complete your degree, please indicate why:

- 1 requirements of a double major
16
 - 2 change of majors or late declaration of Theatre and Drama major
9
 - 3 transfer of college/university
3
 - 4 desire to take more than the required number of credits in the major and/or other arts areas
11
 - 5 Other: (explain) part-time student (2) unable to get into classes (3), breadth requirements (1), study abroad (1)
-
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7. How would you evaluate the advising and general oversight you have received as an undergraduate student?

LOW QUALITY		HIGH QUALITY (No Opinion)		
1(2)	2(6)	3(17)	4 (9)	5 (2) N.O. (2)

1. Acting (26), Criticism/Research (2), Design (1), Directing (3), Technology (4), Theatre Ed (1)
2. Acting (2), Criticism/Research (1), Design (8), Directing(20), Technology (1), Theatre Ed (5)
3. Acting (1), Criticism/Research (6), Design (8), Directing (8), Technology (1), Theatre Ed (9)
4. Criticism/Research (6), Design (2), Technology (5), Theatre Ed (5)
5. Acting (2), Criticism/Research (4), Design.(3), Directing (1), Technology (4), Theatre Ed (2)

4. Expected date of graduation:

1	1998	2	1999	3	2000	4	2001
	5		9		14		10

5. How many years has it/do you expect it to take you to complete your B.A. degree?

1	four years	2	five years	3	six years	three years
	16		18		1	1

6. If it has taken/will take you more than four years to complete your degree, please indicate why:

- 1 requirements of a double major
16
 - 2 change of majors or late declaration of Theatre and Drama major
9
 - 3 transfer of college/university
3
 - 4 desire to take more than the required number of credits in the major and/or other arts areas
11
 - 5 Other: (explain) part-time student (2), unable to get into classes (3), breadth requirements (1), study abroad (1)
-
-
-

7. How would you evaluate the advising and general oversight you have received as an undergraduate student?

LOW QUALITY		HIGH QUALITY (No Opinion)		
1(2)	2(6)	3(17)	4 (9)	5 (2) N.O. (2)

8. Our current system involves having one Faculty Advisor for all generalists, and one Faculty Advisor for students in the Acting Specialist Program. We are considering changing this system. Do you think every undergraduate student should have a specific faculty advisor to whom s/he is assigned depending on his/her area of interest/emphasis?

Yes	No	N.O.
33	2	4

9. If you answered "yes" to question #8 above, should you be required to meet with your advisor at least once each semester?

Yes	No	N.O.
26	6	1

II. DEGREE PROGRAM EVALUATION/SUGGESTIONS FOR CHANGE

[Please note that we are NOT asking you here to evaluate specific instructors. You regularly fill out course evaluations for each of the courses you take, and teaching evaluations are regularly reviewed by the faculty and administration.]

10. How do you rate the overall quality of the education you have/are receiving at the University of Wisconsin-Madison as part of your B.A. degree studies in all areas?

	LOW QUALITY			HIGH QUALITY (No Opinion)		
(Circle)	1(0)	2(2)	3(5)	4(23)	5(7)	N.O.(0)

11. How do you rate the overall quality of the education you have/are receiving within the 40 credit B.A. Theatre and Drama major degree program?

1(0)	2(4)	3(11)	4(16)	5(6)	N.O.(0)
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12. How do you rate the quality of education you have/are receiving within your primary areas of interest as indicated in Question #3 above?

Crit/Rsch	1(0)	2(2)	3(4)	4(9)	5(3)	N.O.(10)
Acting	1(0)	2(3)	3(9)	4(11)	5(8)	N.O.(0)
	[includes voice and movement]					

Directing	1(3)	2 (1)	3 (4)	4 (0)	5 (0)	N.O. (21)
Design						
Costume	1(0)	2(0)	3 (2)	4(2)	5 (4)	N.O. (20)
Scenery	1(0)	2(0)	3(4)	4(4)	5(2)	N.O.(19)
Lighting	1(1)	2(2)	3(2)	4(1)	5(1)	N.O.(22)
Technology	1(0)	2(0)	3(3)	4(1)	5(2)	N.O.(23)
Theatre Ed	1(0)	2(0)	3(4)	4 (1)	5(2)	N.O. (23)

13. Do you agree with the Department's philosophy that within a 40 credit B.A. major you should be exposed to, and development basic skills and understanding of all areas of theatre including acting/directing, design/technology, theatre research (i.e., critical writing about performance, analysis, history, and dramatic literature)?

Yes	No	N.O.
32	4	

14. Following is a list of basic skills and knowledge goals we expect and hope each undergraduate student will achieve. Please indicate the degree to which you think you have gained or are gaining these skills and knowledge goals: [Note: If you are a freshman or sophomore, you may wish to answer N.O. if you have not yet had sufficient opportunity to experience this area of skill/knowledge goals.]

NOT GAINED

DEFINITELY GAINED No Opinion

A. The ability to acknowledge and explain the relationship between theory and practice of theatre in order to integrate them:

1(1)	2(5)	3(6)	4(9)	5(6)	N.O. (8)
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B. The ability to understand and appreciate world canons of dramatic literature, and achieve a basic familiarity with those canons:

1(0)	2(2)	3(8)	4(11)	5(2)	N.O. (14)
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C. The ability to understand and view theatre in its global historical development:

1 (2) 2 (4) 3(9) 4 (5) 5(2) N.O. (15)

D. The ability to acquire a basic level of skill in, understanding of, and knowledge about theatre practice, including acting, design, and technology:

1 (0) 2 (2) 3(9) 4(15) 5 (6) N.O. (4)

E. The ability to write competently about theatre and performance:

1 (1) 2(3) 3(3) 4(12) 5 (6) N.O.(12)

F. The ability to perform basic research tasks in theatre and drama:

1(0) 2(3) 3 (10) 4 (7) 5 (5) N.O. (11)

G. To gain knowledge of, through participation in, theatrical production practices:

1 (1) 2 (4) 3(8) 4 (8) 5 (7) N.O. (6)

H. The ability to read critically and independently about theatre and drama:

1(0) 2(0) 3(4) 4(12) 5 (6) N.O. (11)

I. The ability to assess live performance critically:

1 (1) 2(2) 3(9) 4(15) 5 (7) N.O. (3)

J. The ability to communicate ideas about theatre clearly, through written documents, oral presentations, and creative work:

1 (0) 2(4) 3 (11) 4 (11) 5(4) N.O. (7)

K. The ability to formulate hypotheses for research, based on reading, observing, and thinking:

1 (1) 2(5) 3(9) 4 (9) 5(3) N.O. (10)

L. The ability to work creatively and collaboratively, as part of a production 'team,' based on training in theatre practice, whether in acting, directing, design, or technology:

1 (0) 2(7) 3(3) 4(14) 5(7) N.O.(7)

15. Please list any courses you think should be either offered or added to the curriculum on a regular basis:

stage combat (7), playwriting (6), directing (4), more acting levels (5), musical theatre (3), improv. (2), acting for camera (TV/film) (2), shakespeare (2), props, rigging, modern drama, audition process class, theatre history, asian stage, mask & movement, intro lighting technology, production, comedia, dance/movement basic theatre theory, make-up for actors, sound, more undergraduate opportunities to work at advanced level

III. PRODUCTION

16. In general, do you feel that the current level (1997-98) of production activity offered by University Theatre AND Open Stage productions is sufficient to meet your needs and desire for production work as an undergraduate?

YES	NO	N.O.
16	18	3

17. Are you aware that next year's University Theatre season is being expanded to include eight productions AND that we will continue Open Stage Productions?

YES	NO	N.O.
14	22	1

18. Do you think that next year's expanded season will help create more opportunities for you?

YES	NO	N.O.
27	5	6

19. Given your emphasis and/or interests, do you feel you had adequate opportunities to work in the following situations? (Circle appropriate response for each item).

Actor in University Theatre Productions	Yes(12)	No(14)	N/A(11)
Actor in Open Stage Productions	Yes(20)	No(2)	N/A(16)
Actor in workshop productions/scenes for directing classes, etc.	Yes(19)	No(4)	N/A(13)
Designer in UT Productions	Yes(3)	No(6)	N/A(27)
Designer in Open Stage or Workshop Prod.	Yes(6)	No(0)	N/A(30)

Directing Opportunities	Yes (3)	No (11)	N/A (22)
Writing Projects	Yes (8)	No (10)	N/A (17)
Dramaturgy	Yes (1)	No (10)	N/A (24)
Education/Outreach Opportunities	Yes (1)	No (8)	N/A (27)

20. In general, do you feel that the kinds of productions which are selected for University Theatre season are appropriate and serve your interests/needs/desires?

YES	NO	N.O.
18	15	4

21. Are you aware of the Season Selection Process which occurs every fall, and which invites your participation in selecting the next year's season?

YES	NO	N.O.
24	12	1

22. If you were NOT aware of your ability to participate in this process, and IF you are going to be a student in the department next fall, will you plan on participating?

YES	NO	N.O.
21	1	6

23. Are you aware that each year we have slots available for application by lottery for OPEN STAGE productions, providing access to our space in "down" time, and are you aware of how to apply for a slot?

YES	NO	N.O.
22	14	0

24. Do you feel that the policy of selecting OPEN STAGE productions by lottery is a good one so that there is equal opportunity/access for all student generated projects without the prior judgement of faculty?

YES	NO	N.O.
19	11	6

GENERAL

26. During the 1997-98 academic year we hosted, and/or co-sponsored a number of guest lectures, performances, workshops, etc. including a professional guest director (Norma Saldivar) for University Theatre productions, guest performances (Kyogen Japanes comic

theatre; Guerillmo Gomez-Pena), lectures (Gomez-Pena, Amiri Baraka, Philip Auslander, Richard Gough/Joan Mills), creative workshops (Gough/Mills), etc.

In general, do you think the department hosts a sufficient number of guests and creates enough opportunities for visiting professionals and/or lectures?

YES	NO	N.O.
28	5	4

27. Do you have suggestions for future guests (either specific names and/or general areas in which would like to have guests):

28. Do you feel that your needs and concerns as undergraduates are taken into consideration by the department?

YES	NO	N.O.
18	11	6

29. Do you have any general comments or suggestions regarding the department, its curriculum, its production program, or its future? Please be specific in making your suggestions.

(Continue on reverse)

30. This year the department has been searching for permanent faculty appointments in three areas: Movement/Acting, Directing/Acting, and Theatre Education/Director of Theatre for Young Audiences. We have just announced permanent hires for each of the positions beginning next academic year. Do you think new appointments will help solve any problems/issues you have raised above?

YES	NO	N.O.
24	4	7

THANKS FOR YOUR TIME IN FILLING THIS OUT!!!

27.

-Caryl Churchill

-never enough notice given to undergraduates about guests— However, this semester has been 200% better than years past in that regard.

-Playwriting, creativity workshop (aka Keith Johnstone's method). If we don't have a stage combat class, at least a workshop. (There was talk about this, what happened?)

-It would be nice to have guests who are professional actors/directors that would be good resources for job searching and advising of "breaking into the business"

-People from regional Theatres --Chicago, the cities (the Guthrie?) People with connections and knowledge.

-Improve your marketing department!! From working with these graduates, they do not feel good about an empty house due to lack of advertising.

-David Henry Hwang

-John Stanionus — did I spell that right? General - Musical Theatre

-A casting director to answer specific questions. Bring in the Neo-Futurists from Chicago, as a sort of springboard for encouraging creative work and cabine-style ensemble work.

-How does a student get a list of these special lectures. Can they be passed out in each class?

-one-person shows, physical comedy

-Kabuki Theater

-Area — Musical Theatre

-I would like to see more technical or directing guests. I think that would be appreciated.

-I think the second semester had a great deal more guest than the first. More Shakespeare expert guests, musical theatre, theatre combat, extremely specific types of performing i.e.; comedy sporting (improv), clowning, Kabuki, comedia de'larte, etc...

-More professional actors to discuss their careers

-Perhaps guests, i.e. actors/directors - other than TA to speak to classes, especially 150

-Playwrights, working actors

-It would be good if guests could stay longer and if they were made more accessible to students.
Anna Deveare Smith.... Wole Soyinka is a great choice!

-Although I haven't personally worked with the great directors, I've heard very good things.

-I'm interested in seeing some different kind of playwrights to speak, like David Henry Hwang.

-Dialects, professional acting, musical theatre, playwriting.

More Go

Gomez-Pena & Amici Bacaha types. We need more exposure to "radical" theatre procedures.

-Gomez-Penn and Kyogen brought needed diversity to the stage. More please!

-More professional technical/design guests

-NY musical professionals, film professional-directing, producing, acting, technical...etc...

-Keith Johnstone, Sam Shepard, Mamet, modern authors

- The cast of 'South Park' — Kenny, Star, Kyle...Ha Ha... Not really.

-Film/TV actors and actresses.

Question 29

-The acting program seem, from my limited experience, like it could be more strenuous and demanding. The production program could also be more demanding, so that students could experience that in the safe environment of the university.

-This department pushes an acting department and shuns the rest. I have been continually pressured to take acting classes, become an Acting Specialist, etc... Does anyone have any Theory Training? The U.G.'s don't. Basic theory is lost on students.

-I would like to see Professor teaching undergraduate classes, rather than guests. This could mean classes (i.e. 150 & 140) for prospective Theatre majors.

-I hope that there will be more productions by playwrights of different race. So I will have more opportunities to try performance.

-I think we need to be careful about flooding our department - and specifically in my case the Acting Specialist Program - to the extent that our faculty burns out trying to deal with everyone. I'm an Acting Specialist and hear that was once quite an honor... I haven't really seen any effect other than a new title. I'd rather be rejected and know why than be accepted and NOT know why.

-I think there needs to be more productions. Have a "student season" where you open up resources to us, put our season on publications/Kiosk, open up 4010, let us use the Play Circle on weekends.... This would solve many problems such as diversity in casting and connecting to other departments. These productions could be done \$ through ASM or could create a self-sufficient student group over time. Bridging with other departments will also present more opportunity and better depth.

-Required courses should be offered every semester, just in case; important/necessary higher level classes need to be scheduled at different times.

-I think that once students are admitted to the Acting Specialist Program, there should be a set curriculum for progress in performance, such as forcing students into or starting with voice or movement and progressing into acting and acting styles, etc... It would serve students in a way to

cultivate one's progress in a logical order.

- I enjoy working here and learning/growing in the environment.

-I think offering more advisors and making sure to be very clear about passing information. Making sure that everyone knows what is going on.

-It seems to me that the Department is on the right track to developing a better more well-rounded department. I think you (we) need to keep moving in this direction and to keep challenging each other.

-more comedy-type shows in season

-Acting 150 () was taught very well. Great, enthusiastic, informative teacher

-This year has been particularly good for undergrads in the University productions but next year will be different. I am concerned about offering support for the undergrads in seeking outside the U.T. when and if they don't receive parts.

-Talented and deserving teachers. Tenure when the position is necessary and the talent present.

-More diverse choice of plays to produce, i.e. plays by playwrights of other countries (Africa, Asia..)

-I think this year the combination of low staff and new grad students has really put the undergrads on the back-burner. We need more attention, more encouragement, more help!

-More specific classes in technology for undergrads.

- To limit # of Acting Specialist -smaller class sizes for Acting classes.

-Tech opportunities for undergrads are limited, all the more so by the lack of a tech major. Further, the people who can fill the available positions are in other programs and not available. There is a need for more focus on undergrads in productions and sound as an area of study.

-My two comments: 1) quality of acting instruction in classroom-I don't care about mainstage so much as my classes. Undergraduates are getting the scraps. Who the heck hired to teach acting, and when will we ever see [redacted] again? 2) Graduate politics shortchanges undergrad experiences/opportunities. See the [redacted] where 80% of rehearsal time was spent pandering to bickering grads. This issue does have a major effect on casting too, but the classroom needs attention first. I don't like the standard opinion that we won't understand their big words. We are students, too.

-I think that the department makes an effort but that it is simply too overcrowded with not enough money. I feel that the teaching is largely excellent, but the staff lacks resources.

-Problem:

- *Advising - know students, roles they need, opportunities to help them with
- *The timetable scheduling is awful, please get your stuff together
- *Too many people are in the classes and the program in general
- *No contact with Professors
- *lower level courses are nice to have open to everyone at the university but not getting into 500 courses because other majors get in due to age is counter-productive

Solutions:

- *higher standards to get into courses
- *Let Acting Specialists have priority for classes and casting, please figure out tighter criteria for getting in.
- *Assign advisors - this is big
- *A liberal arts degree SHOULDN'T take away from a professional acting degree. Urban planners leave here knowing how to plan cities, actors should know leave knowing how to act.
- *Make more ties with outside spaces -

- 1)Undergrad committee - to coordinate some independent undergrad projects (staged readings, workshops, Festivals of scenes,etc...) So it becomes accessible and established.
- 2)Advising for juniors/seniors specifically geared for their futures.
- 3)Cutting down Acting Specialist membership - so it means something... more specific advising, etc...

-I am a theatre undergrad and I do not feel as though the number-survey system was appropriate for my opinions so I'd just like to write my comments. First of all, I'd like to say that the UW-Madison does have a very broad range of interests and students are able to get involved and to learn about many different aspects of theatre. Plus, they can help out with shows and see their work on stage. All of this is great. Kudos. Yet, I personally am unsatisfied with the quality of the actual productions. I think that the costumes and sets are always wonderful yet the shows leave me feeling unsatisfied. I think that this is partly because many of plays that I have seen here have been so "traditional". And granted, tradition is good and students do have to be familiar with the classics, etc... Yet, they are almost too traditional and non-creative. I mean, look at the response that I got. I heard almost all positive reactions mostly because it was different and exciting. I feel like many of the people who got to see shows here are either in the department or have to see it for a class. To me that is very discouraging. I think if publicity was greater-- that would help. Also, if there were more opportunities to be CREATIVE! More than 4 open stages or at least have more festivals, etc... to encourage participation and open up opportunities. Have playwriting classes where students present their work with actors, etc... From an acting standpoint, I feel that there aren't many plays for me if I don't want to do Ibsen, Shakespeare, or Chekov all the time.

Publicity and Experimentation

Set up projects where students can work with a grad student (as an advisor) to put up short plays - one acts - etc... Something so that students don't feel completely alone yet they can have a huge say in what they're producing.

-I agree with having to work backstage to acquire experience but there is just too much of it and

too little credit for the time spent. The instruction in some departments is quite negative and lacking in eagerness to help the student learn and expand the learning process. (Cost.shop manager!)

-Need to focus more on needs of student and on developing and challenging students in their specific disciplines. More high level opportunities need to be made available for undergrads (specifically design position)

-Get rid of [redacted] permanently and get rid of [redacted]. Hire someone new (an additional position) to help Marna, her duties she can't perform anymore, Give the techs and costumers adequate budgets.

-The 200 with Professor [redacted] needs to be reviewed. I walked away from that class with nothing more than when I entered it. I was very disappointed that the UW would allow something of such poor quality to continue.

-I would like more acting classes specifically acting for film and TV. I love the stage but personally, I want to act for the camera!

-Counseling is under-publicized, lacking personnel. Dept. Need to expand undergrad counseling.