

## Initial Report

Last Modified: 06/02/2014

1. Why did you decide on a minor and not a major?

2. What initially drew you to the Dance, Drama, and Film program?

3. What year did you decide on majoring/minoring in Dance, Drama, and Film?

#	Answer	Bar	Response	%
1	Before college		45	30%
2	First year		36	24%
3	Sophomore year		57	38%
4	Junior year		11	7%
5	Senior year		2	1%
	Total		151	

Statistic	Value
Min Value	1
Max Value	5
Mean	2.26
Variance	1.02
Standard Deviation	1.01
Total Responses	151

4. Please list the name(s) and approximate enrollment dates of the program(s) and school(s) you are attending or have attended:

Text Response
I have been admitted to the University of Northern Colorado's Theater Education masters program and will start in Fall 2014.
University of Pittsburgh, Masters of Library Science 2004-2006
MA, Performance Studies, Tisch School of the Arts, NYU (2009); PhD, Theatre, Graduate Center, CUNY (2015)
Writers Foundry, St. Joseph's College, Fall 2014
Florida State University, MS Library and Information Studies, 2006-2008
Boston University: MFA Theatre Directing, 2012-2015
George Mason University, Master of Arts in Arts Management candidate (began August 2012, expected graduation December 2014)
Tulane University School of Law, 2010-13
I'm a graduate of UCB's core improv curriculum
Sept 2008 - August 2010
MA in Organizational Leadership with a Focus on Art and Community from Seattle University, PhD in Culture and Performance (current student) in the Dept. of World Arts and Cultures/Dance at UCLA
Masters of Arts in Teaching at Relay Graduate School 2012 - 2014
American Film Institute (MFA in Cinematography) 2009
NYU: Tisch School of the Arts, MFA in Musical Theatre Writing (Book/Lyrics) 2008-2010
University of Massachusetts - Amherst, MFA Program for Poets & Writers, 2008-2011. I will be begin working on my PhD in creative writing at University of Denver next fall.
Johns Hopkins University 2010-2012
University of Cincinnati - M.Ed and Ed.S in School Psychology; Kent State University - MLIS
Florida State University, August 2012-March 2013, University of South Florida, March 2014-present
Columbia University, Arts Administration, Sept 13-May 15
Case Western Reserve University, MA with licesnure in Music Education, graduated 2006
MFA in Poetry at the Ohio State University, 2013-2016
Yale University School of Nursing Midwifery Program 8/2012-5-2015
Carnegie Mellon University - Heinz College Master's of Arts Management (MAM) program. Enrolled 2013, Graduation May 2015
Kenyon 1999-2003
Masters in Clinical Mental Health Counseling, John Carroll University
California Institute of Integral Studies, MA in Integrative Health Studies 2011-2013
Northwestern University - MFA in Writing for the Screen and Stage ; University of Virginia - Teaching Young Writers
Austin Peay State University, 2004-2006
Vanderbilt University's Peabody College: M.Ed. 2009-2011
University of Illinois: Urbana-Champaign, 2009-2012
School of Aquatic and Fishery Sciences Fall 2009
Directing MFA, Boston University
2012-2015 MFA in Playwriting at UT Austin
Fall 2014
I don't necessarily HOPE to attain an MFA, but I go back and forth every year about wanting to apply
Will be attending Tulane Law School beginning August 2014
Columbia University School of the Arts, 2006-2009
Directing Internship, Actors Theatre of Louisville, 2014-2015
Brown/Trinity Rep. Aug. 2012/May 2015
n/a
M.A. - University of York, UK (2003-2005); Ph.D. - Univeristy of Massachusetts, Amherst (2007-2013)
University of Missouri 2005-2007
Boston University School of Education Graduation date June 2015
University of the South Pacific, September 2014
Mills College Post-Baccalaureate, Pre-Medical Program, Oakland, California, 2011-2013
N/A
Currently have plans to attend a J.D. program (school yet to be determined) beginning in the fall of 2015
Second City Conservatory, IO Chicago, Annoyance
Fall 2015 enrollment, MA in Higher Education, Teacher's College, NYU, Baruch College and Stony Brook Manhattan
Kenyon College (2004-2008) Indiana University (2012-2015)

Upright Citizens Brigade Theatre N.Y., completed improv program between 2012-1013 which
Harvard Graduate School of Education: September 2007-June 2008
N/A
NYU Tisch Graduate Musical Theatre Writing Program - Begin September 2014
Emory University Business School, 2011-2013
M.Ed Harvard University (2008) Arts in Education, Special Education license Post-Bac, Bridgewater State (2014), Hopefully pursuing a Ph.d in Cognitive Psychology (focus on multisensory and art art interventions for students with learning disabilities)
Virginia Commonwealth University (Brandcenter), August 2006 - May 2008
University of Chicago MAT through Urban Teaching Education Program from 2013-degree expected 2015
Master of Arts in Liberal Arts 2008-2010 St. John's College, Santa Fe.
NYU, 2013-2015
National Theatre Conservatory 2008-2011 MFA Acting
Yale School of Drama, 2008-2015
Northwestern, Iowa
University of Iowa. MFA in Dance. Graduated May 2014.
university of texas - austin, 2011-2013
N/A
University of New Orleans
Vilar Institute for Arts Management, The Kennedy Center (fall, 2002), Rocky Mountain Youth Corps Americorps Leadership Development (summers, 2004 & 2005)
LAMDA, 2010
Teachers College, Columbia University 2012-14
DePaul University 2009-2012
Fall 2011- Spring 2015
Illinois State University - August 2013-December 2015
CUNY Graduate School of Journalism
University of Southern California 2012-2015
N/A

Statistic	Value
Total Responses	76

5. Which of the following best describes your current primary activity? (Choose one).

#	Answer	Bar	Response	%
1	Employed, full-time, part-time or in multiple jobs		111	74%
2	Attending graduate or professional school, full- or part-time		21	14%
3	Public or international/national service (e.g. Peace Corp, Teach for America, MATCH Corps)		0	0%
4	Actively looking for employment		5	3%
5	Starting a business/self-employed		7	5%
6	Traveling		0	0%
7	Attending undergraduate school, full- or part-time		1	1%
8	Staying at home to be with or start a family		3	2%
9	Serving in the armed forces		1	1%
10	Retired		0	0%
11	Something else not listed here		2	1%
	Total		151	

**Something else not listed here**  
 Just graduated with my MFA in Dance

Statistic	Value
Min Value	1
Max Value	11
Mean	1.79
Variance	3.54
Standard Deviation	1.88
Total Responses	151

6. Is your current primary activity in the field of Dance, Drama, and Film, or a related field?

#	Answer	Bar	Response	%
1	Yes		74	53%
2	No		66	47%
	Total		140	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.47
Variance	0.25
Standard Deviation	0.50
Total Responses	140

7. What other degrees are you currently pursuing, have started, or completed since leaving Kenyon College? (check all that apply)

#	Question	Do not plan to pursue	Degree received	Currently enrolled or working towards	Degree you hope to attain in the future	Total Responses	Mean
1	B.A./B.S. (other than your Kenyon degree)	139	7	1	2	149	1.10
2	Master's degree such as M.A., M.S., M.S.W., M.F.A., etc.	58	30	23	38	149	2.28
3	A medical degree such as M.D., D.O., D.V.M., etc.	148	0	1	0	149	1.01
4	A law degree such as J.D. or L.L.B.	144	1	1	3	149	1.08
5	Doctoral degree such as Ph.D., Psy.D., etc.	129	2	6	12	149	1.34
6	Other	137	5	3	4	149	1.15

**Other**

Maybe Grad School

Professional Certification

CIM

MEd

Postgraduate diploma

Comedy Chops

UCB NY IMPROV

RN, CNM

teaching certification

Additional arts degree

Diploma

Statistic	B.A./B.S. (other than your Kenyon degree)	Master's degree such as M.A., M.S., M.S.W., M.F.A., etc.	A medical degree such as M.D., D.O., D.V.M., etc.	A law degree such as J.D. or L.L.B.	Doctoral degree such as Ph.D., Psy.D., etc.	Other
Min Value	1	1	1	1	1	1
Max Value	4	4	3	4	4	4
Mean	1.10	2.28	1.01	1.08	1.34	1.15
Variance	0.19	1.50	0.03	0.21	0.79	0.33
Standard Deviation	0.43	1.22	0.16	0.46	0.89	0.58
Total Responses	149	149	149	149	149	149

8. What is the name of the primary organization with which you're currently employed? (name of company, business, or other employer)

Text Response
The Latin School of Chicago
Encounter Books
Well Spent (well-spent.com) / BDBCcreative (bdbcreative.com)
Three Strange Angels, Inc. (in association with Sony Pictures Animation)
Goodman Theatre/ Actors Theater of Louisville
Windward School
First Book
Warrior Poets, Inc.
City University of New York
AKRF, Inc.
N/A
Boston University
Steppenwolf Theatre Company
Young Playwrights' Theater
Children's Theatre Company
United States Courts
5Loom
Commonwealth Shakespeare Company
UCLA
Showtime Networks
Tip Jar Films / freelance
Achievement First
County Barbeque, DMK Restaurant Group
Prehistoric Digital
Marymount Manhattan College
Parsons the New School for Design
Office of Assemblyman Raj Mukherji
Civic Entertainment Group, a Seacrest Global Company
Cincinnati State Technical & Community College
Bright House Networks
Theatre Communications Group/Columbia University
Leo Yassenoff JCC (Jewish Community Center)
Cleveland Metropolitan School District
Amazon Studios
The Ohio State University
Illinois Shakespeare Festival
The 52nd Street Project
Carnegie Mellon University
Rick and Morty - half hour animated television show on Adult Swim, produced by Starburns Industries
Greenhill School
bwin.party
Juice Plus+
Inter-American Management
Universal Studios Hollywood
Self-employed
Mosaic Media Group
The Kennedy/Marshall Company
The Bakken Museum
Cherokee Center for Change Counseling Inc.
Employed as a nanny
N/A, freelancer

Health Advocate
Private family
Boston Trinity Academy
Northwestern University - MFA in Writing for the Screen and Stage
N/A (I'm a personal assistant and a nanny, so I work for individuals)
Data Recognition Corporation
University of Toronto, Standardized Patienting Program
The Packer Collegiate Institute
Lindenwood University
University of Washington
Traveling Players Ensemble
Creative Scholars Preschool and The New Colony
Boston University
Muddy Leek
University of Texas at Austin
Nature's Classroom
I'm a freelancer.
Upcoming employer: St. Michael's Playhouse
ALM Media LLC
The Lower East Side Tenement Museum
The Deck House School
Cloudveil
Pinch Food Design and Catering
Cold Basement Dramatics
Kenyon College
Law Firm
Hornall Anderson Design Works
Westminster College - Fulton, MO
I'm an actress - so I'm freelance.
Teach For America: Greater Boston Area
Horowitz Visual and Performing Arts Center
IUCN (International Union for Conservation of Nature)
Tulane University School of Medicine
Discovery Communications
SUWS of the Carolinas
Lantern Theater Company
Montclare Children's School
National Museum of Women in the Arts
Indiana University
STARR RESTAURANTS CATERING GROUP
Round House Theatre
TBS
Architecture and Design Museum of Los Angeles
L&L Academy AND Strawdog Theatre Company AND Cold Basement Dramatics
Between the Covers (bookstore)
Georgia Pacific
Pure Motion Pictures
Justice Resource Institute - Wood School Campus
Little Feather Pictures

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	135

9. What is your current job title or position at this employer?

Text Response
Extended Day Staff
Marketing Director
Founder
Assistant
Intern
Theater teacher
Director, Content Organization and Data Strategies
Lead Assistant Editor
PhD candidate
Deputy Publications Manager
N/A
Graduate Assistant
Assistant Production Manager
Development Manager
Education Associate
Law Clerk to the Hon. Eldon E. Fallon
Digital Copywriter
General Manager
PhD student, TA
Production Assistant
Founder/ filmmaker
7th Grade Writing Teacher
Bartender/Server
CEO
Dance & Theatre Admissions Coordinator
Managing Editor
Legislative Aide
Director - Entertainment Marketing
Coordinator of Circulation Services
Project Specialist
Intern/Grad Student in Arts Administration
Preschool teacher
Elementary General Music Teacher
Executive Assistant
Graduate Teaching Assistant; MFA Candidate
Actor/Artist in Residence (Temporary Position)
Education Apprentice
Graduate Student, Chief Editor of AMT Lab
Writer
Pre-kindergarten Teacher /Team Leader/Drama Club sponsor
Lead Account Partner - Games Retention (essentially Account Director)
Private Nanny
Senior Sales Coordinator/Franchise Owner
Director of Operations
Food Stand Attendant
Actor, Filmmaker, Musician
Talent Manager
Assistant Editor/Producer
School Partnership Coordinator
Counselor
Nanny
freelance director

Health and Wellness Coach
Nanny
Drama Teacher
MFA Candidate - Screenwriting Teacher
Personal Assistant
Associate Project Manager
Standardized Patient
Associate Director of Pre and Lower School Admissions and Assistant Director of Financial Aid
Faculty
Graduate Student/Research Assistant
Camp Director (combination of administrative and teaching work)
Teacher at Creative Scholars and Associate Artistic Director at The New Colony
Graduate Student/Teaching Assistant
Maitre D
Grad student/Assistant Instructor (playwright)
Outdoor Educator (teacher)
Editor
Actor
Operations Manager, CLECenter.com
Manager of Advance Sales
Dean of Students and Admissions
Marketing Manager
Server/Bartender
Co-Artistic Director
Director of Parent Giving
Billing Manager
Motion Graphics Designer
Assistant Professor of English
Actress
High School Special Education Math Teacher
Box Office Assistant
Energy Programme Officer
Full-time medical student/library occupant
Freelance aerial instructor and actor
Media Services Coordinator
Field Instructor
Audience Services Manager
Program Coordinator
Director of Operations
Law Student
Catering Server/Bartender
Education and Outreach Program Manager
TV Writer
Assistant Director of Operations
Assistant Teacher at L&L Academy
President / Owner
associate brand manager
Partner

**This table has more than 100 rows. [Click here to view all responses](#)**

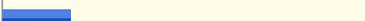
Statistic	Value
Total Responses	137

10. Overall, what is the reputation of the Kenyon Dance, Drama, and Film program among your peers?

#	Answer	Bar	Response	%
1	Strongly favorable		10	14%
2	Favorable		34	46%
3	Indifferent		12	16%
4	Unfavorable		1	1%
5	Strongly unfavorable		0	0%
6	They don't know anything about Kenyon		17	23%
	Total		74	

Statistic	Value
Min Value	1
Max Value	6
Mean	2.97
Variance	3.12
Standard Deviation	1.77
Total Responses	74

11. At what point did you secure your first paying job after graduating from Kenyon?

#	Answer	Bar	Response	%
1	While enrolled as an undergraduate.		30	20%
2	During the first six months after graduation.		91	61%
3	More than six months after graduation.		28	19%
4	I have not yet sought a paying job; I am a full-time student or engaged in other activities.		0	0%
Total			149	

Statistic	Value
Min Value	1
Max Value	3
Mean	1.99
Variance	0.39
Standard Deviation	0.63
Total Responses	149

12. Please indicate whether each of the following descriptions applies to your current job. (Check all that apply)

#	Answer	Bar	Response	%
1	Uses important skills I gained as an undergraduate.		89	64%
2	Is related to my desired career path.		100	71%
3	Is work I find meaningful.		99	71%
4	Allows me to continue to grow and learn.		108	77%
5	Pays enough to support my desired lifestyle.		78	56%
6	Pays health insurance.		69	49%
7	Is likely to continue until I wish to leave.		88	63%
8	Overall, is a satisfying job.		106	76%
9	I am not currently employed.		7	5%

Statistic	Value
Min Value	1
Max Value	9
Total Responses	140

13. What would you consider the most important class you took in the Dance, Drama, and Film program?

Text Response
No class that was most "important" but certainly some that I enjoyed more than others
Baby Drama
Second and third level acting and directing courses.
The Documentary
Directing
Directing
Costume Design
Baby Drama, or The Director
baby drama - theater 101
History of Western Drama
History of the Western Theatre-- obviously it was necessary for comps, but information I learned in that class has continued to benefit me to this day. Honestly, I never thought that would be the case.
Movement for the Actor with Daniel Kramer
History of Western
History of Western Theatre was incredibly comprehensive and provided a useful academic basis for any career in the arts
Advanced Directing
History of Western Theatre
Playwriting, hands down
I don't remember the specific name, but the Intro to Dance/Dance History.
depends what my considerations are. either choreography or directed study in teaching
Directing for the Camera and Lighting (both gave me so much incredibly important practical information)
Screenwriting
In terms of my thesis, the most essential class was Documentary Film (because I made a documentary)
It's tough to pick one. It's probably between Playwriting/Advanced Playwriting (as much for the curriculum as for the time spent with Professor Macleod) and Advanced Directing with Professor Kramer. Both of those classes were rigorous and informed all aspects of my understanding of theatre.
Directing, Independent studies in lighting design for specific shows
Baby Drama/History of Western Theater
Baby drama.
Baby Drama (intro to drama) was such a positive experience that I decided to major in theater rather than just minor.
The Choreographer
The Actor with Thomas Turgeon and Introduction to Film with Tazewell
Introduction to Film
Joint directing class w/ Daniel Kramer and Wendy Macleod
Playwriting- Intro and Advanced
The Actor with Prof. Turgeon
Intro to Drama (aka "Baby Drama")
Contemporary Theater (Shepard) or Theater of the Absurd (McLeod and Turgeon)
Dance kinesiology
Character Analysis with Ben Viccellio
Character Analysis
History of Western Theatre
MY playwriting class, although the introduction to drama was great too.
The Actor & Voice Diction
Intro & Senior drama class
Character Analysis
I don't know.
Film Theory
The Screenwriter II/Film Development
my honors thesis, and the three independent studies involved in it
I loved any class that Marley or Turgeon taught
Directing for the Camera with Prof. Tazewell
Directorial Analysis was most useful to me in that it was my first real experience with directing. My favorite course was Acting Analysis (or something, can't remember the title,

something like an advanced acting class) because I got the most out of the experience and looked forward to every class. Hard to really say what would be most important, though.

the actor

The Actor

Advanced Directing.

Anatomy/Physiology

The Director.

Drama 111

Either History of the Western Theatre with Thomas Turgeon or Production Stage Management with Hugh Lester

Playwriting with Wendy Macleod

Character Analysis and my senior thesis "seminar" really bolstered my curiosity in and understanding of human behavior (a skill I am considering pursuing professionally, vis a vis graduate school for psychology). Examining what a character does and why gave me more curiosity and empathy in my daily interactions with real people, who are no less complicated than the characters in a Pinter play. (In fact, I would argue that they are more complicated, because you don't have script with which to trace their behavior!)

Baby Drama, Playwriting

History of Western Theatre with Professor Turgeon

History of Western Theater (hands down the most important class I have EVER taken)

Dance history. Excellently detailed compared to other institutions.

choreography. it was also the class I least wanted to take.

Voice and Movement with Kevin Rich and Julie Brodie.

Playwriting and Baby Drama and directing

The Director

Tom Turgeon's History of Western Theatre class

Oh, there were so many. Ron Estes's Contact Improvisation class really changed my life in a profound way, allowed me to begin seeing myself as a dancer and opened up new ways of encountering my relationships and perceptions. Wendy's playwriting class was also excellent and helped me solidify some of the initial energy I felt in writing following NTI into a more intentional voice.

The Directing class

Probably The Documentary, which was offered spring of my sophomore year. It was where I made my first film. After that I'd rank digital Imaging among the most important because that was where I first learned how to use Final Cut Pro, but that was a class offered by the art department.

playwrighting

Actually, honestly, probably Introduction to the Theatre aka Baby Drama as a year-long class. It was such an important and full commitment to make and I think it really set the tone for the rest of my education.

Hands down: History of the Western Theater with Tom Turgeon

anything taught by tazewell

Intro to drama

Introduction to Theatre

Playwriting with Wendy

Any of the acting courses.

Directing with Kevin Rich

Baby Drama

Voice and Diction

From a skills perspective, acting and directing for the camera. From pure theoretical understanding, which took years to sink in to my head, baby drama, directing, and acting for the stage.

One of the two Directing courses that I took from Harlene Marley.

Playwriting

The Actor

The choreography classes, and the dance pedagogy class.

The Actor, Intro to Theater.

The Choreographer

Visiting professor Leslie Seiters' dance history class in... 2005? Or 2006. I don't remember. It was a sort of baptism by fire. I grew up sheltered, conservative, and never exposed to dance beyond ballet, musicals, and the occasional Martha Graham. I think I wound up writing a paper about Bill T. Jones' "Still/Here," and I still think about the material in the class. It really changed me. (This is a long answer, but worth it.)

set design

Screenwriting.

Playwriting

History of the Western Theater

Playwriting

The course that focused on what the comps would cover, I can't remember the name though...

Intro to Drama (101-102? 111-112? "Baby Drama!")

The Actor

History of Western Theatre

Directing with Harlene Marley

This table has more than 100 rows. [Click here to view all responses](#)

Statistic	Value
Total Responses	137

14. What skill(s) do you wish you had learned or acquired while at Kenyon?

Text Response
Practical ones - doing my taxes, balancing a budget, etc.
How to obtain employment, and how to conduct oneself once said employment has been obtained.
more technological and computer skills, more experience in technical theater
Leadership, Business
Broader technical skills.
Computer programming
Real world life things (doing taxes, resumes, cover letters, managing money)
Adult life skills -- e.g. budgeting, bill paying
Wish there had been more information on the business side of theater/film. Invaluable education in terms of thinking about theater and the art of drama, pretty much zilch in terms of how to audition, get published, get your foot in the door in the real world.
The Liberal Arts Education I received was excellent. My core classes, especially in the humanities (IPHS), refined my critical thinking and writing skills.
how to talk critically & productively about issues surrounding diversity
I would have preferred to have more "real life experience" in all classes. Shooting more videos, speaking french (my second major) with real French speakers outside of the Kenyon community, learning about "real life" situations etc, etc.
Collaboration, real-world film business insight, more technical film skills.
I wish I took more drawing or painting classes; the drums; proper use of semi-colons.
NA, very happy with what I learned at kenyon
I wish there was more focus on career development in the larger creative world.
I wish I had taken a broader range of classes, particularly in political science and languages.
Overall, Kenyon gave me exactly what I was looking for
More technical production skills
How to take my passions and turn them into a career.
Career building skills
physical, technical, life skills
Self-awareness was very lacking while at Kenyon; I did not realize how much until I went to grad school.
Better technical skills and exposure to industry professionals
I would have appreciated more experience in technical academic writing
How to properly analyze a not-for-profit annual report.
Not a hard skill, but I would have enjoyed more awareness of the greater world of the arts (administration, arts advocacy, arts service organizations)
How to sell myself as an artist.
A focus on voice diction
Marketing Skills
Business skills
Low Level Business Management
Learning how to navigate the world of business
perhaps more specific and varied acting techniques - whether Alexander Technique for movement, or Meisner, Stella Adler, Bobby Lewis. Also, more technical production experience would be great (and is probably already currently more integrated than it was during my time).
i lucked out getting a job so soon after graduation, i wish kenyon had focused more on the job market post college for Film/Theater related jobs
How to navigate the current job market.
Basics like how to write a resume, how to interview for a job, etc.
Financial/life skills, resume/cover letter writing
More physical skills/classes; more information about the life of a working actor
More professional preparation.
I actually wish I had taken more science classes .
Personal finance basics.
Greater self-sufficiency
networking, personal statement writing, resume writing
I wish there had been more opportunities for hands-on, internship positions. I had to work during the summers, so an unpaid internship was not an option, and I was pretty much starting from the ground-up career-wise when I graduated. Being on an isolated, small campus is a double-edged sword.
liberal arts was a good foundation but not useful in skill specific abilities that can be easily transferable to the job market
I wish I had learned a bit more regarding text interpretation. I still find that is a weak point of mine.
Wish I had time to take more courses in other departments (or inter-departmental courses)
How to analyze non-dramatic literature and understand basic economic jargon.

None
Job Hunting, Philosophy, Personal Finance
Nothing specific
I regret not taking a political science or philosophy course while at Kenyon. I also wish I had found my way into a fiction workshop, now that that is an interest of mine.
A little more ecology
I wish I had been exposed to a more diverse array of software and cameras.
a greater understanding of how to tackle the world ahead
I kind of wish I'd taken an Economics class, but that's all on me.
The language of business, accounting, excel
practical life skills
I wish I had learned more salesmanship - the ability to influence people more directly; and better listening/management skills
I wish I'd done some computer programming. It would come in handy.
I have been extremely happy with my Kenyon education. If I had to come up with something, I wish I'd had a little more mentoring through the graduate school application process.
Networking skills
I wish I acquired better time management skills or skills to help me minimize data collection or use.
I wish I'd taken more science classes.
I didn't know it at the time, but now I'd have liked more experience in research, peer-reviewed studies, and publication.
I wish I had been taught more real world skills that would have helped me find a well paying job. It would have been helpful to be made aware of possible careers in the industry as a freshman, so that I could have tailored my course load to get my dream job.
Street smarts/ networking.
how to turn the artistic skills we developed into building a career in our desired field
A more practical approach to pursuing a career in TV/Film the first few years out of school.
I wish that my faculty advisors had not kept going on Sabbatical and being replaced. That I had someone to help guide me through the undergrad process. I wish I had learned more about networking and self promotion.
I wish I had taken Economics, more classes outside of my major.
Problem solving
How to leverage a liberal arts degree to get a job in a creative field (that wasn't directly on/related to the stage)
Basic financial planning for individual and/or family.
Professional side of the theater world. Resumes, headshots, casting directors and agents.
general skills and knowledge of student loans and money management.
too many to name but not a single one relevant.
I wish I took classes in the arts that give me more tangible skills. I wish I took a film class, as well as digital photography, and graphic design. Having the tangible skills that these courses would provide is priceless and enables graduates to have a substantial and supported outlet for their own work.
I think the Kenyon could do a much better job helping the students network before graduation
I wish the department had offered more physical theatre classes and classes focusing on vocal work
more history classes
More professional training and opportunities to intern in professional settings. The theoretical and academic world of theatre is vastly different from the professional world of theatre. Practical skills - like how to audition - shouldn't be the main focus of a liberal arts degree, but when I was at Kenyon it was barely an after thought.
More technical film knowledge
Marketing, Management, Networking
-
I did so many things that I feel I had a well rounded education
See the next question, I suppose.
I feel like I use skills learned at Kenyon every day, in my personal and professional life. I consider my four year at Kenyon to be invaluable. Any struggles I experienced after graduation maybe came from not understanding how a liberal arts education can be applied to a more specialized career. The career services center at Kenyon did some really good work, but I wish they had provided more specific, potential career paths attainable for liberal arts graduates.
More technical expertise in camera and editing software and equipment
A second major
Those that are taught in almost every other major.
Better written communication skills
Schmoozing

Statistic	Value
Total Responses	94

15. What skill(s) do you wish you had learned or acquired from the Dance, Drama, and Film program?

Text Response
Teaching skills
The business side of the industry. After graduation, I found myself utterly clueless when it came to getting an agent, booking work, conducting myself accordingly in audition situations, etc. I think future graduates would benefit immensely from a course on how to turn drama into a career.
Working with crews / more collaborative work.
Budgeting/Running a theater from a non artistic perspective.
more experience in technical theater, maybe Baby Drama dealt with more varied aspects of theater
I would have liked more time spent on technical areas. Lighting engineering, set construction, computer skills, editorial skills.
Audition technique, make-up application technique
Some more study of current theatre events/trends would have been helpful, dramaturgy courses, talks from professionals, talks about theatre companies and collectives. Some more emphasis on the profession balanced with the academic.
Autocad/drafting, building, production management--mostly practical skills
Maybe a little more with arts management/arts administration, since I ended up going into that career path.
Administration, management, fundraising.
See above
Thinking back on it now, I wish there had been a greater discussion about different career paths that one might pursue in the field post-undergrad. The field of Arts Administration feels like a natural career path for many people who earn an undergraduate degree in the arts, and yet it was rarely discussed. I had to pursue summer internships on my own to round out my resume and experience. Most people don't wind up working as a full-time artist, so if we are paying a huge tuition bill (for a great education, mind you!) then there should be a real discussion about the multiple career paths that degree can take you, besides just being an artist or earning your MFA.
considerations around both pedagogy (how the arts classroom works best & how the arts can assist with pedagogy across disciplines) and representation (how cultures are represented and/or constructed through and with performance and the process of making)
I would have loved to have learned a little bit more on the technical side of things. (i.e. final cut pro, adobe creative cloud, camera operation, lighting, etc, etc) as a PA what I learned during my time at Kenyon, technically, has been INVALUABLE and I am leagues beyond my colleagues because of what I know from these programs. If I had become even more proficient technically, I would be able to exceed most expectations at my job.
Collaboration, real-world film business insight, more technical film skills.
Movement, Voice, Viewpoints aka technical aspects of vocal and physical preparation for theatre. Something comparable to a Meisner or Practical Aesthetics approach to emotional prep.
Program was very much based on theory and basics, I liked that but would have supplemented with technical skills
I wish their had been a film focus when I was there!
I would have wanted to explore voice and movement, but also more in-depth character studies as an actor.
The film program wasn't really a full-fledged film program when I was there, but what little they had they did well. While the Drama program was excellent for writers and directors (such as myself at the time), I think the acting program suffered from a lack of physical training, movement, impulse work, etc. I've seen this lack of physical skill sets in productions by Kenyon theater majors put up outside of college. It was basically four-years of the best scene study in the country, but scene study is not the be-all-end-all of acting.
More technical production skills - but I should have taken more production classes as electives
How to accurately assess my skills and abilities and what is realistically possible to achieve with them. The ability to watch an actor's performance and understand what makes it technically good or bad and creatively good or bad.
More focus beyond the acting/directing/writing parts of the theatre field.
physical, technical, life skills
Self-confidence.
Comprehensive lessons in editing software (i.e. Final Cut Pro & Avid)
Stage Combat/Swordfighting.
More practical acting technique - audition and repertory selection especially
A realistic balance between gaining credibility in the entrainment industry while nurturing my own writing voice in a marketable manner.
A focus on voice diction & accents
Acting (was offered through the curriculum, I was just too self conscious to take the class!!)
Networking, learning more about theater in the real world, hands on filmmaking, making your own work
Better creative writing skills, learning to put on my own work
Industry entry and Technical How to...Establishing Union Entry, working professional contacts, More Production management Internships
Specifically, more about the film industry itself. I'm confident in my abilities, but the hardest part of working in film has been networking and getting noticed. Kenyon offered one class on the film industry, Screenwriting/Film Development, and the things I learned there are the things I'm using the most
perhaps more specific and varied acting techniques - whether Alexander Technique for movement, or Meisner, Stella Adler, Bobby Lewis. Also, more technical production experience would be great (and is probably already currently more integrated than it was during my time).
Same as above
Real world Film/TV producing experience and training. Technical skills including camera, sound and lighting. Real world on set experience.
I wish there had been tech classes rather than just design classes. I would have loved to have learned set construction but wasn't interested in set design, for example. I was able to pick up some of these skills by simply working on shows, but of course didn't get credit for this work.
Dialects, more Movement/Dance specifically aimed at actors
Broader understanding of contemporary theatre theory and practices. More access to contemporary plays.

Grant writing, personal brand building, networking in the arts, basic career planning and support.

A greater incorporation of practical professional challenges and expectations (i.e. what to expect from the industry at large)

I wish I had actually done costuming while there.

networking, personal statement writing, resume writing, cinematography, more devising/collaborative theater-making

I am not pursuing a career in the entertainment industry, so I wish I had learned a little more about what others with my degree do (besides professional theatre/film or grad school) "in the real world." I also wish that I had been required to take 2 tech classes for my major. I became a member of KCDC by diversifying my participation in departmental productions, but I didn't feel that I ever got a well-rounded understanding or training in any technical aspects of theatre, which I think is valuable.

how to navigate the business aspect of drama and the logistical, behind the scene skills to make a productive, income earning lifestyle, ie, how to audition, how to find an agent, how to network with professionals,

Understanding the business of theatre and appropriate career developmental skills

Auditioning was an area that was not approached and is ultimately why I did not pursue a career in drama.

More robust compositional/choreographic training

I wish I'd gotten more exposure to drama from non-Western cultures.

More of an idea of how to work in the professional world of theater (how to get an agent, how to move up in the theater world, audition techniques, headshots, resumes, etc), more experience learning about the technical side of theater

Networking, Screenwriting, Characterization (Acting), Contemporary Art Scene

I wish I had more of an opportunity to gain experience acting in my four years

While I appreciated the intellectual rigor of our acting training, I left feeling that I severely lacked in instrument. For most of school, I hoped to be a performer and I graduated without ever taking a voice/speech class and having taken just one acting course. I really needed that training or at least exposure to the beginnings of it.

I learned what I needed

I wish I had taken more screenwriting classes.

I think that, for actors, there should be some kind of liberal arts school coalition that combines multiple BA graduates for an acting showcase in major cities--or Kenyon drama majors all go to the major cities to present a showcase written by playwrights, directed by directors, and acted by actors--

I can't think of anything at the moment, maybe just because I'm not pursuing a career in theater. That being said I feel skills I DID learn have actually prepared me really well for the practice of law (a career choice I didn't anticipate at all)

Pitching manuscripts, Managing a small business

How to get an agent and a manager.

More training in specific techniques, such as Alexander Technique, Viewpoints, etc. Also, a better understanding of the logistics of having a career in this field and running a company (i.e. budgeting?)

I wish there was a better alumni network – and I wish that the Drama department drew on more methods and perspectives than it currently does.

I would have liked a class in which we learn more about how to be a professional in our field. In terms of creativity and self-awareness, I felt prepared, but when it came to knowledge of how to audition, who to contact in different cities (directors, casting agents, MFA programs, etc.) I would have liked more guidance. I got it some individually, but a class would be helpful.

I would be interested in some more acting technique and movement technique (Viewpoints or Alexander, for example)

How to learn with less bias. Trouble with me at that age was thinking I knew everything or that I ought to learn it all on my own without the benefit of others' experience.

I wish I'd had a more opportunities to work on my acting, but what Drama major wouldn't say that?

Receiving a comprehensive knowledge of the business side of the entertainment world as well as the creative side.

I wish I better harnessed acting skills. I was able to involve myself with members of other artistic departments but would've enjoyed involving myself in acting more.

More voice and movement training, more dramaturgical research courses or integration into classes and work on plays.

An understanding of the professional arts industry would've been nice.

I wish I had learned more grant-writing, and production budgeting! All the boring, practical stuff.

We didn't have a film program while I was there, but learning about TV production like tape standards and technology would have been helpful in finding jobs. Grant writing for non-profit theater companies. Skills that would have helped me earn a living.

I wish there were classes offered that taught us about the industry and how it works, and how to successfully market yourself.

Theatre Education Skills, like teaching theatre to youth.

More TV/Film writing.

I wish that the only permanent Design Professor had not gotten tenure and stopped really caring. I wish that the production design program (existed) and was more robust. That there were opportunities for students to take lead design roles in mainstage productions. I wish that there was more emphasis on the actual business of theater and film and perhaps an internship program.

I would have liked to learn more technical drama and producing skills- but I learned those through my professional apprenticeship my first year out of college.

A little more focus on the business end of film may have been helpful. Not a lot, but just a little push in that direction could be good for some people.

I wish there had been more focus and support around post-graduate pursuits. I loved my time at Kenyon and learned so much-- but once I graduated, I felt a bit lost as to what direction I should take to pursue a career in the Arts. As I was not wealthy enough to be able to take an unpaid internship- my options were very limited. But that may be more a function of the world of Theatre (and not a Kenyon-specific oversight).

The actual technical aspects of lighting a stage (vs. just the theory) / Film (which wasn't a big focus while I was at Kenyon / Short-form storytelling like acting/directing/filming for advertising or for digital shorts

More about constructing story.

Wish I would have taken playwriting.

Better understanding of the business side of acting, building a career

more auditioning skills and experience. More film experience (film department was just starting when I graduated)

the film classes were more focused on the idea of the "hit it big" jobs (ie director, writer, actor) as opposed to other (more likely jobs for graduates) production assistant, creative assistant, reader (so reading/writing coverage, things like that)

I wish the Drama department had a more pragmatic approach to launching their students forward into this career path. Someone to show students what a good headshot and resume looks like. Actually learning about what theatres are out there in the country (not just plays). What the audition process is like (not just the experience of working on a monologue), but the actual process that casting directors go through with producers and directors. Ultimately connecting the students with the real world more. Helping create ties between alumni and recent graduates.

I wish I had a better working knowledge of Final Cut and/or Avid Media Composer

I acquired physical theatre and vocal skills from my Junior semester at the National Theatre Institute, one of Kenyon's off campus study programs

More reading theory/criticism and different dramaturgical models

Professional experience. I had no actual professional experience in the field, and, as far as I know - though who knows what efforts were made that my 18 - 21 yr old self missed - there was no overt encouragement or connections to summer stock or other "paid" professional summer opportunities for majors to access in the theatre world.

More advanced screenwriting

Networking, Promotion of Materials, Arts Management

-

none

I wish I would have done more acting. I could have used more experience. Not that the opportunities weren't there-I just didn't take them.

I love the foundation the drama department provided for its students (emphasis on solid playwriting and analysis, learning by doing, studying artists who are the best of the best), but I always felt like the department was a little hands off (distant). I never really felt like I had a mentor in the department. But that may have been my fault because I was pretty shy.

Real-world skills for the working actor

Cutting edge creative programs, Adobe Suite, Avid, Color, Red Workflow. Would be great to have a professor w industry standard tech skills.

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	105

16. What were the most beneficial or most memorable aspects of your experience with the Dance, Drama, and Film program at Kenyon?

Text Response
As one of two majors in my year I greatly appreciated the support I got from the department. Julie and Balinda went out of their way to encourage me to declare and then to find opportunities for me within the department once I had (choreographing for ACDFFA, acting as a teaching assistant for a lower level technique class, etc.)
Tight knit, creative environment, excellent teachers, fascinating courses. Pushed me out of my comfort zone, gave me confidence in endeavors beyond drama.
My relationship with the faculty was hugely important in my development as a young adult (both personally and professionally).
The community, the teachers and the work we put together.
Classes with Professor Tazewell
Volunteering in the Scene Shop by far. Chris Ellsworth is an amazing mentor, I would not be the theater practitioner I am today without his contribution to my development.
Connecting with teachers and fellow students
Looking back, what I value most was the sense of community created within the Dance, Drama, and Film program. KCDC was a big part of that, as were the many opportunities to work on the crew of shows.
Interactions with professors, opportunities to work in the scene shop, opportunities to work with students on multiple shows.
studio courses - those in which we collaborated on scenes or "problems" and presented them
The personal relationships I developed with members of the faculty.
I enjoyed being able to work so closely with faculty and students. It really is a unique and special environment and it was a safe place to experiment and take risks with my art.
Daniel Kramer's Movement for the Actor I truly loved Baby Drama. It is the class that made me want to be a theatre professor someday. Being able to direct so many plays both within the department and outside in organizations like GREAT and Renegade Theatre Social life in theatre department and feeling of mentorship from professors
My work outside of the classroom, on senior thesis shows and mainstage shows as well as with student theatre organizations.
Great professors, interesting classes and a really well-rounded drama experience. I also loved the people in the program and really ended up feeling "at home" in the drama department. I really appreciated all the opportunities I had to stage manage once that became somewhat my focus.
Taking lit classes, working on my thesis, and producing several performance art pieces through KCDC
Playwriting changed my life. Also, the opportunity for students to put up shows on their own is invaluable. I was always busy at Kenyon, making art. How great!
I had wonderful, very personal relationships with my professors. I felt supported, encouraged and respected.
having the opportunity to perform and be involved with performance projects
The close knit film major community. The time that the professors were willing to give after hours to help us grow and learn.
For the first time in my life, I felt comfortable and encouraged to explore my voice and take risks creatively. I look back on my time at Kenyon and marvel at how much I was able to push myself to do. I always think back on it when I feel discouraged, to remember what I'm capable of. Kenyon gave me that confidence.
The senior film class - it was super small (5 or 6 students) and provided us with the support we needed to truly succeed in our final thesis films
Wendy Macleod, Daniel Kramer, Hugh Lester, Tom Turgeon.
Relationships with professors and students, independent study opportunities, working on the cast/crew of the shows (both department and thesis productions)
Taking History of Western Theater with Professor Turgeon will remain a highlight of my academic experience. I also loved the friends I made in the Drama Department across all class years, especially during Our Town and my senior thesis.
My sophomore, I did an independent study with Prof. Marley on The Mercy Seat. I met with the director and the other actor and Prof. Marley each week and discussed the rehearsal process and the choices we were making. She was so clear and encouraging - it was a difficult play, and I felt it over my head, but she was a great mentor. She had great little insights about characters that were always practical and helpful.
Again, the intro class was fantastic. I also very much enjoyed The Director and The Writer, and I was thrilled with how my Senior Thesis went. Even though I only briefly pursued an artistic career, I have very fond memories of majoring in Drama.
When I found this department I found fulfillment at Kenyon. I was preparing to transfer and the Dance faculty, over one cup of coffee, convinced me to stay. And after that I spent the next few years LOVING my education. It was a life changing moment and I'm grateful for it, and for Julie Brodie who continued to amaze me with her guidance and support well beyond graduation. This department made me understand what personal achievement and success felt like in a major way.
I took the Intro to Film class in my final semester at Kenyon; surprisingly, it is probably the one class that has most helped my job search over the years - from an after-school middle school film program to a camp for students with autism to a non-profit management internship with the Cleveland Foundation to the creation of behavioral support videos for students in public schools, the ability to create and edit short films has helped me land several positions. While Intro to Film has been the most helpful, my general experiences participating in Dance & Drama productions were by far the most meaningful. At Kenyon, you have the opportunity to create and be an artist as part of a community. You work closely and often intensely with faculty and peers. Within the Dance and Drama department, chances for growth seem limited only by the number of hours in a day.
While my memories of Kenyon are wonderful, unfortunately my memories of the Dance, Drama, and Film Program are painful.
My classmates and the Kenyon faculty. Fabulous community of generous and creative thinkers.
Learning interesting material, developing a passion for new fields in theater, some opportunities to perform and create art I was proud of, developing valuable relationships with professors and peers
I will say this: Strictly academically speaking, the Kenyon Drama department is brilliant. I loved the philosophy and approach to drama, and I have used it when I act/direct in community theater productions or plays for my elementary students. The Aristotelian method, and it's application to all aspects of drama, was cohesive, constant, and it made a great deal of sense. That's not to say I always had the easiest time identifying the Dramatic Action, but just the fact that I know about the Dramatic Action is enough to make me happy.
Working on my thesis project was a life-changing experience, also spending time with Jon Sherman and having him as a mentor was incredible. Jon Tazewell also was great at teaching me the technical elements of the medium.
The faculty and the friendships. The dance department is an extension of my family, even 7 years later.
The strong community of mentors and students, the dedicated work on productions, and the intelligent, thoughtful, quasi-literary attitude towards drama.
Creating my own thesis which was something no one had ever done before.
Time spent in rehearsal and performance with my classmates was the very best. History of Western Theatre and a number of the literature courses were very strong. The documentary film class was unforgettable, especially the week in which Christopher Guest lectured. I learned so much in that class just by fumbling around with a camera and not being afraid to boldly fail.

Getting to write what I wanted in a format I had never had formal training in, then staging that.

I had great teachers!!! I also enjoyed working on my senior thesis.

Beneficial - it taught me how to produce good work and what critical questions to ask both myself and my directors. I have used these skills timelessly in my career.

The specific attention and advice from my brilliant professors, the bonding experiences with my peers as we learned together, the thrill of learning new skills and getting to apply them right away in performances

Being in a faculty directed show

The Faculty, Class size, Advisor

The most beneficial aspect was the focus on storytelling and practical/interactive learning.

The faculty. In particular, the lifelong friendship I formed with Jon Tazewell.

Professors are wonderful, always available to meet and very encouraging when it comes to putting together shows outside of the curriculum

Relationships with Professors. Ability to work creatively and within the boundaries of the department.

Most of the work I did on productions with my personal time held great value to me. I have some favorite acting roles, produced or directed some student theater productions that I was very proud of, and learned a lot from other students and our tech directors about behind-the-scenes work. I appreciated Prof. Turgeon and Prof. Marley's expertise in the classroom (I never took a class with Prof. Tazewell) and enjoyed the challenge of preparing for drama finals.

Working with faculty and classmates--I still maintain many of the friendships I made during my time at Kenyon, particularly among my fellow drama majors. Learning how to critically analyze/read a play (and other literature). Gaining confidence in myself as an artist/creative.

My incredibly supportive and talented classmates; the life-changing personal interest in me by several professors; various breakthrough moments in acting classes; the opportunity to perform in a department show as a senior

Advice in office hours. The ability to make my own work outside of class.

Working with groups of other students to create dances.

My experiences with Professors Robin Gordon, Meredith Friedman, and Kevin Rich were some of my most fulfilling. Their classes (Ensemble and Composition, Playwriting, and The Director, respectively) synthesized all that I had learned in the Drama Department and allowed me to really explore the sum of my knowledge with the new skills I learned in those courses, rather than just looking into one subject area.

Kenyon itself is an experience I would never trade. More specifically, I would have to say that working with Tom Turgeon was essential to my development.

The people by far. My fellow students, sure, but even more so the faculty and staff. When I come back to campus one of my first stops on the hill is Bolton & Hill. I don't necessarily remember every detail of every class but I remember how a professor made me think and feel or what it was like to sit in Kris Conant's office for an hour when I was stressed out and needed a friend.

Realizing that I was a playwright (thanks Wendy). Putting on seven of my own one-acts senior year and having most of the faculty attend and be very supportive. Performing at the Kennedy Center in a dance piece. Collaborating with Kora Radella and working with her now still! Acting in This is Our Youth, directed by Ben Viccellio. Working for Liberal Arts. My senior thesis. Getting distinction! All of it -- I loved it. I miss it.

Getting to work more closely with professors at the end of my junior year and throughout my senior year. Working on and performing my senior thesis, which was the most challenging play I worked on at Kenyon (I wish I could have worked on it earlier, so that I could have learned everything I did earlier on!). Taking the year-long Playwriting class with Meredith Friedman, who was a great teacher.

I truly enjoyed the classes I took with Professors Tazewell and Turgeon. I felt they gave me a wonderful intellectual framework for my understanding of theatre and of acting.

Again, History of Western Theater was crucial. I also loved working on the various performances and working with my peers and faculty members.

Close relationships with professors, performance opportunities with guest artists.

The supportive community of students and faculty was far and away the most beneficial aspect of my experience in the dance department. The faculty were constantly pushing me to stretch my abilities both mentally and physically. The students are all of my closest remaining friends from college.

The individual attention to my work from professors. You guys are great.

The people I worked with, the innumerable opportunities to act and direct as I saw fit (doing shows at The Horn or renting spaces), as well as the confidence to actually WORK. The script analysis and using Aristotle's Poetics to frame the courses was SO helpful.

Expert Professors, Demanding Coursework

I really did love the faculty. Especially Tom Turgeon. He is greatly missed.

I was lucky enough to perform a great deal both in the theater and dance shows. I wrote my first plays and met my first collaborators. Kenyon made my time at NTI possible, and NTI made my last year and a half at Kenyon, which I consider one of the most exciting artistic periods of my life, possible. That paradigm shift was so valuable to me.

Getting to work with talented people

Filming and editing my documentary film on the Kenyon fire my sophomore year and then filming and editing my senior thesis film.

senior year--remember 2006-2010 was a time of great change in the department. Turgeon's illness combined with Kramer's depart and Wendy's sabbatical really made it hard to feel under constant, creative hands. Tazewell and Reinert are incredible and amazing, but having what feels like half a department for 2 out of 4 years of college is a little disappointing--Senior year brought Viccellio and Robin Gordon, both new teachers eager to perform. And they were both, in their own ways, inspirational and amazing. (also I never met Wendy until senior year... which was probably my own fault). Ben Viccellio is an incredible asset to that department. I wish I was younger so I could have worked with him longer.

Working on my senior thesis was kind of a dream even though I had a meltdown when it was over. But we were just very very lucky in our team; it was the best group of people to get together to create and support each other. I really did feel like it was my time to do whatever it was that I wanted to do or explore, and I was so grateful for that.

The close relationships/accessibility/hands on nature of the teaching/advising. And the other students. I went to school with the very BEST people.

I think Intro to Drama was the best course I took at Kenyon. The collaboration, and diversity of skills required are transferable to any career path. My first job after graduation was an internship with the Boston Red Sox. I was quickly tabbed to lead tours of the ballpark, in part because of my comfort public speaking. I have come to realize that many aspects of business require the ability to craft and tell a compelling story.

Black Box plays, talks with advisors, playwriting collaborations.

The extracurriculars. Being a part of the shows, whether mainstage or senior thesis, or in the scene shop. Also, Ensemble and Composition class that Robin Gordon taught. Oh, and Poetics. A solid understanding of Poetics and dramatics structure have been incredibly useful for me in my work.

Senior thesis.

Jonathan Tazewell and his family took me in and made me feel accepted, loved and encouraged to push my limits. Kevin Rich pushed me to grow outside of what I thought possible as a director in a room. Balinda was a voice of reason and stability when I challenged myself to choreograph one of the most personal pieces of my life. Balinda led dance classes in which I felt strong a beautiful. The challenge of my senior thesis was daunting and ultimately rewarding. I got to struggle through Pinter, a playwright I would never have considered working on before I came to college. I was able to direct a scene for the first time in Kevin Rich's directing class and a musical written by a fellow student.

I was given opportunities to find my Voice as an artist, as a woman, as a performer.

extra curricular opportunities in the department, Baby Drama

Working in various capacities in theatrical productions was both the most beneficial and memorable aspects of my experience.

It was a very comfortable place to learn and perform. The professors were quite knowledgeable and approachable.

The unified "Aristotelian" approach that we took to scene study, character, and play analysis.

My wonderful professors, including Ben Viccellio and Wendy Macleod, and the amazing friends I made while in class and on stage.

Choreographing, going into Columbus to see various artists, bettering my technique. Forming close relationships with my professors and other dancers/artists.

The opportunity to do theatre in both an academic and non-academic setting; the quality of the professors and the opportunities they gave us to expand on our understanding of theatre and its possibilities.

End of Semester performances, always.

It wasn't that long ago, but the memories that stand out the most are the ones where I was challenged to be more articulate, more open-minded, or more hard-working.

feeling of confidence in my abilities and the contributions I could make to the department

My relationship with Jon Tazewell. He not only taught me but encouraged me to pursue stage managing, which I had never thought was a plausible means of employment. He was always there with support and advice for me and other students. He is a wonderful professor and friend, and a Kenyon Treasure.

Acting in a Mainstage show, directing my Senior Thesis production

The fact that I could create my own class, concentrating on exactly what I wanted to learn about (drama criticism).

Working on productions! I particularly appreciated how inclusive the department is of "outsiders" (i.e., non-majors). The drama department really was of and for the entire college.

I developed sense of power and self-awareness in my presentation style that has served me well in litigation practice.

Making lasting friendships with creative, intelligent people.

Connecting and making art with my fellow drama majors and the mentoring I received from wonderful professors.

Playwriting/TV writing with Wendy Macleod. Hands down the most informative class I've ever taken. I still use practical skills I learned in that class in my everyday writing.

History of Western Theater was the most amazing and best class I ever took. I enjoyed being part of an ensemble cast in a faculty directed production. Comps.

My thorough understanding of Aristotelian theory and play structure: my ability to critically analyze and break down a dramatic text. My well-rounded and diverse theatrical background (playwriting, acting, directing, design, theatre history, etc.). The many inspiring and challenging and supportive Professors and Administrators who work tirelessly in the department. The many productions I was able to work on and learn many a lesson from. There is a lot of love in our department: as my roommate and I were saying this past week (she is also a Drama Major from the Class of 2012), one of the things I miss most about my time at Kenyon is just hanging around the Hill Theatre and popping into my professors' offices and having 10, 20, 90 minute conversations about art and life, running into my peers or stumbling across someone else's rehearsal. I miss the people and the community.

The relationships forged with professors who understood and acknowledged my long-term goals.

The comradie with my classmates, Professor Turgeon in Western Theater, the sheer joy of exploring and learning with others

Making films.

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	126

17. To what extent has your understanding of Dance, Drama, and Film been useful to you in the following activities?

#	Question	Very little	Somewhat	Sufficiently	Considerably	Total Responses	Mean
1	Graduate or professional school	13	14	11	35	73	2.93
2	Current career	15	22	25	72	134	3.15
3	Interpersonal relationships	5	16	48	69	138	3.31
4	Responsibilities of post-graduate life	27	34	49	26	136	2.54
5	Continued learning on my own or outside of a new degree	9	22	32	73	136	3.24

Statistic	Graduate or professional school	Current career	Interpersonal relationships	Responsibilities of post-graduate life	Continued learning on my own or outside of a new degree
Min Value	1	1	1	1	1
Max Value	4	4	4	4	4
Mean	2.93	3.15	3.31	2.54	3.24
Variance	1.40	1.14	0.67	1.04	0.91
Standard Deviation	1.18	1.07	0.82	1.02	0.95
Total Responses	73	134	138	136	136

18. Did you work on an independent creative project, including your senior thesis project, related to Dance, Drama, or Film during your time at Kenyon? (check all that apply)

#	Answer	Bar	Response	%
1	Yes, at Kenyon		141	99%
2	Yes, off campus		20	14%
3	No		1	1%

Statistic	Value
Min Value	1
Max Value	3
Total Responses	142

19. For how long and in what capacity did you work on independent creative projects?

Text Response
Worked on various choreographic projects throughout Senior Year
Full semester -- wrote screenplay
Multiple projects over multiple periods, ranging from a weeks to a few months.
6 months
One year
I worked on a bunch of shows in various capacities while at Kenyon, and off campus I interned for a few theaters, and I acted in my senior thesis.
I directed a play for my senior thesis but cannot remember how long we rehearsed for. I also directed and assistant directed many independent, smaller shows while at Kenyon.
I created a senior thesis over about 6 months
1 year as director of my senior thesis film.
Summer theater work, Senior thesis project (acting)
Thesis Project, somewhere between 2-3 months
I directed my senior thesis production in the fall of 2007 for about two months.
my entire four years; mostly stage management
I regularly stage managed shows within and outside the department
I usually had 1 creative independent project running for every 6 weeks
Too many to name! I wrote, directed and starred in my senior thesis. I also directed a bunch of plays at Kenyon and performed in several. I was also active in Fools on the Hill - is that an independent creative project?
I choreographed two peices. One as a junior and one for my senior thesis. Each I worked on over the course of a semester.
choreographic project for about 6 months, teaching dance for about 3 months
I worked for over a year on my 20 min senior thesis documentary as well as making a few shorter documentaries about the surrounding area that were used for fundraising in "Food for the Hungry" as well as short films, music videos, etc for Kenyon Filmmakers.
Admissions videos - one semester, documentary - one semester, senior thesis - one year (writing first semester, making film second semester).
Well, it wasn't my thesis but for my American Studies major I work on a documentary with an independent study
Acted in a Senior Thesis, wrote a play for another concentration, did lighting for dance concerts. A bunch.
2 months of rehearsals and design work
Senior thesis rehearsal
I was in several student-directed plays at Kenyon, and I acted in two other senior theses besides my own, The Mercy Seat and Old Times. The rehearsal periods were about 4-5 weeks.
I directed my Senior Thesis play. I also attempted to film a educational school program about politics for children, but it was a disaster. This is where I felt a full-fledged film program would have succeed instead of just a few plucky undergraduates trying to figure out how the hell the microphones worked.
Consistently while studying. I worked on performance pieces with faculty and independent projects with professional artists that worked towards my thesis.
stage managed, acted and danced in the independent creative projects from other student in some capacity during all four years
I worked on my senior thesis for three semesters. I wrote the script, acted in the film, and edited the final product. I also worked on a number of short films both during my four years on campus with the Kenyon Filmmakers and during my semester abroad in Italy. I took on every role at one point or another.
all four years
I worked on an independent research project for 3 months studying abroad in India, and a senior thesis project in acting for about a month at Kenyon
My senior thesis project was writing a one-act play; I worked on it over the course of my senior year.
I worked for 6 months on creating a short film that I wrote, shot, directed, produced, and edited near campus. I also worked on other thesis projects shot by other film majors.
6 weeks
I choreographed four pieces for dance concerts, totaling four semesters of work.
I directed a play independently for 2 months, acted in my thesis for 2 months, and also wrote on my own time.
I worked on my project all of my senior year. I created a curriculum, taught a class for kids, produced a performance, wrote a 30 page thesis and defended it orally.
Largely in film Junior and Senior year, creating movies for the Kokosingers and a documentary on the Knox County Airport. My Senior Thesis for Drama I'd consider to be a more collaborative endeavor.
I wrote and performed sketch comedy all four years, and wrote a screenplay each semester for class projects and personal expression.
Don't remember
2-4 months
Independent study for one semester, meeting with professor twice/week. Senior thesis for three months, rehearsing daily and with faculty advisor meetings weekly
8 months
Acting, Directing, Design
I worked on my senior thesis for my entire senior year as a writer, director, and editor. Before that, I worked on projects for class in the same capacity, and a few "just for fun" projects as a writer, actor, editor, and director.
my honors thesis - a film I wrote, directed and edited - took three semesters. I also had two other independent studies while at Kenyon.
The entire second semester was my thesis

one year, my senior thesis.

All four years - I did student theater, thesis shows, mainstage shows, and dance shows. I worked as an actor, director, producer, PSM, and various tech positions, generally participating in 8-10 shows per year.

Senior thesis project, designing a set for a Bolton show, about one full calendar year.

May-August 2012 (composer/lyricist of a musical)

I directed and/or designed over a dozen productions while at Kenyon, all throughout my four years.

Choreographed and performed in other students' dance pieces.

Four months, as an actor in my thesis production

One semester as an actor (if independent studies count)

The summer leading up to my Senior year through the beginning of October when we performed out thesis and all of second semester Senior year as I worked on an IS in Astronomy

Senior thesis - one month, acted in Harold Pinter's The Lover; wrote/directed/produced a night of seven one-acts; artistic director of Renegade Theater; member of Fools on the Hill; artistic director of The Company; staff writer for The Collegiate

I acted in my senior thesis production.

Year long honors playwriting thesis

I was involved in several independent theatre projects every year, one short film, as well as my own thesis.

I worked on my own thesis for about 3 months. I also participated in a few thesis productions of my peers.

Vague question. Senior thesis project.

1 semester for my senior thesis project. 1 semester for a collaborative piece for the dance concert

For one month in the fall and six weeks in the spring as an actor in two plays.

1 year

Directing, Acting, often.

Starting in the spring of my Junior year and through my Senior year.. Planning what to do for my thesis and following through with it

I worked on many in theater, dance, and visual arts, but I most enjoyed writing a play as my American Studies Senior thesis. I researched and wrote it for most of my senior year, rehearsed, and presented it as a staged reading.

For a semester or so, writing a play

From summer of 2009 to spring of 2010 I worked on my thesis; I filmed it in Chile and then edited on campus my senior year.

Don't remember.. a few weeks?

Senior Thesis over the first two months of senior year (with some planning done first at the end of junior year) ... and also writing an original play, that I had first worked on in Playwriting class junior year, and mounting a staged reading of it at the end of senior year, including casting and meeting for rehearsals in May.

I feel like the majority of my time at Kenyon was spent on independent study projects--notably my American Studies thesis, a full-length musical entitled UNDER THE BED, and a collaborative research project on the Leupp Isolation Center in Leupp Arizona.

Lighting design for the faculty production of "Boy's Life" (an entire semester), and Production Designer on the senior thesis film "Unition" (an entire semester)

For my senior year

Worked on short films and black box plays regularly; worked on my senior thesis the year leading up to the two performance dates.

The whole time I was at Kenyon involved many independent creative projects, including starting a student playwrights group.

Three months, or so.

I worked on my thesis for the fall semester of my senior year. I was creating dance pieces every semester I was enrolled at Kenyon.

6 weeks, drama thesis, actor

I worked on a movie script, I help produce theatre productions, I directed and assistant directed theatre productions, nearly the entire time I was at Kenyon

Several months. Screenwriting, videography, sound, editing, visual effects, acting, props, lighting. Got a lot in there.

I directed a production of 'Oleanna' during the Fall semester of my Senior Year that was performed in the Hill Theatre.

7 weeks

I started choreographing as a sophomore until I was a senior.

One semester of film projects for Acting and Directing for the Camera working in various capacities, several semesters of both faculty and independant student-directed plays in acting and technical capacities, appromixmately 5-6 months on senior thesis project in acting capacity

Months and months

This is a dead giveaway for who I am, but that's fine. I put together an alternative dance concert my junior year, then formalized it as my senior thesis. Both processes took several months, concurrent with other course and creative work.

a few months per project, set design, costume design, acting, directing

Stage Managed multiple shows at Kenyon, and completed 2 screenplays.

1 year

As an actor in my senior thesis production (for one semester), as well as various crew/acting positions for non-KCDC theater projects

Senior Thesis took several months to complete, worked on various other films throughout year

I think it was my last semester of my senior year.

Director; 6+ months

Senior Thesis (Fool For Love) rehearse/perform for about 3 months

Several months during my thesis process

For six months, as a writer/director/actor.

Second semester Senior Year. Hypothetical Costume design. Almost useless, professor could care less.

I worked on independent projects throughout my time at Kenyon - from my Senior Thesis (three months my Fall 2011 semester) to directing and producing a student production for about three months in my Spring 2012 semester.

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	134

20. To what degree has the independent work on creative projects been useful to you in your career since Kenyon?

#	Answer	Bar	Response	%
1	Not at all useful		8	6%
2	Somewhat useful		27	19%
3	Fairly Useful		37	26%
4	Very useful		69	49%
	Total		141	

Statistic	Value
Min Value	1
Max Value	4
Mean	3.18
Variance	0.88
Standard Deviation	0.94
Total Responses	141

21. Did you study abroad while at Kenyon?

#	Answer	Bar	Response	%
1	Yes, during the school year or the summer		75	53%
2	No, but I wanted to		28	20%
3	No, and I did not intend to		39	27%
	Total		142	

Statistic	Value
Min Value	1
Max Value	3
Mean	1.75
Variance	0.74
Standard Deviation	0.86
Total Responses	142

22. What barriers kept you from studying abroad?

Text Response
Coursework at school
I had to choose between doing a mainstage and going abroad and I chose the mainstage. Really glad I made that choice.
I did not want to deal with language requirements.
Financial obligations
I felt like I only had 4 years at Kenyon and I wanted to make the most of them while I was there.
Some of this was probably my own research, but I felt like since I was spending most of my time writing, directing, and singing at Kenyon, Kenyon seemed the best place to do all of that at the same time. I was not ready to specialize and I also wanted more directing credits.
American studies major.
Felt too connected to life on the Hill, didn't find a program that was so thrilling that I wanted to leave Kenyon
I thought that I would not be able to complete both of my majors within 4 years if I studies abroad, but I think I was mistaken
I transferred to Kenyon as a sophomore, so I wanted to have a substantial amount of time there.
I felt like the only two real options for studying abroad that would have been supported by the Drama Major were in Connecticut at NTI, or in London. I wasn't particularly interested in going to those places instead of being at Kenyon.
Did not want to leave Kenyon for a semester
I came to the major late, so I needed time to make up credits. I also double majored in English which required additional course work.
I wasn't interested in studying abroad
Money, the lack thereof
Insufficient GPA
I took a semester off, so I took more credits per semester than study abroad would allow in order to graduate on time.
Many commitments on campus - double major and a minor, kokosingers, chamber singers. It felt too hard to leave all that.
I don't like going abroad when it doesn't involve beaches.
Held leadership positions in different organizations at the time.
Sport (Volleyball)
Wanting to take advantage of the new theater opportunities at Kenyon (new professors/classes)
Finacial
I went into school intending to study abroad, but really found a home at Kenyon and didn't want to leave. I was very excited about the plays Brave Potato was producing that semester and the classes being offered. I'm very glad I didn't, since that was when I took Screenwriting/Film Development, which not only led to my first completed feature script, but also was the most useful class in terms of securing a job/internship in the industry.
my honors thesis, as well as a second synoptic major I had been developing, prevented me from spending any significant time off-campus.
none
No barriers, just no interest.
primarily financial barriers. but studying abroad did not seem particularly applicable to my major, and it didn't feel necessary.
Costs, my tuition remission wouldn't cover any of the expense
Just liked being at Kenyon too much
No barriers; I just decided that I wanted to stay on campus. I considered applying to NTI for the spring semester of my junior year, but I enjoyed the balance of subjects I was studying at Kenyon and decided that I didn't want to immerse myself in only theatre for that semester.
Double major course requirements.
double majoring made it difficult to fulfill all requirements and also go abroad
Relationship
Too many things at Kenyon that I didn't want to miss
No barriers at all. I lived abroad half my life so I didn't feel the need to go anywhere else. I preferred to spend my full four years in the Kenyon environment.
I added a second major at the last minute and needed to stay on campus to complete coursework.
Couldn't find a program that fit my needs
Money – and I had been abroad a lot recently, and felt fairly comfortable staying in one place for a while.
decided to spend my time on campus, while I could, and do the travel I wanted through the off campus study independently
I had to work while in school and did not have the money to do so
Laziness and hearing that very few programs were approved.
Double Majoring
My synoptic major was turned down five months after I applied, with only a week before OCS applications were due.
It would have made completing both majors (Dance and English) rather more complicated.
transfer student - wanted to stay on campus since I only had three years there
I wanted to spend four years at one institution
Money mostly, but also just a general lack of wanting to leave campus
GPA

Naivite
Enrollment in pre-medicine classes.
I had too many other interests and commitments that took priority.
I failed a double credit language class my freshman year, which helped me get my GPA so low that it took me until my senior year to get to the 2.75 GPA I would have needed to study abroad. What a waste.
I was a double major, and meeting the requirements for both majors and the prerequisites to graduate made it difficult for me to study abroad.
At the time I wanted to soak up all 4 years of Kenyon. In hindsight I wish I would have studied abroad.
I have travelled quite a bit and felt that my four years in college ought to be spent at kenyon.
There was never a time where I felt like leaving, it's just after the fact that I feel like I may have missed out a little.
Honestly, I wanted to spend all four years that I could at Kenyon
Finances prevented me from traveling
I preferred to be at Kenyon.
I felt like the study abroad program at Kenyon was a little weak. You had to jump through a lot of hoops to get permission to study abroad. It didn't feel like it was encouraged. I didn't have a lot of guidance on that front, and I ended up studying acting in New York, (it was less cost prohibitive, and related to my major - this was one of the hoops) which was a great experience in many ways (I fell in love with NYC), but not helpful academically.
Triple majoring
Girlfriend
Too many credits needed for the degree
Conflicting Schedules for my Majors

Statistic	Value
Total Responses	65

23. Please give us more details about your study abroad experience like the location, program, and field of study.

Text Response
IES Abroad- Sydney, Australia
I studied at the Globe Theatre in London, through a program sponsored by Rutgers. The program was terrible, and I gained almost nothing from it. However, the experience of living abroad was one of the best of my life. Everything about the trip was great - except the classes.
University of Havana, Cuba - College of Sociology, History, and Philosophy
Sarah Lawrence Program in Paris, France. Studied French drama, clowning, acrobatics, and sociology of French Immigration.
I studied theater at Middlesex University in London.
I studied at the University College Cork in Ireland through the Butler program. While there I took classes that counted toward my English and Drama majors.
language study, via Middlebury schools abroad, Paris, France
Dublin, Ireland at UCD; English & Theatre
I studied abroad in France for a fall semester as part of a language immersion program. While it didn't directly contribute to my major, it was a wonderful experience and helped contribute to a more "well-rounded" educational experience. I was glad the flexibility of the Drama major allowed me to study abroad in a field outside of my major
I went to the London Dramatic Academy in London for Acting.
I attended the Trinity LaMama program in New York City the fall of my junior year. This was an experimental performing arts intensive.
Paris, France. I studied French, mainly, while I was there, but also took courses in film including a class of the history of animation worldwide.
CIEE South Africa, focused on Film and English classes
National Theater Institute, The Eugene O'Neill Theater Center in Waterford, CT
I studied at the Moscow Art Theatre for the fall semester of my junior year.
I met my wife at a summer abroad program in Italy. Kenyon did not offer summer abroad, just semesters abroad, so I found one thru NYU Tisch that accepted outside students for a summer program. I thank Kenyon for not offering summer abroad so I could meet my soul mate.
I studied in Rome, Italy with the IES program in the spring. My classes included Italian Language, Literature, Architecture, and Film. I also participated in a non-profit business internship.
Studied in Italy, as I was an Italian minor. General Italian studies and language studies.
I spent a semester in India, studying arts, religion and national identity. The program was led by SIT, and my focus was on theater in India, specifically Shakespeare
IES in London, Summer 2003
Summer of 2010: Oxford, England, BADA in Midsummer, Shakespearean Acting, Summer of 2011: Arezzo, Italy, Accademia Dell'Arte, Physical Comedy
I studied abroad at the New York Arts Program in NYC where I interned at the non-profit theater where I work now.
National Theater Institute at the Eugene O'Neill Theater
National Theatre Institute--Waterford, CT; theatre
Kenyon in Florence, Italy. Music and Art History
I studied "abroad" in New York with Trinity/LaMaMa doing dance and choreography. I also went to Athens and studied art history.
Trinity/La MaMa Program in New York City. Fields included acting techniques, experimental theatre, performance analysis, and independent creation of a new work.
British American Drama Academy (acting) London, England
NTI - very useful.
I spent my junior year in London, England at The British American Drama Academy where I studied acting, criticism, and theatre history.
Eugene O'Neil National Theater Institute (NTI) Connecticut, Spring 2004
South Africa, International Human Rights Exchange; studied theater and psychology for human rights.
I did Semester at Sea for a summer and studied abroad in Prague through NYU for a semester (2nd semester Junior year)
Christchurch, New Zealand at the University of Canterbury - Studied Drama among other topics
I did NTI my junior Fall, and it was a real game changer for me as far as exposing me to a wide range of theater artists, aesthetics, and disciplines. I learned many things there, but I think the biggest lesson was that it was up to me to make the work I want to be a part of happen. I learned to see my peers as my primary collaborators and to seek out a wider range of creative outlets.
I attended the Fundación Universidad del Cine in Buenos Aires for 5 months in the spring of 2009.
BADA
My study abroad experience was fantastic. I studied at Middlesex University in London, and found it incredibly valuable to work with a new group of students on collaborative projects. Studies included: playwriting, acting, and a intensive course on Chekhov.
Studied drama at the University of Exeter, saw lots of incredible professional theatre, traveled often, was left extremely dissatisfied with the drama courses offered.
National Theater Institute in Waterford, Connecticut. We studied for two weeks in St. Petersburg, Russia. We studied theater as directors, playwrights, and actors.
BADA in London
Sarah Lawrence Study Abroad Program in Paris. I studied Physical Theatre, Mime, Clown and French.
Studied abroad in Kenya through the Rutgers University Anthropology Department. It was an Archaeology program called the Koobi Fora Field School.
British American Dram Academy, London England, Acting
I studied abroad in Edinburgh, Scotland via the Butler University program.
Comedy Studies at Second City Chicago via Columbia College Chicago
University of East Anglia (Norwich, UK); Drama and American lit. My experience abroad relating to my drama studies included a class on Strindberg's work and stage

managing a student production.

New Zealand, general studies

BADA (London, drama conservatory program)

British American Drama Academy Shakespeare Programme

I attended the Comedy Studies program at The Second City in Chicago, through Columbia College.

I studied Off Campus at the National Theater Institute in Waterford, CT my Spring 2011 semester

Cambridge University with Davidson College, 18th century literature

I studied at NTI in Waterford, CT and spent time in Stratford-upon-Avon

FAMU, Film Production

NTI at the Eugene O'Neil Theatre Center in Waterford CT

Kenyon in Florence, Spring 2008; Professors van Ausdal and Sanders; Art History and Music

one semester at the British American Drama Academy in London, England. all acting. Great program and very in depth. It was my impression that this was a much more involved and in depth program than most other study abroad programs. I only wish my grades received here were allowed to be factored into my GPA.

Studied abroad in Edinburgh, Scotland through the University of Edinburgh's Parliamentary Internship Program.

Paris with Sweet Briar College. Had nothing to do with either of my majors

I went abroad for my entire Junior year. I studied at the London Dramatic Academy through Fordham University. This was the most important and educational time during my entire college experience. I really felt like some of the tutors and professors saw how driven I was and took the time to foster my creativity and take me and my future seriously. Before that at Kenyon, I had felt it was a intellectually and creatively stimulating atmosphere, but none of my mentors took the time to take my future in the field seriously and attempt to guide me until AFTER I got back from abroad. The program in London wasn't perfect but it did provide a platform for me to not only act, but write and explore the diverse theatrical and artistic events in the city.

National Theatre Institute at the O'Neill Theatre Center in CT. Dance, physical theatre, design, acting, directing

I went to Trinity College Dublin through Butler's study abroad program for an entire year

I studied abroad in Vienna with IES (honestly, it was mostly a waste of time in terms of studies, but it was invaluable in terms of life experience/identity). However, I was actively discouraged from pursuing an acting intensive training program in Moscow by the then Dean of Study Abroad (can't remember her name), based on the assumption that I needed to have studied Russian. Looking back on this, I think that was a major missed opportunity - though at this point I have no regrets. The program didn't not require language proficiency and was really all about performing technique. I believe had I pursued the Russian A.R.T. program (and been accepted, who knows?), I may have taken my theatre studies more seriously. So I suppose I regret having been discouraged by someone I perceived to be "in charge" when her expertise was really irrelevant.

Exeter University, English and Drama classes

Sevliia, Spain.

university of st andrews, scotland, fall 2002, english studies

Sydney Australia, IFSA-Butler, Film

I studied "Arts and Culture" in India for one semester. The program was through SIT.

Prague, FAMU. Film and Television

Florence, costume school

NTI

I studied Commedia Dell'Arte at the Accademia Dell'Art in Arezzo, Italy.

I took a summer and fall program at NYU's TISCH school. At the time Kenyon did not have extensive film courses, and I wanted to take them, so I went to TISCH for a semester.

Statistic	Value
Total Responses	74

24. How effective was Kenyon at preparing you for employment?

#	Answer	Bar	Response	%
1	Very Ineffective		8	7%
2	Ineffective		13	12%
3	Neither Effective nor Ineffective		27	24%
4	Effective		51	46%
5	Very Effective		13	12%
Total			112	

Statistic	Value
Min Value	1
Max Value	5
Mean	3.43
Variance	1.15
Standard Deviation	1.07
Total Responses	112

25. In general, how effective was Kenyon at preparing you for graduate school?

#	Answer	Bar	Response	%
1	Very Ineffective		1	2%
2	Ineffective		0	0%
3	Neither Effective nor Ineffective		14	23%
4	Effective		18	30%
5	Very Effective		27	45%
	Total		60	

Statistic	Value
Min Value	1
Max Value	5
Mean	4.17
Variance	0.82
Standard Deviation	0.91
Total Responses	60

26. How effective was the Dance, Drama, and Film program at preparing you for these common graduate school experiences?

#	Question	Very Ineffective	Ineffective	Neither Effective nor Ineffective	Effective	Very Effective	Total Responses	Mean
1	Collaborating with other graduate students	1	1	8	17	29	56	4.29
2	Collaborating with faculty members	2	1	7	16	30	56	4.27
3	Oral presentation of your academic work	1	3	8	13	31	56	4.25
4	Written presentation of your academic work	1	4	11	19	21	56	3.98
5	Integrating ideas across your discipline	2	1	7	21	25	56	4.18
6	Critical reading of your discipline's research	3	1	13	18	21	56	3.95
7	Artistic presentation of your own work	1	1	11	19	24	56	4.14

Statistic	Collaborating with other graduate students	Collaborating with faculty members	Oral presentation of your academic work	Written presentation of your academic work	Integrating ideas across your discipline	Critical reading of your discipline's research	Artistic presentation of your own work
Min Value	1	1	1	1	1	1	1
Max Value	5	5	5	5	5	5	5
Mean	4.29	4.27	4.25	3.98	4.18	3.95	4.14
Variance	0.83	1.00	1.03	1.04	0.95	1.18	0.85
Standard Deviation	0.91	1.00	1.01	1.02	0.97	1.09	0.92
Total Responses	56	56	56	56	56	56	56

27. If there is anything you would like to elaborate on regarding questions on this survey or any aspect of your experience in the Dance, Drama, and Film program at Kenyon or your Kenyon education in general, please do so below.

#### Text Response

I loved being part of the Dance department at Kenyon. Even though I didn't declare until my senior year I felt like Dance was my primary major even though I had been a Psych major for much longer and I know I have the incredible kindness and generosity of my teachers and mentors to thank for that.

For better or worse, it was best part of my college experience.

I'm not sure that I am the kind of person who thrives in a liberal arts environment. I didn't know that about myself in high school. Kenyon was a phenomenal experience. My friendships and my relationships all stem back to Kenyon, and my life wouldn't have been the same without it. I don't think the overall style of learning was for me, in retrospect. That doesn't reflect on the amazing faculty in the Drama Department.

I loved Kenyon while I was there, but I don't think I fully appreciated it until I went to grad school at a large state university. It really was so nice to be so connected with everything and everyone around you.

I think because Kenyon is a liberal arts school, it might be fun to make the drama department more interdisciplinary. I think I learned a lot from having a split focus of theatre, writing, and singing and I am glad I did all three while at Kenyon, but it often felt as if I was doing three separate things that were competing with each other, and I felt like I was letting down several departments by not being there 100% of the time. It made me wonder if all the arts at Kenyon could not be more interdisciplinary and talk more. Perhaps this is the case now!

As I kind of noted above, I think the survey was a little confusingly worded/laid out. I am currently working a full time job in a pseudo-creative profession (copywriting). However, that is not at all how I define myself and I don't plan to be here by this time next year. I'm always writing and doing theatrical undertakings - I'm sure I'm not the only one in this situation.

It would have been interesting to find more classes where the Dance, Drama and Film students could have mixed. As a Dance Major, I took most of my classes with the same students. It would have been interesting to have more classes with students from the other disciplines.

I still think the program is great overall, but more consideration to unearthing and developing personal voice could help students have more agency in their own education. Mostly after Kenyon I had to play catch up where my own "voice" as an artist was concerned. Also, more thought about careers of all sorts in the arts would have been useful.

I absolutely loved the film program at Kenyon - it will forever be dear to my heart. Although, like I have said throughout the survey, that I would have loved more technical training, I still was able to land a wonderful job relatively soon after college and my experience from Kenyon has allowed me to excel at my position. Without my Kenyon training, I would not have been able to exceed the expectations of my superiors of work.

I feel very lucky because I got to attend NTI during my junior spring. The combination of the conservatory "total artist" training I got there with the incredibly strong academic theatre training I received at Kenyon made me the theatre artist I am today.

While I will always be proud of the education I received at Kenyon, I don't think the drama department was up to par when I left. I loved working with the other drama majors my year, and was always impressed by their work. I liked the academic bent to the drama department - I appreciated it at the beginning. But then, it felt like we never moved far beyond baby drama. And there was a weird aversion to practical things - dealing with accents, ages, or any physicality at all. I found my orals confounding - even when I pressed the faculty to talk about my performance, they distanced themselves from details and talked about the play in general, my character in general. I suspected that the faculty had just not paid that much attention to the play. That may not be the case, but that's how it appeared to me. I wanted honest feedback and they did not seem able to give it me. I left Kenyon feeling frustrated, and not eager to pursue career in the theatre. I didn't feel prepared.

To sum up, there was no film program when I attended and the few film classes available were good but overcrowded. The acting program does not incorporate enough physical work and over reliant on scene study. This is partially a function on the programs overall structure around Aristotle's "Poetics," which works much better for directing and writing than acting.

The Dance and Drama department at Kenyon changed my life. I learned how to dissect problems and challenges through creative thinking. This skill developed in me a sense of personal fulfillment and confidence that has brought me through the hardest parts of my life. I have translated what I learned on the hill into art, into my personal life, into my professional life, and into my relationships with friends and family. I am grateful and thankful that this department found me. It is remarkable to look back and to see what doors have opened for me because of Kenyon, and this dept in particular.

The Kenyon Dance, Drama, & Film faculty are outstanding. The History department may have taught me to research but it was Dance and Drama that taught me to synthesize, to analyze, and to collaborate.

It has been difficult for me to complete this survey because I am generally a positive person who enjoys finding the best in everyone and everything. I am sure that the members of the film department staff are caring, dedicated people who did not intend to cause me this pain. I have shared these things because I want to help the department be better and I have heard from other students that they have had similar experiences. I am sure that with additional planning and intentional design that this department can be as strong as the others at Kenyon.

Currently, I am not in a career related to drama, but I am hoping to find a way to combine my current career in childcare with drama, either in theater education or working with at-risk and special needs children in a drama therapy program. My experience in the Kenyon drama department helped me to pinpoint my passions over the last four years, and though I no longer want to become an actor, I still want theater to be a major part of my life and career. My time at Kenyon was invaluable, and any complaints I have now are just nitpicking.

I would absolutely attend Kenyon again, but I'm not sure I would major in Drama again. I double majored, and my music degree has served me far more than my drama degree. Perhaps things have changed in the eleven years since I graduated, but my overall experience with the Drama department was really love/hate. In the long run, my Kenyon drama major experience has only served to cause me resentment and disappointment in myself.

I will forever be grateful for my experience in this department. I switched from neuroscience and have never looked back. I have been blown away by how much I've used my dance education in my current field (midwifery), a discipline that I was introduced to as a dance student. Dance has enriched my life permanently. Thank you.

The comp test struck me as something very odd. I am glad I had the experience and I did find History of Western interesting and am glad to have learned what I learned. But why test us on something that we haven't been learning or focusing on until the last year of our experience?

In the time I was in the department, I often felt disconnected from the professors. Professor Turgeon was my advisor, but as he struggled with his health he wasn't able to provide solid advice, which drove me to spend significant time in other departments. I eventually did for a stronger relationship with Professor Kramer, but I think the lack of a strong faculty connection inhibited some of my enthusiasm for the program overall. Senior was the best in this regard, as I had several opportunities to collaborate closely with Professor Tazewell both in shows and classes. Though he was largely unreachable outside of class hours due to numerous commitments, he provided excellent experiences both in the rehearsal room and class room.

It's hard to sell art, but that doesn't mean the reality shouldn't be taught. I think they should provide a class on writing to sell, and to keep yourself fulfilled at the same time. It's hard, and would have been helpful.

Kenyon is a very special place and I enjoyed every moment as a drama major. I miss it every day!

I loved my experience at Kenyon, and the faculty. I was disappointed not to be cast in a faculty directed show, although I understand that there is incredibly high demand and a lot of good people vying for parts. I wish there was better and more student directed shows. My experience at NTI showed that student directed work could be just as satisfying and educational as faculty directed work, but I felt that whole community was lacking at Kenyon.

I loved Kenyon and The Drama Program. Although I might do things differently, I am not and have never been dissatisfied with my choice to attend.

Every Kenyon student who is interested in screenwriting should be writing coverage. Every entry-level position in development requires coverage, and getting practice/having a sample significantly increases employability.

Although I've chosen a very different career path from my dance and drama major--it was the way the drama program (and Kenyon in general) taught me how to think and write and trust myself that has stuck. Plus, as a counselor, I use my acting skills all the time to control my reactions, read other people, and analyze a situation...

Much of my experience was influenced and molded by the faculty, some of whom are no longer teaching at Kenyon.

The specific basic skills I learned as a drama major are unusual in that I have never met anyone from a competing institution (undergraduate or graduate) that has a better understanding of how to read and deconstruct a piece of dramatic literature.

I said that I did not feel that I received enough "time" or advising from the department "to succeed." I think this is a poorly worded question, because I did feel successful in the department regardless of time or advising. However, the advising I experienced in the Drama department only came from professors whom I sought out, not from my assigned advisor—who was extremely nice, but never remembered anything about me or my classes. Consequently, I almost did not enroll in a required class and might not have graduated on time if I had not caught the mistake at the last minute during my senior year. I take responsibility for my career as a student, but if you're going to have an advisor, I think they should take responsibility for that sort of thing as well!

Kenyon was a life changing experience and every day I am thankful for having gone there.

In regards to learning to see things from diverse perspectives, upon completion of my senior thesis, my advisor noted that my thesis was quite similar to something I had previously said "was not dance". I was surprised by and grateful for how much my own perspective had changed over the course of the program.

Loved my time with Kenyon Drama!

As a working theatre professional, I have found that my undergraduate theatre skills surpass many in my field, especially scene analysis. I have found myself behind in professional connections and dramatic literature.

Thank you!

I had a slightly different experience I think than a lot of people because I was a synoptic major which allowed me a lot of freedom. I'll always be so grateful for all the one on one time I had with my mentors, Jon Tazewell, Fernando Blanco and Victor Rodriguez Nuñez. Taz for all his practical filmmaking knowledge and advice throughout my time at Kenyon and through a diverse range of classes and projects. And Blanco and Victor for their intellectual guidance during my thesis. Their knowledge of latin american cinema drove me forward and inspired me and made my senior exercise possible.

I'm serious about this showcase thing. It would cost money but not THAT much money. All Kenyon would have to do is put up students to rehearse their shows on campus, then provide a space in NYC/LA/CHICAGO... students could pay travel and find lodging in major cities. Kenyon was the greatest thing ever and I miss it very much... but the only thing that makes me wonder sometimes if I should have gone somewhere else is the question of the showcase (of course BFA programs hardly make a splash at showcases these days)... I don't know. It's a very hard transition to come from a BA in Ohio to trying to start a career in acting in a major city. I would love come and talk to acting students at Kenyon sometime in order to give advice on how to transition into NYC. Resources, etc.

I am thankful for my Drama major. I'm not pursuing a career in the arts, but my major has deeply influenced how I think and communicate.

I wish the alumni network was better connected. I wish I could still turn to teachers for advice. I wish I felt like Kenyon had a further interest in me other than as a fundraising target. I wish that a couple of drama teachers during my time at Kenyon had been more invested in the students, and in pushing us further (some were, some weren't). BUT – I loved my time at Kenyon. The diversification requirements, the emphasis on critical thinking and expression, the small class sizes, the environment, the ability to create your own work outside of classes – all of those were wonderful. It sounds like I'm attacking the school pretty heavily in this survey, and I'm actually not – but those were the areas where I remember being underwhelmed. It seemed like some drama teachers taught by 'I've said the true thing, they either get it or they don't', rather than 'how do I help them process this important information?' Who knows. Maybe it's just me, but I suspect there are a few more people who are slightly dissatisfied. But – I did love my time there.

My time at Kenyon was formative to who I am as an artist now and I'm thankful for my ability to think critically and creatively. That said, I think devising our own work as artists is essential to your time outside of school and I think that's a conversation that can start while in school at Kenyon. How to write your own work and develop it with a group of artists. Collaboration is key.

A Kenyon education is an excellent liberal arts education which will prepare you for success in any field - whether it's to continue your education, participate in an internship or immediately seek full-time employment. Critical thinking, teamwork, responsibility are taught as part of a Kenyon education, particularly in the Dance Drama and Film department.

I had an extremely positive experience working with the Faculty in the Dance and Drama Department. Their contributions to my undergraduate experience (not to mention their contributions to the campus community as a whole) were immeasurable and universally positive.

No thanks.

Kenyon is great, and I love that they teach us idealism. However, I would like a few more practical classes sprinkled in. How about "The business and politics of the Entertainment Field"? You could have guest lectures from Entertainment Lawyers, Alumnae in the advertising field, and teach students the sometimes unpleasant reality of making a living in the arts. That would have saved me a lot of difficulties in the field.

Academic Advising within the department was a difficult process. I was assigned an advisor who did not learn my name until I was a senior, was difficult to get a hold of, and was not an active part of my building a sound schedule for an upcoming semester. I sought advice from other professors within the department (whom were all very helpful) but the actual process of advising with my assigned advisor was a hassle. Just some specific feedback! Thanks.

It can't be overstated how much my Kenyon education prepared me for the critical thinking and problem solving necessary in my career. The Drama department is where I honed the interpersonal skills necessary for managing people and organizations.

I would absolutely recommend a liberal arts education in drama like at Kenyon versus, say, going to film school. Teaching someone to tell a story versus teaching them technical skills will always win out in this industry.

Kenyon is a wonderful school and the Dance and Drama (and film) program is a good one if you are looking to be an actor, director, or playwright. There are not really a lot of opportunities for any other theater related disciplines. Once I realized that I wanted to tell my story through design I was a junior and felt like I was at the wrong school. Beeing up the Design faculty or reaching out to the Art Department would be very beneficial to the project as a whole. Tom Turgeon was the best and most amazing professor I ever had. The theoretical, and analytically elements of the program are excellent and still shape how I look at problems today. (What's the objective?) Or maybe just force a certain tenured professor to retire and tend to his chickens and James Dean shrine and hire someone who still cares about teaching.

One thing I would definitely change about my Kenyon experience is my choice to NOT double major -- a decision that I made based off of the advice of multiple Drama Professors. I wanted to double major, but was told a BA was a BA, and that a second major would add more stress and difficulty without much benefit or consequences post graduation. To my frustration, since graduating, there have been multiple teaching job opportunities I have not been able to apply for simply because my BA is in Drama, an Artistic Discipline, instead of in a Humanity, Social Science, or Natural Science. I have been limited by the fact that my liberal arts degree is in Drama (Art), which is truly frustrating since I know that I have the coursework and ability for these positions, but my degree is actually "less useful" for education positions. And though I stressed this in my last answer, I can't help but return to the belief that our department can (and should) challenge its students more. I often felt that the Drama Department itself didn't take itself seriously, as deserving of work and time as other departments or academic commitments, and that was reflected in the day to day work and preparation of my peers in some of my classes. My major and our classes should be as highly valued as every other department--and I think we Drama students deserve as rigorous and challenging a learning experience as any other department on campus.

Thank you!

I love Kenyon and the Dance and Drama department. I have fond memories of my time on the hill and hope to come back some day.

I thought the comprehensive exam was a bit excessive when we had to know unspecified facts on current events in the theatre which was never covered in any class. It was a bit of a free-for-all trying to be up to date on all current shows and awards for this reason.

What has been most integral is maintaining friendships with others who went and worked in drama at Kenyon. It is known amongst professionals in this business that Kenyon students are highly intelligent and collaborative. I am very proud to be a graduate and think that I will continue to work with other alumni and hope that I can give back to the college. Thank you!

I feel this is universal for all Kenyon students, time spent at Kenyon is like living in a pretty, little snow globe. It is small, friendly, and beautiful. When you graduate, it's like smashing that snow globe. In an instant your comfortable bubble turns into a huge and scary world. I adore Gambier, and I treasure the time I spent on the Hill, but in my

opinion Kenyon does a terrible job preparing its students for "real life". I do think that the Drama dept has done a better job in this regard, but we need to set up our graduates for success sooner rather than later and continue to connect current students with alumni.

The dance, drama, and film department connected me with professionals in my field, helped me find externships, an Apprenticeship, and got me into graduate school. They imparted to me a sense of artistic integrity and a high bar for my own work, designed to rise always out of my reach. Above all they taught me that an A- was a damn good grade.

Thanks for asking! Glad to know Kenyon is looking for ways to refine and improve.

See above :)

I really loved my experience as a Dance Major at Kenyon. My professors were amazing. Because of my time in the Dance Department I decided to dance in New York for several years then attend graduate school. I now have an MFA in Dance and am hoping to myself teach in academia.

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The opportunities for student driven work needs to continue to be supported. Also, senior thesis shows should be encouraged to take on underclassmen to do their tech work. Kenyon didn't have a tech practicum when I was a student and I think some students suffered because they just did acting and didn't expand their skill set. So much learning comes from doing. Encourage the students to have the initiative to do!

It's funny, I think I chose Kenyon because it gives its students so much space and freedom and independence. It's possible that was still too young and inexperienced for that long a leash. :) But it also helped me develop quite the back bone which has become invaluable with many life challenges. Kenyon makes you strong.

Unfortunately Kenyon did not prepare me for a career as a theater and film professional. What I've been able to achieve since graduation has been through independent study and post-Kenyon work.

Statistic	Value
Total Responses	61

28. Is there any one change to the program that would have moved you to major in Dance, Drama, and Film?

**Text Response**

More film classes and a more fleshed out program for the major

The Film program was not official in time for me to major in Film, so I did a synoptic major called Psychology in Film.

The film major was created the year after I graduated.

If the comprehensive exams had been scheduled for earlier.

I believe some (or most/all) of those changes have been made, but offering a more film-centric program.

Statistic	Value
Total Responses	5

29. In what year did you graduate from Kenyon?

#	Answer	Bar	Response	%
1	2000		0	0%
2	2001		0	0%
3	2002		5	3%
4	2003		10	6%
5	2004		16	10%
6	2005		19	12%
7	2006		12	8%
8	2007		12	8%
9	2008		13	8%
10	2009		17	11%
11	2010		10	6%
12	2011		12	8%
13	2012		16	10%
14	2013		16	10%
	Total		158	

Statistic	Value
Min Value	3
Max Value	14
Mean	8.87
Variance	11.05
Standard Deviation	3.32
Total Responses	158

30. 50 States, D.C. and Puerto Rico

#	Answer	Bar	Response	%
1	Alabama		0	0%
2	Alaska		0	0%
3	Arizona		0	0%
4	Arkansas		0	0%
5	California		27	17%
6	Colorado		1	1%
7	Connecticut		2	1%
8	Delaware		0	0%
9	District of Columbia		5	3%
10	Florida		2	1%
11	Georgia		3	2%
12	Hawaii		1	1%
13	Idaho		0	0%
14	Illinois		18	11%
15	Indiana		0	0%
16	Iowa		1	1%
17	Kansas		0	0%
18	Kentucky		0	0%
19	Louisiana		4	3%
20	Maine		3	2%
21	Maryland		4	3%
22	Massachusetts		7	4%
23	Michigan		1	1%
24	Minnesota		3	2%
25	Mississippi		0	0%
26	Missouri		2	1%
27	Montana		0	0%
28	Nebraska		0	0%
29	Nevada		0	0%
30	New Hampshire		0	0%
31	New Jersey		5	3%
32	New Mexico		1	1%
33	New York		40	25%
34	North Carolina		1	1%
35	North Dakota		0	0%
36	Ohio		7	4%
37	Oklahoma		0	0%
38	Oregon		1	1%
39	Pennsylvania		6	4%
40	Rhode Island		1	1%
41	South Carolina		0	0%
42	South Dakota		0	0%
43	Tennessee		0	0%
44	Texas		4	3%
45	Utah		0	0%
46	Vermont		1	1%
47	Virginia		1	1%
48	Washington		3	2%
49	West Virginia		0	0%
50	Wisconsin		0	0%
51	Wyoming		0	0%
52	I do not reside in the United States		3	2%

Total		158	
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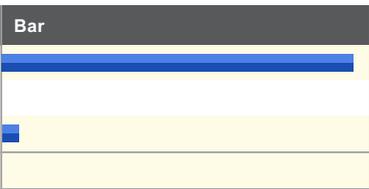
Statistic	Value
Min Value	5
Max Value	52
Mean	23.59
Variance	178.52
Standard Deviation	13.36
Total Responses	158

31. In what year did you start your education at Kenyon?

#	Answer	Bar	Response	%
1	1995		0	0%
2	1996		0	0%
3	1997		0	0%
4	1998	■	5	3%
5	1999	■	10	6%
6	2000	■	14	9%
7	2001	■	21	13%
8	2002	■	13	8%
9	2003	■	10	6%
10	2004	■	14	9%
11	2005	■	17	11%
12	2006	■	9	6%
13	2007	■	12	8%
14	2008	■	17	11%
15	2009	■	16	10%
16	2010		0	0%
	Total		158	

Statistic	Value
Min Value	4
Max Value	15
Mean	9.90
Variance	11.06
Standard Deviation	3.33
Total Responses	158

32. Did you receive a major or a minor in the Dance, Drama, and Film program?

#	Answer	Bar	Response	%
1	Major		146	95%
2	Minor		0	0%
3	Neither		7	5%
	Total		153	

Statistic	Value
Min Value	1
Max Value	3
Mean	1.09
Variance	0.18
Standard Deviation	0.42
Total Responses	153

33. What was your main area of focus in the Dance, Drama, and Film program?

#	Answer	Bar	Response	%
1	Dance		18	12%
2	Drama		113	74%
3	Film		22	14%
	Total		153	

Statistic	Value
Min Value	1
Max Value	3
Mean	2.03
Variance	0.26
Standard Deviation	0.51
Total Responses	153

34. Would you like the information from only the above career questions on this page to be used to update your profile with the Kenyon Alumni Office? Only your industry and occupation information will be forwarded to them to update.

#	Answer	Bar	Response	%
1	No		91	60%
2	Yes		60	40%
	Total		151	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.40
Variance	0.24
Standard Deviation	0.49
Total Responses	151

35. How much did your Dance, Drama, and Film education contribute to your development of the following skills?

#	Question	Not at all	Somewhat	Very Much	Total Responses	Mean
1	Oral communication	4	45	92	141	2.62
2	Written communication	8	67	67	142	2.42
3	Analysis and interpretation of data	29	59	54	142	2.18
4	Analysis and interpretation of visual images and media	11	51	80	142	2.49
5	Critical reading	9	45	88	142	2.56
6	Critical thinking	3	37	102	142	2.70
7	Creative thinking	1	15	126	142	2.88
8	Integration of ideas	3	39	100	142	2.68
9	Integration of diverse perspectives	10	61	71	142	2.43
10	Research skills	37	70	34	141	1.98
11	Problem solving	10	50	82	142	2.51
12	Ethical reasoning	30	69	42	141	2.09
13	Collaboration	4	18	119	141	2.82
14	Physical/technical skills	21	55	65	141	2.31
15	Self-awareness	5	37	100	142	2.67
16	Self-expression	6	36	99	141	2.66

Statistic	Oral communication	Written communication	Analysis and interpretation of data	Analysis and interpretation of visual images and media	Critical reading	Critical thinking	Creative thinking	Integration of ideas	Integration of diverse perspectives	Research skills	Problem solving	Ethical reasoning	Collaboration	Physical/technical skills	Self-awareness	Self-expression
Min Value	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Max Value	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Mean	2.62	2.42	2.18	2.49	2.56	2.70	2.88	2.68	2.43	1.98	2.51	2.09	2.82	2.31	2.67	2.66
Variance	0.29	0.36	0.56	0.41	0.38	0.26	0.12	0.26	0.39	0.51	0.39	0.51	0.21	0.52	0.29	0.31
Standard Deviation	0.54	0.60	0.75	0.64	0.61	0.51	0.35	0.51	0.62	0.71	0.63	0.71	0.46	0.72	0.54	0.56
Total Responses	141	142	142	142	142	142	142	142	142	141	142	141	141	141	142	141



37. What course or courses would you consider essential to the Dance, Drama, and Film curriculum?

Text Response
Kinesiology and Labanotation - Expands the field of dance into many cross curricular realms
Baby Drama
I can't think of any courses I took that were un-essential.
Intro to Theater
Baby Drama, any of the technical theater courses, History of Western, Directing, the core tracks.
I really loved all of my classes from the in depth theater history classes to theater of the absurd but the directing courses were my favorite.
Introduction to Theater (i.e.Baby Drama) History of Western Theater
Baby Drama
The Actor, history of theatre
History of Western Drama, anything taught by Professor Tazewell
Baby Drama and History of the Western Theatre
Baby Drama Movement for the Actor The Actor, The Director Contemporary Theatre History of Western Theatre (with some suggested modifications)
Baby Drama, Director, Actor, History of Western
Intro to Drama -- good foundation course Stage Management History of Western Theatre In general, ensuring that a variety of intro courses in different design fields are available (stage management, lighting, set, directing, acting, etc.)
Drama 101, History of Western Theatre, Contemporary Drama, Any Theater Lit courses, The Actor, The Director
The Actor, Playwriting
Playwriting. Baby drama. The actor.
Dance History. Choreography.
choreography, contemporary modern
Directing for the Camera and Lighting with Prof. Wolf. My focus was not in writing, but if it had been, I would have considered "Writing the Short Film" to be invaluable.
Baby drama, screenwriting, directing, technical filmmaking (shooting, lighting, editing).
Playwriting, Directing, Acting and a design class (I took Lighting Design with Hugh Lester). It's important to understand what a director needs from an actor, what an actor needs from a script and what a playwright needs to give their actors and director etc. All three of those disciplines informed each other. And a technical class is important not just for what you learn, but so that you never take crew for granted. Also, History of Western Theatre.
Introduction to Drama, Directing, Design classes
Baby Drama, Movement for the Actor, History of Western Theater
History of Western Theater, Writer, Director (I didn't take Movement for the Actor, but I heard it was great, as it basically was the only classed that dealt with the acting physicality that was lacking in the program, overall).
Supplemental Production courses. I really wish I had taken more in the way of Set, Lighting, and costume design. Coming up through the production world - it really helps to have extensive knowledge of these tools and skills.
Introduction to Drama; The Actor; Dramatic Literature / Plays
Introduction to Film and an overview of each technical skill involved in filmmaking: Writing, Directing, Acting, Editing, Lighting, and Production (meaning both casting/overall creative design and the business side of film).
Baby Drama/Hist of Western Theatre
Playwriting, The Actor, The History of Western Theatre
Baby Drama, The Actor, Playwriting, Intro to Film
"Baby Drama", Intro to Screenwriting, Writing the Short Film, Feminism in Film.
Introduction to Film; Contemporary Theater
All of the dance classes I took contributed so much to my education!
Introduction to Drama, History of the Western Theater, Introduction to Film, Introduction to Dance.
The Actor, Character Analysis
History of Western Theater, Discipline specific classes (acting, directing, technical theatre, etc), a new class on the business of the arts
For me, the writing classes, especially when they pair you with actors and directors. overall, it depends on what you want to focus on.
The Actor, Voice Diction (many more courses which focus on training/using your voice) The Director, Film classes, Costumes, set design, history of theater...
Film Editing, Screenwriting, Directing
Intro Film, Contemporary Drama, History of Western, Playwriting, The Director, The Actor, Contact Improv
History of theater.
History of Western Theater
Both film and drama Intro classes, Film Development, and courses that teach technical skills such as writing or directing.
baby drama, theater history courses, senior theses, and then specialized courses depending on your intended direction (and honestly, actors benefit from understanding design, so there is no shortage of beneficial specialized classes to take)
Screenwriting, Film Theory classes, practical classes like Acting for the Camera, Directing for the Camera, Video Editing, Producing for Stage and Screen.
History of Western Theater and Baby Drama. The senior thesis.

baby drama, the actor, history of western theatre,

The Actor Character Analysis Playwriting History of Western Theatre All of the theatre history courses (modern, contemporary, classical) The Designer courses (although I did not take those)

Directing and Advanced Directing, Acting, Playwriting, Scenic Design

Dance History, Anatomy.

The Director, History of Western Theatre, The Actor, Intro to the Theatre

Drama 111, History of Western Theatre, Classical Theatre, The Analyses.

Absolutely History of the Western Theatre - As a Drama teacher I have been able to pull from it greatly. Drama 111-112 - Having a common language is essential.

Playwriting, Contemporary Drama, Acting, Directing, and History of Western Theater

Character Analysis. The Actor. History of Western Theatre (although if there is a way to spice up the lecture nature of this class, that would be good). I loved the Horror Film—if the Film department had a class on masterpiece performances in film, I think that would be a great class for actor drama majors (or a possible addition to the Hist of WT syllabus). To be honest, I don't remember much at all about Baby Drama.

Baby Drama, History of Western Theater, The Actor, Director, Playwriting classes

Introduction to Theatre, History of Western Theatre

Baby Drama is fantastic and allows students to learn all aspects of theater. I also liked taking a director course since that was an area that made me the most nervous. History of the Western Theater (With Tim Turgeon) was hands down the most informative course I've ever taken. I learned more in that single class than I did in both years of grad school combined.

Technique (modern and ballet), history, composition

intro to the dance, choreography, kinesiology

Voice and Movement; Introduction to Drama; The Actor; dramatic literature courses; at least one tech theater class.

Definitely baby drama (it gave such an incredible foundation for how a play is written and how to analyze text.) I thought playwriting was helpful in terms of understanding the format of a play and being able to apply Aristotle's Poetics. Directing gave me a great foundation for blocking and scene study.

Intro Theatre (Playwriting), The Actor, History of Western Theatre

History of Western Theatre, having multiple acting classes, as well as those centered to film and writing as well

The Acting course was excellent and really applied the Intro principles in a concrete way. Starting with the Poetics was annoying to me at the time, but has paid AMPLE dividends in my theater life since - such an important fluency and foundation laid in Baby drama. I took a Contemporary theater course with Julian Shepard that was not terribly successful as a course, but exposed me to MANY plays I had no idea existed and gave my first glimpse of the present moment's dramatic literature.

Baby Drama, and the Actor, Director, Playwright, and Tech classes

Directing for the Camera, The Documentary and most of the film studies classes I took.

the actor, the director, playwriting, contemporary theatre, shakespeare

Baby Drama as a year-long. I'm kind of amazed it's been consolidated to one semester. I felt like the long-term immersion was key. Maybe mostly because I felt that a full semester of writing work as part of the Baby Drama curriculum was the most important for me but I guess I'm biased.

Introduction to Theater, History of the Western Theater

history of western theatre, the director, drama 101.

Intro to drama

Introduction to Theatre, Playwriting, The Actor, History of the Western Theatre

Practicum classes, such as The Director, The Actor, The Lighting Designer. The hands-on nature of them made it easy to cover a lot of material quickly.

The acting courses, baby drama, and History of Western.

Choreography I and II African Diaspora with Martine Green Directing Playwriting

Baby Drama, Director/Actor, History of Western Theater, Voice and Diction

Intro to Drama, a design course, a writing course, an acting course, a play or film analysis course (at least one of each for a well-rounded curriculum), Voice and Diction

Baby drama is a remarkable introduction. The emphasis on Aristotelean theory in classes involving acting was something I rebelled against for reasons of stubbornness only. They should continue. For me, Some different way of emphasizing why that method is considered so remarkable and useful would have helped me to accept it more readily.

The two semester 'Introduction to Drama' course, 'The Actor,' 'The Director,' and 'Acting and Directing for the Camera'

History of Western Theatre

Character Analysis, Intro to Playwriting, History of the Western Theatre

The Choreographer I, Introductory History of Dance, Technique classes and Pedagogy of Dance.

Intro to Theater, The Actor, The Director, design and theatre history courses.

Lighting Design, The Choreographer, Baby Drama

I think that the year-long survey course in dance history was essential. We reviewed history in general, arts movements, and the actual steps of dances, and it epitomized liberal arts education by never navel-gazing at dance alone. (Not that navel-gazing at dance alone is bad, it was just a need met by the choreography courses!)

baby drama, film studies

Baby drama, Intro to Film.

Playwriting, The Director, Character Analysis, History of Western Theatre

Introduction to the Theater, History of the Western Theater, Playwriting

Playwriting, Intro to Film, Writing the Short Film, The Actor

The comps course

The Actor, The Director, The Lighting Designer, etc etc

The Actor

The Actor

Baby Drama

Intro to Drama, Playwriting

Baby friggin drama. History of Western Theater. The Actor, the Director, the writer, PLEASE make room for those that want to help create the world in which the actors and directors ply their craft.

The dramatic literature courses (when taught well): Contemporary Drama, Modern Drama. I found The History of Western Theatre extremely helpful. I think Baby Drama is an essential course to the department, but could be a significantly more effective and challenging course. I think it gives a necessary common vocabulary and approach to Aristotelian Theory that positively unites the Drama curriculum. I also appreciate that ours is a text-based department, as opposed to many drama/acting graduates I've met in the professional world who only took acting classes or design classes, and couldn't read and analyze a text to save their life. Playwriting was also a keystone to my drama experience. I think first-level designer courses, such as the Scene Designer (which I took), The Lighting Designer, are essential courses. The Director, also (both for Film and Drama). I think the Introduction to Film course is essential to the Film program, as is Directing for Film.

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	134

38. What course or courses would you consider to be secondary courses that enrich those core essential classes in the Dance, Drama, and Film curriculum?

Text Response
History of Theater courses
See above.
N/A
First folio, or specialized approaches like that.
Playwriting
All of the 200 level courses (the actor, director, playwright, designer, etc). The theatre history courses surely supplemented my knowledge as well, but from a practical standpoint the other courses made more sense.
The playwriting sequence Other theatre literature courses
Costume Design, Stage Management
History of Clothing and Fashion -- still one of my favorite undergrad classes! Second level design classes (advanced acting, directing, etc.) Playwriting
History of Clothing and Fashion
Is this a euphemism for what classes did I think were not good? If so, it obviously depends a lot on the professor, but I found some of the literature-based classes to be less than exciting or optimal. At the same time, others of those classes were very interesting and engaging.
Kinesiology. Labanotion (interesting topic but not essential)
kinesiology, modern dance history
the genre courses - these allowed me to see films i had never seen before and gave me a wide range of films that I became newly influenced by. I enjoyed The Western course in particular-
Fiction writing, psychology.
I think the classes which study a particular period of theatre, because you're reading and talking about exciting and important works.
Writing, design
I did not find fault with any of the classes I took
The history and background academic classes. But these were also very important. I just chose to work in production so the classes around skill based work were the most beneficial for me, personally.
Dance technique classes (for drama majors), Speech & diction (can't remember the name of this one)
Advanced studies in all of those core areas as well as the genre classes and deeper analytic study.
Tech courses
Character Analysis, Shakespeare's First Folio, English/Renaissance Theater
The play reading and analysis from course, covering different time spans, were fascinating but not directly tied to what I was trying to accomplish. Also, the History of Drama.
Intro to Directing, Comedy Film (Preston Sturges and Billy Wilder)
Theater of the African Diaspora; Theater of the Absurd; The Costume Designer
Drama design courses (lighting, costume, etc)
Verse Acting, Character Analysis, Playwriting and Dramatic Theory, Voice and Speech for the Actor.
17th and 18th Century Drama
Additional period specific history classes (contemporary british, renaissance, restoration drama)
I don't think this applies to the department, different aspects of the program will be better for different students. I despised the history courses, but that's because it plays to my weaknesses.
A course on a actual play such as In The Heights and looking at the different culture representation throughout the play. You can also use the same play to talk about costumes and set design.
Set/Costume/Lighting Design
Verse Acting, Voice and Movement, Modern Drama, South African Theater, Theater of the African Diaspora
Any of the less theoretical ones (set design, Film production, Costume design
Courses that cover specific genres or time periods, such as English Renaissance Theater or The Western.
The aforementioned specialized classes that do not directly relate to your intended career path. They may be secondary, but entirely substantial.
Genre Classes like The Western, The Horror, Italian Cinema, American Comedy, etc.
Anything with a focus - acting, directing, design, playwriting...these are all useful to different people depending on the focus of their majors.
set/lighting/costume design. various eras of lit.
Special topics classes in acting, design, playwrighting Special topics in movement/voice
Contemporary British Theatre, Advanced Playwriting, History of Western Theatre
Choreography
History of Clothing and Fashion, design and technical courses.
The Bolton and Hill productions.
Any of the practicum courses - acting, scenic design, etc.
African Diaspora, Devising, any specialty Drama lit courses
This is a tricky question, because I think it's pretty subjective to each drama major. Because I focused on acting, I found classes focused on acting and character development

more interesting and "essential," but someone interested in tech might feel differently. I think that movement and tech classes are just as essential for actors as playwriting and other classes that focus on structure (objectives and tactics). I also really enjoyed the classes that explored both the structure and the themes of modern and contemporary plays (I think one was called Contemporary Drama)—these classes felt like a drama, lit, and history/philosophy class combined.

Other history theater classes

History of the African Diaspora, Acting, Writing, etc depending on area of specialization.

I enjoyed the variety of elective courses one could take. I took a course on contemporary theater where we read a variety of plays that had been written recently.

dance-film, improvisation, other special-topics.

advanced dance history, labanotation, technique courses

The Playwright; History of the Western Theater

Theater History, Film.

Playwriting, The Director, Screenwriting, Character Analysis, Advanced Directing

Those additional classes in acting, and in film beyond the main core ones.

I missed it, but Kramer's Collaboration class sounded like an important class for those involved. It got the students working together on student led pieces. I also felt very lucky to have fallen into the dance department and wish that all performers had exposure to that vocabulary.

The more in depth ones

I took several film studies classes outside the department such as AMST The History of Western Films, HIST The History of middle eastern films, SPAN Intro to Latin American Cinema, Queering Spanish American Literature and Film, and History of Spanish Cinema; all of which were pretty great classes and expanded my general film knowledge significantly.

any others! many of them great!

That's hard for me to say because all of us had slightly different focuses within the department. Also I can't think of any class I took that didn't feel important as a portion of the whole. I guess I could just be consistent and say everything except for Baby Drama.

Playwriting was a fantastic experience.

None.

Lit. Classes.

Everything else – look, it's a department with a high degree of potential diversification. Even my responses are mediated by my studying drama, not film or dance. It's hard to select basic, essential courses, when there are three different paths through the department – before you even consider whether someone wants to write, act, direct, choreograph, dance, etc.

History of Western Theater

I don't necessarily find any course to be secondary. The courses above are the ones I took and felt were critical to my future outside of Kenyon.

History of the Theatre

The more technical classes. This is the sort of work I do now, but it is certainly more important from a liberal arts/lifelong learning perspective to have the theory first.

The technical theatre courses, playwriting courses, dramatic literature courses, and additional acting and directing courses

The Actor, The Director, Classical Drama, Contemporary Drama.

Introduction to Lighting, Modern Dance History

Theatre history courses may be slightly secondary to the more practical acting, directing and design courses, but they definitely enrich the other courses and I would consider them almost as essential.

Pretty much everything else qualified as enrichment.

For me, Labanotation buttressed much of dance history and practice. I think I neglected the class a little - there were some major family events in the way, at the time. Even then I learned that recording dance is much trickier than sheet music and words, and this has since reinforced the sacredness of the art form.

Editing, technical and computer skills.

The Actor, The Director, The Stage Manager, etc.

Introduction to the Theatre

courses focusing on various genres/playwrights, history of theatre, etc

All others

Verse Acting, acting& directing for camera

Theatre History classes like African Diaspora, Renaissance Drama, etc.

Further specialized courses are secondary, as they are meant for students seeking to learn more in depth about an area that interests them.

Acting, Verse Acting, special topic courses such as dance/drama collaborations.

Playwriting, Directing

Playwriting, The Actor, Stop Motion Animation

- musical theater - additional specific history courses: contemporary american theater, theater of the african diaspora, etc. - more specific technical courses: costume design, etc.

The performance based classes. I remember taking a class where we studied and created an ensemble developed work. This particular class, while I found it be secondary to the core Drama curriculum, proved to be the most similar to the ensemble created work I found myself drawn to working as an actor in Chicago.

Verse Acting

Any of the area-specific courses (acting, directing, design etc) as well as the courses in theater history/literature

Scene Painting and set design Intro to Film

horror film, western film, short film. anything small that allows the mind to think about the same ultimate thing in different ways.

The Lighting Designer, English Renaissance Theater

labanotation

I very much enjoyed Writing the Short Film, I think all of the writing courses are an important exercise for all Drama students even if writing isn't a focus for a particular student.

Taz's seminar on film

acting, directing, playwriting, voice and diction

Everything else?

Western Theater? I think that was the name. The class that was required and contained all the terms for comps. While I think this was a well executed class, it's future application outside of a pure theater career is minimal compared to many other classes offered.

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	111

39. Are there areas of the Dance, Drama, and Film curriculum that you believe were neglected in the plan of study when you were at Kenyon?

#	Answer	Bar	Response	%
1	No		39	28%
2	Yes		99	72%
	Total		138	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.72
Variance	0.20
Standard Deviation	0.45
Total Responses	138

40. What are those areas that you believe have been neglected in the current plan of study? What courses might be created or emphasized to correct this?

#### Text Response

See my previous answer re: the turning drama into a career / things to know about the industry.

I think that more technical acting classes would be great (also movement for the actor/voice etc). From what I understand more classes of that nature have been added since I graduated.

Drafting, AutoCAD, Vectorworks, Theater Management or producing.

I would have appreciated to learn a little more hands on skills about each aspect of the theater: lights, set, sound in addition to acting and directing.

There was no drawing or sewing requirement for the Costume Design emphasis. I took the initiative to enroll in a drawing class and worked in the costume shop for most of my Kenyon career, but it would have been wonderful to have those integrated into the curriculum. There was also only one Costume Design class available and very few opportunities to do any design with in the department before my senior thesis. I consider that a major oversight.

Non-western theatre; Courses that address the history of performance outside Europe/the US and courses that address contemporary performance practices outside Europe/the US

practical application / industry contacts

A course that focused on more modern theatre would have been nice. I would have also liked more technical courses, such as stage management or a design practicum. I think the only course that came close was scene painting. Lighting and costume would have been beneficial as well.

Dramaturgy, theatre criticism Theatre/arts current events and trends More collaboration workshop classes and more creative acting/performance classes. I learned SO MUCH from Daniel Kramer's Movement for the Actor class that I would have loved more specialized physical training, or viewpoints workshops, etc.

Production Management, drafting

An intro to arts management would be interesting (not just biased because I'm currently working as an arts manager and in a grad program for the same field!) I think it would be very useful as many drama majors end up interning at arts organizations where having even a basic knowledge of things like season planning, grant-writing, PR and marketing, etc. would be incredibly useful. The stage management class came close to this but I'm not sure if it's offered every year.

Physical Theater, placing emphasis on technical theater

Arts administration-type courses (budgets, fundraising, marketing, etc.).

Again, I know it's not the focus of the department, but a couple classes or even an optional elective that talks about the business side or discuss how to give a good audition would not go amiss.

• a significantly broad (non-Eurocentric) array of dance history and culture. perhaps history of hip hop, current practices in "street" styles, cross cultural approaches to choreography, colonial considerations of Ballet and Modern technique • pedagogical theory and practice in dance education with focus on individual goals and artistry that moves away from reproduction of technique

Technical aspects such as camera work, sound work, understanding how to work on set, etc.

I learned most of my technical skills elsewhere, at summer programs. I believe more technical classes exist now that there is a film major, and for me, the technical education I received outside of Kenyon complemented my Kenyon education very well. But I would have liked more extensive courses on the technical aspects of filmmaking (lighting, recording sound, and working with more advanced cameras). I also didn't get much experience working on crews, but there were very few of us majoring in film when I was there (I think there were three of us). But overall, I very much value the storytelling-based education I received at Kenyon. The technical things can be learned anywhere, and for me, learning to tell a good story is more important and harder to access in the world.

Well, the film major hadn't been entirely fleshed out so there weren't enough film classes available.

Voice, Movement, Viewpoints, Emotional Preparation (Meisner, Practical Aesthetics etc). I'm grateful that Kenyon has an Aristotelian focus and I can certainly read a play better than some other people I meet in the real world, but I have had to train elsewhere to learn how to read a scene partner in more than a Stanislavskian way. Also, not all the work being done at the moment is totally Aristotelian, so you need to be able to get invested in it in different ways. But I think Voice classes or Movement classes should be offered. Dance classes can be a little intimidating, because you end up being the one actor in a group of talented (mostly) dancers, so something within the Drama department would be helpful.

Again, the film major wasn't available during my time there. Wish there were more classes on collaboration.

After sophomore year, there weren't any upper level courses really offered. I particularly wanted to take an advanced acting course, but that was never an option for me.

There was not a true film program when I attended, just a couple classes. In the Drama program, the acting neglected physical elements of acting such as movement, impulse control, etc. The acting program was basically restricted to scene study.

As demonstrated in the course of study I designed above, I feel that there are some areas being entirely ignored. These include the business side of film as well as unique core courses. For example, the Acting for Film class focuses primarily on the physical elements such as sightline and hitting a mark, and does not address the more creative elements of what skills make a good performance.

Producing Transmedia courses

I feel that there should be more courses on theater outside of the Western canon, or at least more opportunities to pursue studies outside of Western theater should students be interested in learning

Producing - it would be great to give students an opportunity to practice producing projects for other students, including senior thesis films.

There should be more tech requirements since those jobs (lights, sound board, stage managing) are more easily secured post-graduation.

Technical approaches to acting (voice/speech or physical characterization classes) were not taught frequently enough. A visiting professor offered one voice and speech class during my time at Kenyon, and I regret to say that it was not very good.

Theater Education, Theater of the Oppressed, Theater for Social Change, using theater in different ways. SEEING non-college theater and discussing different interpretations. There could be a really neat partnership between a drama professor and a psych professor to create a course on Drama Therapy.

In my time, the department was very focused on theory. This gave me excellent skills when it came to critiquing and speaking about my craft, but left me a little high and dry in the audition room. I had to gain many of my practical skills later on in my career.

Film and Television weren't as emphasized. I think a program that creates realistic awareness of actual foot-in-the-door jobs for creatives, or future execs, anything would be great. Maybe that includes more interviews with students at the assistant and lower levels in various parts of the industry?

There was only one class available on Voice. There should be more available and maybe some on accents as well. Having a strong trained voice will help in many ways as an actor.

Current theater that is being done now.

Any courses that would lessen the learning curve needed to minimize the curve to professional practice. For instance, providing seminars based on entering the industry to earn a paycheck and grind out a living in Theater. Not the sexy or theoretical stuff, but the things i had to intern for 14 months and then learn journeying theater to theater/freelance my way to learn.

The art of digital/film editing and the mechanics of working in the film industry. I think making a course on editing specifically (when I was there it was under the umbrella of Directing) would address this major yet neglected part of filmmaking. As for working in film, more classes like Film Development that give students a chance to practice pitching and learn about the actual first steps they should take to break into this field would be incredibly helpful.

#### Film making/editing

Advanced video editing, producing for film/tv and film/tv development. A class that emulates an active Film School Program, where students take on different roles for multiple projects throughout the year. This could be a Junior or Senior year-long course that allows students to get a taste of each major role in the production of a film and then be able to choose one of those roles to focus on for their senior thesis. Ideally being able to collaborate with other students who have picked other roles allowing them to work together. Teaming a Producer, Screenwriter, Editor and Director together. (This might be anonymous anyways, but if it's not, I'd be happy to discuss this more with someone associated with Kenyon.)

As mentioned, there were no tech classes when I was there, so there was never an opportunity to take a class on (for instance) costume construction, only costume design. I'm neither interested nor skilled in design, but I really wanted to learn how to construct a costume. Unfortunately, without already knowing how to do it, the gal (forgetting her name!) working in the costume shop didn't really have time to teach me the skills I would need to be helpful to her, so I ended up doing tasks like sewing buttons and searching through the shop for certain sizes and left after 4 years knowing no more about costume construction than when I arrived despite an interest in and willingness to learn.

physical movement, an internship/class oriented towards the next step post-graduation

Voice and movement for actors; I believe these classes should be offered every year/should perhaps be mandatory for those with an acting focus

Contemporary and Modern American Theatre, Alternative Theatre Practices, The Integration of Contemporary Art and Contemporary Theatre

Securing funding for artists, grant writing.

I was in the first class that took Intro to the Theatre as a semester-long course rather than a year-long course. The syllabus seemed rough, and the professors seemed rushed while trying to squeeze in all the information. In the process, I feel like I did not get a great handle on script analysis and dramatic structure until I had taken several other classes. I would particularly recommend that David Ball's "Backwards & Forwards" be incorporated into the Intro course reading. I did not read this book until my senior year, and I wished I had read it sooner.

Professional development. While Dance & Drama does incredible work in preparing students academically for work in the theatre there is very little in the way of preparing students for specific professional rigors. This puts graduates at a disadvantage when competing for jobs against colleagues from B.F.A. programs. While I value my education more as a Kenyon alumnus than my experience with conservatory programs, Kenyon could greatly incorporate a practical approach to preparing students for life as professionals. This could be solved by more emphasis on lab style classes and participation in productions that are tailored to imitate a more professional experience.

Mainly movement and tech classes. I loved studying how to perform and write in the Aristotelian structure (and I don't think that this is an especially easy thing to internalize completely, so I'm not critical of the department's heavy focus on this type of structure). However, theatre artists can work—and access their best work—in different ways, so a wider exploration of techniques is valuable, and I don't feel that a wide exploration was available. Also, I think that teaching actors how to do technical elements of theatre creates respect and a better collaborative attitude for the whole ensemble working on a show, so I think that it is important to make courses on lighting, set and costume design, and sound required. (Doing so will also give graduates who want to get their foot in the entertainment door a more diverse resume.)

As stated before, Kenyon does not provide students with a large skill set on how to turn the degree into an income based profession. The skill done on the stage is good, but doesn't provide skills for when you are off the stage and need to learn how to audition, how to produce work from nothing, how to connect with agents, how to network with professionals, land internships, etc.

I think it would be great if there could be courses that focused on single, influential playwrights (Ibsen, Chekov, Susan Lori-Parks, etc). Aside from History of the Western Theater, you never really got to learn about the playwrights themselves.... It would be great to learn a bit more about their history...or about different directors, actors, etc.

Non-Western theatrical traditions, period. (Well, with the exception of Professor Wolf's South African drama course.)

I would have loved a course in a "Career in Theater". I have a far stronger foundation for interpreting plays and reading plays than basically any artist I know. However, once I actually tried to DO theater in the real world, I felt totally lost bc I didn't know any of the requirements for moving forward. Northwestern and other larger institutions do full courses on how to audition, marketing yourself and treating your work like a business. I feel I would have moved a lot faster in the theater world if I had graduated with this knowledge.

Film Editing, Screenwriting, Movement, Devising, Theatre Technology

I mentioned some of this, but the big ones for me were instrumental training (voice/movement), which would have been fairly straight forward I think and give a wide range of actors in the department some tools to improve (I know students often feel left out in casting and have no recourse but to blame the department). I also wish I'd left with a more semiotic sense of theater making - ie storytelling that is not necessarily psychological or actor-centric. I get the sense that the directing and design courses that I didn't take communicated some of this, but I would have liked more exposure to it at Kenyon myself. I left with a strong sense of theater as a psychological and temporal form, but I wonder if I would have had much of a spatial imagination if it weren't for the dance and NTI training. I don't know if the best way to approach this would be theoretical, like Semiotics of the Stage, or practical or process embedded. I just don't know if we talked enough as a department about what we were looking at and its impact on our experience.

More heavily technical courses would have been useful to me, although the way filmmaking technology changes so fast perhaps a course in the experimentation and interpretation and use of different technologies would have been useful.

I just think I wasn't allowed into certain important classes and then due to scheduling along the way wasn't able to take them. I think if a student knows they are there to act, or direct, or whatever, they should be included in all classes that relate to that NO MATTER WHAT YEAR THEY ARE!

I should say this is only from listening to some of my actor peers who graduated from the department and are actually trying to work in theatre. It seems there was a lack of real world training for things like auditions. When we auditioned at Kenyon we auditioned in front of everybody else; there was a shorthand and things were extremely casual. That's not at all what auditioning is like out in the real world. Maybe a real-world auditioning/resume writing/self-promotion seminar could be held. Hard to say what form it should take. It almost ought to be one-on-one practice, which seems wacky, BUT I think could be immeasurably helpful.

I felt there was very little PRACTICAL training—little talk of grad school or how to make a living making art. I felt prepared to FIGURE IT OUT, but I had to figure it out on my own.

I think the intro to dram format should be continued into the second and even third year.

I would expand the availability of actor training courses, as well as offer a seminar on how to secure representation after college. Perhaps an industry showcase would help.

Stage Management and Production Management, and maybe even a little Arts Marketing. The absence of coursework addressing these areas leaves graduates without a solid idea of how theater works in the professional world.

There need to be in-depth studies of other methodologies of acting. A dance class should probably be required for drama students, and maybe a drama class for dance students. Given how much you have to be able to do more than one thing in today's world, a writing class should probably be required for actors, and maybe an acting class for directors, etc.

World Theater (Le Coq, Theater of the Absurd, Meyerhold, Commedia) Physical Theater (Viewpoints, Suzuki, Stage Combat) Contact Improvisation Professional Development Course for theater and dance

Technical theater, Stage Management course—I fell into stage management and really enjoyed it, but there was no formal course for it.

Well, at the time it was film, which was my highest interest at the time. I think this has been corrected in the last decade.

A class on solo shows. Students would learn to write, direct and perform their own solo shows. I did it in High School and it was one of the most rewarding experiences of my life.

I know dramaturgy courses have been offered since I graduated. I'm not sure if they still are, but I think they would be helpful, and more of an emphasis on dramaturgical research in other classes and in productions might also be useful.

There was very little emphasis on the post-graduate realities of how the business, project selection, and financing of Dance, Drama, and Film projects transpires. A practical

history on the development of the non-creative aspects of each concentration should be a requirement.

I'd have appreciated a course in Making Dance Happen, to ready me for graduation.

A class that would prepare you for the real world. Teach you tape standards, teach you about the real life industry, teach you entertainment business lessons like how advertising and sales pay your salary in the real world.

Stage Management, specific courses in various techniques or schools of thought

At the time Film was not a large part of the curriculum but I believe now it has expanded greatly.

The Business of Theatre, self-marketing, translating drama/dance/film skills to a career path

There was very little to take in stage craft, design, stage management classes etc when I was there. I think design classes should be a requirement.

Set Design and Costume Design.

When I began, the Actor and acting courses were pretty dismal. I know from others' experience that this has been corrected. I think the greatest issue in the Drama department is that the quality of a course can vary hugely depending on the instructor. In the past six or so years, there have been a number of visiting or junior professors--some have been fantastic. I will tell anyone who listens that Ben Viccellio is one of the greatest things that has happened to the Drama Department (amongst other great new professors, such as Rebecca Wolfe, and visiting professor Meredith Friedman). But there have also been a number of visiting or new professors who simply aren't good teachers, and whose classes were a waste of time and tuition. I think a good goal for the department is to make all classes as challenging and interesting as possible--and trying to ensure that all faculty members are at a solid caliber.

The film classes I took were great-- but I wish there had been more. I also would have liked more thorough and coursework in design.

Film. A whole program has been created to correct this. Musical theater.

At the time, Kenyon did not have a film major, but rather a focus on film within the Drama major. I believe Kenyon addressed the need by creating a film major.

Next steps. What does professional theater look like today? How does the business work? Exploring other forms of theater: creating children's theater programing, connecting theater to other disciplines (how has theater had a part in political change?), etc.

Because the program offers such a breadth of topics, it was sometimes difficult to take progressive classes within a single area.

Auditioning and Vocal and Physical classes like Stage Fighting, vocal training, alexander technique classes etc.

something specific to office production. I know it'd be impossible to do but anything stressing film business would be valuable in my eye.

Stage Management, Technical Direction - at the time there was no part of the curriculum dedicated to these more technical aspects of Drama, and there was insufficient support for students seeking to specialize in design. I would also have liked to see courses like the Lighting Designer or the Scenic Designer address issues related to designing for Film.

A senior course, or a seminar series, or a visiting workshop series where people from different fields currently working in major cities in the USA inform/educate/prepare students for a real career in the field. Resume building/headshots. Educating on different cities and strengths. TV vs Theatre. Equity/non-equity/SAG. Agents vs. managers. Improv vs sketch comedy. Musical theatre. Legit Agents vs. Commercial. These are things that should be discussed so that students understand what their options are and what their goals are and understand what a foreseeable trajectory might be. Maybe trying to figure out what their "sweet spot" is as an actor--their type. These are terms we don't like to talk about that much, but it is SO insanely helpful. And just having someone encourage you and take you seriously in your future (even for a one-on-one senior meeting) would be exceedingly helpful.

Unfortunately the Film major wasn't offered until the year after I had graduated.

I believe that our practical courses (the Actor, the Director) are wonderful, but students who are cast in productions have many more opportunities to practice their craft while at Kenyon. So much of class time is spent in the seats looking at the stage, and comparatively much less is spent onstage working. Unless, of course, you luck into working on a production with the faculty.

studying contemporary theory/criticism, looking to different dramaturgical models for theatrical exploration

I think a required course on the realities of the professional world of Dance/Drama/Film would be extraordinarily useful. Conservatory kids from places as esteemed as Carnegie Mellon to places as accessible as University of the Arts in Philadelphia churn out students who are well-versed on the mechanics of the professional world. They understand the concept and power of Actors Equity Union or SAG, they understand how to present themselves professionally via audition/resume, they understand that they are their only advocate initially, and they understand the economics of it and how to make it work - i.e. how to hustle. This is something liberal arts kids miss out on, and it hurts them. Some context for the professional world they're embarking on would be very useful.

Neglected is a strong word. I just didn't have the access to as many film related and writing related courses as I believe the current students enjoy. Kudos for adding more, and the more applicable skills learned in classes that can be translated directly to jobs in the film/TV/theater world, the better.

Arts Management and Promotion of work. I've learned most of my marketing work post-degree. These would've been extremely useful in landing internships and meeting people in my field directly out of school. Skills that can be transferred to other careers as well.

When I was there, I would have loved more film courses, and a greater presence of filmmaking at Kenyon in general. But you guys already saw to that, so.

I understand that the drama department wanted to allow students to have freedom in finding their own acting method, but I feel like I would have been better prepared for the professional theater world having had just a little experience with the techniques most actors use. I'm thinking mostly of Meisner. And I actually really appreciated the emphasis on Aristotle, but again, just to be aware of other approaches to playwrighting would have been helpful.

The film program. It is pathetically small and actually has no focus on Acting for the camera. You need an acting on camera class as well as a class about the business of acting. You also need to teach more about theater than Aristotle and Stanislavsky.

Biology

There were limited offerings in the department and while the courses I took were useful to the program, once I left Kenyon I realized how a larger program might have had more course offerings in specifics techniques, directors, playwrights.

Any type of classes that develop vocal and physical techniques to further develop one's craft in acting.

We were taught one philosophy, one stagecraft, one method. It wasn't enough.

When I was at Kenyon there was no film program.

Almost all design elements are addressed except for Sound Design. There should be a Sound Designer class that teaches you how to run sound, choose sounds, etc. Projection Design is also now an important design element in the theatrical world, and should have time spent on it. Especially now that there is a film major, it would be great to see those worlds meld into a Projection class.

Statistic	Value
Total Responses	97

41. Do you consider the training in the Kenyon Dance, Drama, and Film program to be properly balanced on the scale of generalized to more specific?

#	Answer	Bar	Response	%
1	Far too generalized		2	1%
2	Somewhat too generalized		15	11%
3	Just a little too generalized		33	24%
4	Perfect balance		55	40%
5	Just a little too specific		18	13%
6	Somewhat too specific		13	9%
7	Far too specific		1	1%
	Total		137	

Statistic	Value
Min Value	1
Max Value	7
Mean	3.84
Variance	1.37
Standard Deviation	1.17
Total Responses	137

42. What do you feel makes the curriculum too specific or too generalized?

Text Response
There's a pretty heavy concentration on performance, versus technical skills.
There was very few opportunities to really specialize and do practical work outside of acting and directing.
Overemphasis on "action" as the defining characteristic of the live performance; this can be taught and used effectively without ignoring/sidelining other traditions in theatre and performance
Theater theory was taught, with the assumption that outside of productions the details of its practical application would be handled by grad school
I think at a liberal arts school it's hard to be specific within a drama curriculum. You have to take more courses outside your major than in it, so you don't get to go as in depth in an area as you'd like to.
Something about the curriculum feels a little academic, like it is not necessarily focused in the world of theatre today. I feel like I left Kenyon with a lot of hands on experience but not necessarily a clear understanding of roles in the theatre profession, contemporary trends or important schools of theatrical thought outside of recorded Western history (Expressionism, agitprop, etc.).
Lack in types of courses available (due to the size of the program)
In terms of acting/directing, the focus was very specifically about analyzing the text and creating a character in your head. I personally thought that there should've been more variety in types of acting techniques, especially ones that focus on creating a character physically first rather than mentally.
I don't really know what this means. I felt there was a good breadth of disciplines studied. I guess History of Western was a lot of breadth but not much depth, but I don't think that's a bad thing. it's good to get a grounding on the whole history of theatre.
the classes with specific foci attend to the same general realm of knowledge with little critical inquiry or pushing of boundaries
Again, I feel that the program needs to pay attention to the more technical aspects of filmmaking because once you start working, those are the skills you are going to need. As you rise in the ranks, the more theoretical aspects from school become much more relevant.
See above.
This is a weird question to answer. In some ways it's super specific because the bases of the major are Poetics and inciting moments/objectives etc, but in other ways I would consider that a very generalized approach because Poetics itself is quite a big picture book. Some practical acknowledgement of other techniques would have been interesting ie: not just classroom discussion, but actual application.
There was heavy focus on theory and history and the core of storytelling, which I think was essential and that I would not change. I would ADD to that some opportunities for more technical information and skills.
Because Kenyon is a liberal arts college, the department will always have to cater to the common demoninator of the "academic experience" which sometimes overshadows the artistic one. And thus, what makes dance, drama, and film essential.
While working from Aristotle's "Poetics" works well for Directing and Writing, it is not particularly well-suited to any aspect of acting other than scene study.
The courses did not show a progression toward skills. For instance, one intro class might provide a broad overview of the subject matter, and there were no followup courses to go deeper. Other intro classes went very deep right away, without an overview to help put into context the instruction provided. I would have liked to study each area in an overview format, then decide where to specialize and have the opportunity to enhance my skills in those areas.
Lack of industry resources. Being in a remote location distances students from the business element of film while emphasizing the creative process.
It's possible to graduate without really honing in on a marketable skill.
The major showbusiness markets are film in LA, musical theater in New York and regional theaters, new work development in New York and Chicago, and classics/Shakepeare in Chicago and regional theaters. I think the department primarily focuses on New Work Development and Classics (the fields I happen to like), but students should be aware that a Kenyon DDF education is unlikely to prepare them for the musical theater market. Maybe Film? Film is still new.
There are only classes in the black and white areas of theater, meaning: acting, directing, technical. There is no inbetween exploartaion of the different uses of theater or how everything relates.
I would have liked to be able to dig a little deeper into my chosen emphasis, but this is more a matter of content in the classes than the timbre of the curriculum as a whole.
A little too specific to theater, but that's just for me. More film please!
The emphasis was definitely more on the drama rather than the film. This was also apparent in the senior comps exams.
It's a small school so not as many types of classes are offered
A tendency to focus on the Critical aspects of Drama vs the Professional preparation
Not enough practical skills that can help a student once out of college is addressed.
I'm not totally clear on what this question is asking, but I will say that there were a lot of people who only did one thing during their time at Kenyon, i.e. if they wanted to be an actor, they only acted and never did any tech work. I don't know of any other theater major who wasn't required to put some time into different areas to gain perspective and understanding of everything that goes in to putting a production together. I think Kenyon should do that; there always seemed to be a lot of attitude from some actors who thought they were "too good" for tech, which was hard to deal with as someone who did it all for the sake of a better education.
A redundant emphasis on the poetics and Aristotelian structure.
It's focus on Aristotelian textual analysis is unusually specific but the program benefits by the design. I wouldn't change it.
I think it could offer a bit more outside of the Western tradition
I think it's focused mainly on acting, somewhat on directing and playwriting, and focused very little on tech.
Beyond Aristotle's Poetics nothing was really explored in terms of dramatic practice or theory. I went out into the world knowing no other techniques other than really good script analysis.
The Aristotelian theatrical philosophy seemed to put certain limitations on how one discussed theatre.
Emphasis is on "modern," without much further identification of the diversity within contemporary dance.
A focus only on Western traditions, and primarily a focus on cognitive rather than physical approaches to performance.
I'm interpreting this as breadth vs depth. We got an excellent training in text analysis, Aristotelian action, and theater history, I thought, but as a community, I felt we could get a tad myopic and dismissive of other approaches or aesthetics in the theater world today.
But this has so much to do with what courses you yourself choose to take. I made my own curriculum pretty specific...
not enough contemporary focus

I was so sick of hearing the word Aristotelian by the time I graduated. THAT being said I get why he's important, and a useful framework. It just got to feel a little constraining sometimes, especially as I got to my later years.

I'm not sure what is meant by this question. Perhaps it depends on the student and on the space that they carve out for themselves. I feel like my experience in the Theater Program was very specific to ME, but I don't think that that takes away from generalized training.

I think that some of the History of Drama curriculum

Again, not enough courses are offered for actor training.

Being required to take multiple Practicum classes in multiple fields makes it easy to get a general idea, but hard to fully train yourself for the outside world.

Lack of diversity in acting perspectives. Lack of diversity in plays that are studied.

There may have been too much emphasis on the Aristotelian methods when I was at Kenyon. That was changing around the time I graduated and may have continued to change. If it has, the change to emphasize more varied methods of teaching drama is for the better.

I think the offerings were a bit generalized in that they allowed students to pursue a variety of subjects, as befitting a Liberal Arts curriculum, but there wasn't enough direction to create specific focal points for post-graduate work.

It was generally fine - I just wish I had learned a few more specific technical elements (building/designing sets, lights, etc.)

you have your go-to plays that you use to teach us the material. diversify!

Film, television, and theater are vastly different mediums, and more courses that explored those differences on a practical level (in terms of a career) would have been great.

To generalized in that you do receive a fine foundation but once you want to specialize there isn't anywhere to go. Film studies are ESPECIALLY general.

In my dance career since having left Kenyon, I have had more success finding work in teaching classes not taught at Kenyon (i.e. West African, tribal bellydance, hip hop, etc.)

Theory vs. application

The Department does a wonderful job of offering its students classes in the various disciplines within theater, however, this breadth of study can also make it difficult to delve deeply into a primary area of interest as many classes are only offered once every other year and then fill very quickly.

There wasn't enough information in training for professional jobs/skills (like auditioning)

was just very focused on either writer or director (for film)

On the Drama side of the department, overwhelming focus on acting, and specifically acting for the stage. Insufficient curriculum on any of the other aspects of Drama. Directing (again, almost exclusively for the stage) came a distant second.

There just seemed to be some courses that were specific to themes or subjects that weren't of great interest to me.

Not enough physical on your feet work.

We didn't really read Aristotle for the ways in which different practitioners read him and interpreted his work throughout history

I think the emphasis on the classic Aristotelian structure, as well as the focus on western theatre omits current trends, as well as non-western cultures. Devised theater and theater that doesn't adhere to The Structure is worth discussing and exploring.

When I went, and again this has changed I think, the writing and film classes were a little general, but only because they had to be, with limited options.

I happened to be there in a great year for Advanced Playwriting and Advanced Directing. If I hadn't been in that class? I would not have felt supported. But it's a small class, so this is difficult to balance.

It seems like it was part of the liberal arts tradition to find structure in the classics (for good reason, they're classic because they work) and allow students to find their own direction from there. I think I always wanted a little more guidance/information about current theater trends. I just wanted to know what options were out there.

Nothing went in-depth into any subject.

While the focus on the Aristotelian model of a play in baby drama and throughout the course of study was an interesting and useful approach, it seemed to not allow for a deeper study of other methods and theories. I felt that the training was too generalized because of this and that the conversations often became locked into this one particular language.

The fact that it was run by a group of tenured male professors.

The intro "Designer" classes are the most generalized you tend to be able to get in the major. So, while I did get a large range of knowledge from the major, specific mechanisms on how things work were lacking.

Statistic	Value
Total Responses	68

43. Were there any Dance, Drama, and Film classes that you wanted to take at Kenyon but were unable to because of class size constraints?

#	Answer	Bar	Response	%
1	No		112	81%
2	Yes		27	19%
	Total		139	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.19
Variance	0.16
Standard Deviation	0.40
Total Responses	139

44. What were these classes that you wanted to take but were unable to?

Text Response	
Playwriting	
Screenwriting my junior year. I was able to take it my senior year.	
Intro to Film	
Contemporary British Theatre.	
I couldn't get into The Actor at first, which was frustrating to have to wait til junior year to take that class.	
The Director, and I know there were others but I don't remember them at the moment.	
The Director, Contemporary Drama	
Yoga	
Character Analysis	
Character Analysis, Ensemble Theatre	
Probably a few of the acting classes	
Kramer's Collaboration class, the choreography course for the dance majors. I wish now that I had taken directing.	
verse acting, directing	
The Director in my sophomore year.	
'Playwrighting' with Wenday MacLeod	
The Director	
The Director.	
Special Topics that were only offered for a semester, such as The Horror Film with Ben Viccellio, Ensemble and Composition.	
Advanced Acting	
I can't recall.	
Eventually got in to them.	
Directing with Daniel Kramer.	
The Director.	
Thomas Turgeon's last acting class	
Statistic	Value
Total Responses	24

45. Were there any Dance, Drama, and Film classes that you wanted to take at Kenyon but were unable to because the class was only offered infrequently?

#	Answer	Bar	Response	%
1	No		84	61%
2	Yes		53	39%
	Total		137	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.39
Variance	0.24
Standard Deviation	0.49
Total Responses	137

46. What were these classes that you wanted to take but were unable to?

**Text Response**

I was unable to take Choreo 1. But the department let me take Choreo 2 with the pre-req so it wasn't an issue.

The Director

Some of the drama lit classes, and some of the specialty classes.

I heard rumors of Voice and Speech being taught by Harlene Marley before I arrived, but it was not taught by anyone else while I was there.

Advanced playwriting

Kinesiology. I had to do an independant study to make up for it and never felt that I fully grasped the topic because of it.

stage lighting

Writing the TV Pilot

Contemporary British Theatre.

Advanced acting.

Documentary filmmaking.

Costume design

Modern Drama. It was never offered enough. I didn't lilke that lit classes were only offered in the Spring. That seemed unfair.

Yoga

Truthfully, I don't remember all of them, but I know that, for example, I was only able to take one of the two Acting/Character Study classes offered, because they were offered one semester out of the year and had to be taken in a specific order and I was unable to take on as much as I wanted.

Shakespearean Scene Study was only offered my freshman year when I was still in my pre-req baby drama class. I did end up approaching Prof. Turgeon second semester senior year and asking him to do an independent study and he agreed, so I was actually able to take that course along with about 6-7 other seniors, but it wasn't offered initially.

Voice/Movement Contemporary Drama

I did an independent study on Anatomy with Julie Brody. I could take it because of her flexibility (THANKS JULIE!), but had to set up a special arrangement.

Classical Theatre

Advanced Directing

Contemporary Drama or Modern Drama—one that was offered every other year

I found myself wanting to take classes because of professors that I like, not necessarily because of subject matter. It was more about professor's schedules.

a course on verse acting

Dramaturgy, Movement for the Actor, Character Analysis, Lighting Design

The acting classes and the film classes that only came around once every few years

the collaboration course.

verse acting

Screenwriting was unavailable my senior year.

Stage Management, which was only offered my freshman year.

Can't remember, but I remember it happening.

Character Analysis, Movement for the Actor, Voice and Diction, Contemporary Theatre.

The film program wasn't really launched until after I'd graduated, so that really detracted from the options available at the time.

Mostly film related classes (although the film department at Kenyon only just beginning to take off in popularity while I was on my way out)

The Character Actor

I wish History of Western Theatre had been offered every year.

The TV Pilot

I think there was a contact improvisation class that was only held occasionally, and I could not get in when it was offered.

Advanced Acting, Shakespeare Scene Study; History of Musical Theater

I would have liked to have taken History of the Western Theatre earlier.

The Scenic Designer - mitigated by the availability of an independent study.

the choreographer II

I can't recall, I did however take History of the African Diaspora and was disappointed to learn that Jon Tazewell wasn't teaching it after I enrolled.

Lighting For Film, Writing a short film/tv pilot

The Acting for the Camera Special Topic class with Jon Tazewell.

Honestly, I wanted to take every class the department offered, but that's impossible. I did want to take directing with Marley, but there was a scheduling problem there. And sometimes there were classes only offered to a specific group of students.

Theatre of the African Diaspora

Statistic	Value
Total Responses	46

47. Were there any Dance, Drama, and Film classes that you did take in which you feel the class enrollment was so large that it disrupted the ideal learning experience?

#	Answer	Bar	Response	%
1	No		112	82%
2	Yes		25	18%
	Total		137	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.18
Variance	0.15
Standard Deviation	0.39
Total Responses	137

48. What were those classes that you felt were disrupted by large enrollment numbers?

Text Response
The Director
Intro and the Western
Horror Film
The historical requirement classes. Theatre of the African Diaspora, Renaissance theatre, Jacobean theatre. The classes that you had to take to fill those requirements. Even History of the Western Theatre was big when I took it.
The intro to film class was very large and tried to teach everyone at once how to use Final Cut and a camera. Just too much for a full classroom.
Introduction to Film. Many students saw this course as an easy A to fulfill their arts requirement and the large class size promoted an atmosphere of an evening at the movies, rather than a serious study.
History of Western Theater
Wendy MacLeod's 20th century play reading/analysis course was packed.
The Actor Class of 2013.
The lit classes should have been smaller to facilitate more discussion.
Intro to Film
First Folio
Acting, Directing,
Baby Drama. I know that it's an important class to take freshman year and that a ton of freshmen want to take it, but it was the only class I took in the department that I really felt that the professor didn't care about—I'm not sure if the size of the class had anything to do with that or not, but it was a very vague, impersonal class.
History of Western Theater, baby drama
19th century drama
Verse Acting, The Actor, Character Analysis
The Screenwriter
My film directing, acting class felt a bit large, and it made it difficult to access the professor for additional guidance.
dance classes (intermediate modern, especially)
Intro to Film. It was popular, but it was also one of the few pure films classes offered at the time.
Intro to Drama
Lighting Design. I was able to take the class but as there were too many people in the class I was not able to do the practicum that designing for a Dance concert in the Bolton theater. Therefore I didn't get a chance to design in that space until my senior thesis.
Baby Drama.

Statistic	Value
Total Responses	24

49. Do you feel that you received enough time (in terms of class time, office hours, etc) from the Dance, Drama, and Film faculty members to help you succeed in the program?

#	Answer	Bar	Response	%
1	No		21	15%
2	Yes		118	85%
	Total		139	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.85
Variance	0.13
Standard Deviation	0.36
Total Responses	139

50. How satisfied were you with the following aspects of the Kenyon Dance, Drama, and Film program?

#	Question	Very dissatisfied	Somewhat Dissatisfied	Somewhat Satisfied	Very Satisfied	Total Responses	Mean
1	Opportunities to perform, exhibit, or present your work.	8	16	37	77	138	3.33
2	Opportunities to work in different artistic disciplines other than your own.	2	19	59	55	135	3.24
3	Opportunities to take non-arts classes.	1	6	34	96	137	3.64
4	Professors in classes.	2	4	32	98	136	3.66
5	Professors in labs and studios.	2	6	34	93	135	3.61
6	Academic advising related to Dance, Drama, and Film.	11	13	41	72	137	3.27
7	Advising about career and future plans.	18	46	51	22	137	2.56
8	Opportunities for internships related to your degree.	27	52	41	15	135	2.33
9	Opportunities to network with alumni and others in the field.	22	60	37	18	137	2.37
10	Sense of belonging and attachment.	8	17	36	76	137	3.31
11	Freedom and encouragement to take risks.	8	10	43	76	137	3.36

Statistic	Opportunities to perform, exhibit, or present your work.	Opportunities to work in different artistic disciplines other than your own.	Opportunities to take non-arts classes.	Professors in classes.	Professors in labs and studios.	Academic advising related to Dance, Drama, and Film.	Advising about career and future plans.	Opportunities for internships related to your degree.	Opportunities to network with alumni and others in the field.	Sense of belonging and attachment.	Freedom and encouragement to take risks.
Min Value	1	1	1	1	1	1	1	1	1	1	1
Max Value	4	4	4	4	4	4	4	4	4	4	4
Mean	3.33	3.24	3.64	3.66	3.61	3.27	2.56	2.33	2.37	3.31	3.36
Variance	0.81	0.56	0.36	0.37	0.42	0.88	0.84	0.85	0.82	0.82	0.73
Standard Deviation	0.90	0.75	0.60	0.61	0.65	0.94	0.91	0.92	0.91	0.91	0.86
Total Responses	138	135	137	136	135	137	137	135	137	137	137

51. Is there anything that the Dance, Drama, and Film program could have done to better prepare you for continuing education and/or career after Kenyon?

Text Response
Perhaps more emphasis on career placement post graduation -- internships, job postings -- I didn't receive much help in these areas from my advisor.
See previous answers.
I think there could have been more discussion in general (maybe even a class of some sort for a few weeks in the last part of senior year) but if asked professors were very encouraging and helpful with specific questions.
It would have been nice to have more resources about what to do after college: Internships, grad school options, job ideas especially in Los Angeles.
No
Professional internships were not encouraged by the school during the time I attended Kenyon. I turned down opportunities because I could not take a semester off from school to pursue professional goals.
During my years of attendance (1998-2002), little to no attention was paid to a theatrical career after Kenyon.
No. I was really happy with my time at Kenyon and with the program.
I think some more focus on the real professional world and changing models of collaboration within organizations, etc. Not to say that the department had to tell students who would and would not make it, as that is impossible to predict, but just to remind them more often that they weren't doing theatre in a vacuum, or soon would not be.
More education in theatre and arts management.
Offer a wider variety of classes, encourage more outside of the department creative work
Just what I've said above.
As I mentioned before, I wish there had been greater discussion of the wide variety of career paths that one could pursue with a B.A. in Dance. There seemed to be greater favoritism given to those who were clearly going to pursue a career as a dancer or at least attend an MFA program.
more encouragement around and discussion of "success" in the performing arts being related to taking risks and not following prescriptions that are relatively straightforward to teach in class
Again, just the technical aspects of filmmaking.
Voice, Movement etc. An audition class or workshop, or a monologue class or workshop would have been helpful. Something about how to make the business of theatre work, like a Seniors only (or seniors considering a career in theatre only) class about The Real World.
I had a very good foundation of storytelling knowledge that I appreciate and that I hope does not change. It's nice to add more technical classes (especially as the film program develops) but I hope that doesn't detract from the introductory classes and emphasis on storytelling,
It would have been nice to have a few workshops or seminars on how to apply for artistic internships, resume building classes, cover letter writing, etc.
There was very little discussion about the practical parts of acting - auditioning, agents, etc. We also never really worked on accents or movement.
As I've said, a true film program would have been nice, but the Drama program was excellent.
Perhaps acknowledging that there are areas to focus on that are not specific to your chosen field. Marketing, house management, and administrative jobs can be very fulfilling and allow for paths that a performer might not be looking for, but might lead to fulfillment in other ways. I learned to LOVE marketing and production and I don't miss performance at all.
I entered Kenyon with a desire to become a film actress. Before declaring my major, I spoke to my advisor to be sure that I had the talent needed to succeed in this goal. I was assured that I had the ability to do so, and was told that I was born to do this. I questioned why I had not been cast in any acting roles to that point, and was assured that it was just that my time and role had not yet come and that I would be cast often in the coming years. I therefore chose to declare my major in drama, specifically for film and theater acting. Over the coming years, I auditioned repeatedly and was not cast in any roles. When I asked for assistance to assess my acting skills and improve my abilities, I did not receive any help. I was just told I wasn't right for the part. When I requested help getting internships in local theaters or during breaks, I was told there was no help available. I continued in my course of study and learned as much as I could about filmmaking, but none of it prepared me to become an actress, or even to qualify to attend a quality acting school or program after graduation. I felt a growing sense of alienation and separation from the department as I asked for help pursuing my goals and was directed to the areas of writing and directing instead, although all the feedback I was given was that I was not good at these things. I gave up my goal of becoming a film actress and have moved on to other things because of the lack of progress I made in this area at Kenyon and the negative feelings I have surrounding the career. If I had been told before declaring my major that the department was not designed to support my goals or that I was not capable of achieving them, I would have pursued another course of study at Kenyon. I loved my time at Kenyon and did not experience these issues in other departments when I was involved in them, but my dedication to completing the requirements of the film course limited my ability to explore other options. Once enmeshed in the department, it is practically impossible to change majors and graduate on time. There is also no time to double major, as others were able to do.
More access to alums, workshops, structured opportunities for independent creative projects.
Because students are not free to pick their own advisors, faculty advice was somewhat uncomfortable and hard to pursue. It is true that it's a student's responsibility to seek the resources he or she needs, but because the department is on the larger side and not all students get the chance to connect with their advisors in classes or in performances, it was difficult to develop a comfortable relationship with our advisors. The faculty could do a better job of reaching out to those students who are not quite as forthcoming with their needs. Furthermore, the faculty could do a better job of giving opportunities and experiences to those students who aren't as forthcoming in general.
I was very discouraged by the culture of the department. As a drama major, I felt ignored at best, by my profs and fellow students. There was absolutely an "inner circle" in the department- the profs obviously played favorites, and as a non-favorite I found that I was completely ignored and/or marginalized. For example, I had the same advisor for my sophomore, junior, and senior years, and even up to the spring semester of my senior year my advisor did not know my name or that he even was my advisor (I explicitly remember him asking, when I sought out his help, "Who is your advisor?" Um, You?).
Created more opportunities to work on film projects and create a writing portfolio/sample set to better find work in development or writing.
There should be a point where we're told whether or not we have any talent in our chosen area and, if not, it would be great to be kindly encouraged to flourish in other areas within Dance, Drama or Film.
They did a pretty good job I think. I'm about to start working with a former Kenyon Professor, who also recommended the fantastic company where I worked as an apprentice last summer.
Yes. I never felt that internships or solid advising were emphasized, which meant I spent a good amount of time finding my own way later on.
nope
More voice classes
No.
Networking advice--more of it, advice and examples of ways to make your own work (and opportunities to practice this), knowledge about today's theater world
Individual coaching about life after Kenyon

Yes and No. I was at fault for missing out on some opportunities and the program was at fault for not offering some

Focusing on maintaining connections with alumni in the industry, networking, and the mundane, practical, boring skills of finding and maintaining work in the film industry.

If the dance and drama department could somehow connect the graduating class to career professionals - whether via a talent showcase with agents/casting directors/directors for graduating actors - producers for writers and directors, and so on. Or even just help set up very basic production assistant jobs for aspiring producers. That sort of tangible connection would make all the difference in the world.

Better internship program. Better education on possible Film Schools and/or tracts of entry into the Film industry.

I didn't feel like there was much focus on a career in theater after college; the focus all seemed to be on our college experience. I did, for example, ask a few different professors where I might go for headshots so I could apply for some acting internships after college and was told things like I didn't need headshots to apply for internships (not true) or I should just ask an art major to take photos for me (wouldn't actually be professional shots). I actually ended up going through Mo (can't remember her last name but she was a guest professor my sophomore year and worked for a professional theater company in Columbus) for names of professional headshot photographers.

helped foster connections with alumni--many of whom have successfully made it into the field

More information about the realities of life as a working actor More roles for women in Department plays

Be in more communication with the current professional landscape.

I believe I've mentioned it all, but the technicalities of a career in the arts were actually never addressed.

Offered more help with career planning and guidance. I know Professor Rich offered a weekly lunch discussion of these subjects, but only from 12:00 to 1:00, which was when I was in Chamber Singers.

This would be a very long answer if I had the time. If I had chosen to pursue an advanced degree I would have been exceedingly well prepared despite the departments lack of physical and vocal training. However, adjusting to life in the professional world was a very different experience that my education didn't address beyond the specific demands of understanding how to analyze a piece of dramatic literature. While the analytical skills I learned are indispensable and rare, at least a little focus on professional development would have been decidedly useful. Without them I feel there is a high rate of attrition of drama majors abandoning the profession very soon after graduation.

It could have connected us with more internships and networking opportunities. Wendy Macleod helped me out considerably with this, though, so I'm not complaining.

More internships/work experience options.

Yes. I have stated this multiple times in the survey elsewhere.

I left Kenyon without a clear sense of just what to do with my career. I went off to grad school for an education degree but still I felt that there wasn't a great amount of support in starting off.

I wish there had been a bit more focus on how to incorporate theater after Kenyon. After school I was completely overwhelmed by the scene and terrified to audition. I abandoned the art due to that fear. I regret that. While I love what I do now, I do wish I had had the tools to at least try to continue a career focused on my passion for theater.

Nope -- great career prep!

More physically focused acting training; but the analytical and literary education was very, very good.

I stated it before regarding knowledge of how to actually WORK in the theater field. I know there aren't hard rules, but some sort of idea of the different paths you COULD take or how to network or the essential steps to take in order to start working. I think that lack of knowledge made me very tentative about starting to pursue the career.

Background in Theatre Landscape, Professional Connections

Not picked the same actors over and over again for each production. College should be about experience and casting the same female roles time and time again got incredibly frustrating.

I appreciated that the focus at Kenyon was on the work in front of us, rather than placement in the professional world. Our placement in the professional world depended on our ability to do good work and not the other way around.

Not that I can think of

I guess in some ways I wish I'd had a more complete grasp of film history.. even though I took classes in it, I ended up focusing a lot on latin american cinema, which was my own choice, mostly i'm wishing I'd had more time for everything. For the film major not yet existing, Professor Tazewell and the drama dept. did a lot to help me accomplish a great thesis film and a lot of really rewarding film related work during my time at kenyon.

see previous response about a SHOWCASE

Oh, I don't know. Besides the little things I think I've said elsewhere in this survey I can't really think of much. Actually maybe something that required me to do more research/teach me how to do real research. I think the opportunity for that was The Dramaturg BUT the year I took that class we were under inopportune circumstances (a visiting professor who pushed us not at all).

Honestly, I don't remember having ANY conversations with ANYONE in the theater department about the future--continuing education or career or anything. I feel like my experience at Kenyon was very much one of the Here and Now. I personally HATE to think about the future, but looking back, I wish that there had been MORE of an insistence on LOOKING FORWARD.

Yes: there could have been a few classes on how to package yourself, how to audition, how to court agents, the difference between New York and LA, current industry trends, the importance of self-promotion and honing one's image, etc.

Any real-world connections, or any willingness to stay in touch after graduation, would have been very welcome. I haven't seen much of it, though.

A professional development course would have been helpful. A class in which students could network with Kenyon alum in the field, ask questions about the benefits of graduate programs, how to get settled in a city, information on theater/dance in different cities, how to balance a job and audition, etc.

Panels with alumni in various fields, more career development focus on arts (not necessarily the departments fault)

It has been nearly ten years and I have no idea how to answer this question. Getting a liberal arts degree is not a great way to have a job waiting after college. However, I feel as though I was at least as prepared as anyone else to enter the workforce in my desired field. Perhaps emphasizing that it is going to be tough for a bit after school, but the work is out there if you look long enough.

Not really

Learning about the Entertainment BUSINESS.

No

Maybe a class or two, or more required special guest lectures, about the practical side of the business - auditioning, getting an agent, etc.

Yes

Once more, for good measure: grant writing and how to produce.

a senior seminar, or help in preparing for career after college

Honestly, educating us about how television, theaters, and production houses actually operate. I would have also liked more classes to train specific knowledge instead of theory.

At the time I was there, Kenyon could have done a better job preparing us for the nuts and bolts of entering the workforce -- making connections, etc.

Popped the Kenyon bubble, given a more realistic picture of the "job scene" for theater majors.

How about offering classes that give you tools to use post Kenyon in your desired field? (Auditioning, self-marketing, networking, agencies, casting agents, managers, etc.

I feel like I knew what path to take if I wanted to be an artist... but not if I wanted to do theatre management, education or administrative work in the arts.

Ben Vicellio and Kevin Rich held a few lunches at the end of my senior year to talk to the seniors about how to go about attaining a career in the arts in a practical way -- balancing your "day job" with the pursuit of your art. It was very helpful, and I think the school could benefit from more informational discussions like that.

I was too quiet and therefore overlooked by a lot of faculty. My own fault really. It's why an academic advisor who stuck around for more than a year would have been nice. Going to a small school, it is unfortunate that I fell through the cracks where the student faculty ratio is so great.

The most helpful thing the department did was a series of lunches held by Professors Kevin Rich and Ben Vicellio on what a post-college, professional career in theatre is like. I fully recommend continuing or expanding those Senior lunches. They also served as a time for us Seniors to start building a community of peers that we could rely on once we graduated. I think encouraging ensemble and collaboration as soon as possible is the best thing that can be done, since in the Storefront Theatre community, having a strong base of artists (many of which are formed from groups of artists and friends who have trained together) is one of the greatest assets a professional theatre artist can have. That is one thing I envy of many of the theatre artists I have met in Chicago who have pre-built ensembles that they work with. We are working on creating a Kenyon community in Chicago--but it's slower work.

Overall I feel that the practice of "comps" continues to limit Kenyon seniors to truly prepare for post-Kenyon as so much of their time remains devoted to studies. I believe the college as a whole needs to reconsider the extensive use of Comps to allow students to instead work on preparing for post school life

I loved the Liberal Arts focus of Kenyon's Drama program, as an avid reader and general fan of school it was a perfect fit for me. I do wish there was more support in bridging the gap from undergraduate to The World without going immediately on to Graduate school. I think there should be more career support throughout the your time in the department-- not just senior year. Students should be encouraged to start thinking, planning, and DOING things that will help them transition when they leave the program.

Incorporating writing skills like pitching and writing on spec into film writing track

- Either cast me in at least one play during my time at Kenyon or been honest with me and told me I wasn't qualified to be on stage. - Better audition prep

More networking oportunities with professionals in the field. More internship programs related to Drama/Film. A job fair for those interested in a career in the Arts, maybe?

While I was a Drama major at Kenyon, there really was no talk about what came next after graduating. I think they have since become better at this, but that was not a conversation or a topic I ever encountered during my time there and I had to figure it out on my own.

How to market yourself as a theater artist. Headshots and resumes. Monologue classes. On-camera auditions.

Kenyon prepares you very well to be knowledgeable about the field, techniques and history, but does not provide much guidance on transferring those skills into building a career.

Auditioning and more information about internships and networking. Seemed incredibly hard to find. My advisor was also on sabbatical my senior year.

something production related...

as the dance program is not pre-professional, there was very little talk of how to get into a dance company after graduation. i wish there had been more information of other ways to get involved with the dance community outside of Kenyon after graduation.

Fully integrating real knowledge of the outside world into the curriculum. See previous explanations.

I do feel that had there been a Film major when I was in school that I would have gotten a much needed head start with editing software as I continue to pursue a career in film

A class financial preparation and planning for artists would have been very useful

More required reading on course syllabuses

As I've stated before, I think course work or other programming focused on the professional realities of the field could be useful to students aspiring to make careers in the field.

More focus on skills that bring jobs right after graduation, not many years down the road. There are admirable entry level jobs to be had after graduation, many requiring basic fundamental film/TV/theater skills, non-theory related, that I just did not have a strong grasp on coming out of school.

Networking opportunities, internship opportunities, education on current artistic landscape and not just 20th Century Drama

The theater community in Mt Vernon is small so I'm not sure what Kenyon could have done. right now I work in Theatre education and I would have loved the chance to get experience working with children before I graduated.

**This table has more than 100 rows. [Click here to view all responses](#)**

Statistic	Value
Total Responses	107

52. After your education at Kenyon, have you ever worked as a teacher of the arts?

#	Answer	Bar	Response	%
1	Yes, and I do now.		32	23%
2	Yes, I used to, but don't anymore.		30	22%
3	No, I never have.		76	55%
	Total		138	

Statistic	Value
Min Value	1
Max Value	3
Mean	2.32
Variance	0.69
Standard Deviation	0.83
Total Responses	138

53. Have you ever worked managing or administering programs or people for an arts or arts-related organization or business?

#	Answer	Bar	Response	%
1	Yes, and I do now.		38	28%
2	Yes, I used to, but don't anymore.		30	22%
3	No, I never have.		70	51%
	Total		138	

Statistic	Value
Min Value	1
Max Value	3
Mean	2.23
Variance	0.73
Standard Deviation	0.86
Total Responses	138

54. Have you ever been an employed in a career where you created or performed your own art?

#	Answer	Bar	Response	%
1	Yes, and I do now.		53	39%
2	Yes, I used to, but don't anymore.		26	19%
3	No, I never have.		56	41%
	Total		135	

Statistic	Value
Min Value	1
Max Value	3
Mean	2.02
Variance	0.81
Standard Deviation	0.90
Total Responses	135

55. As an artist, have you ever been self-employed, an independent contractor, or a freelance worker?

#	Answer	Bar	Response	%
1	Yes, and I do now.		51	38%
2	Yes, I used to, but don't anymore.		32	24%
3	No, I never have.		52	39%
	Total		135	

Statistic	Value
Min Value	1
Max Value	3
Mean	2.01
Variance	0.77
Standard Deviation	0.88
Total Responses	135

56. When you began at Kenyon College did you eventually intend to have a career as an artist?

#	Answer	Bar	Response	%
1	No		52	38%
2	Yes		84	62%
	Total		136	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.62
Variance	0.24
Standard Deviation	0.49
Total Responses	136

57. Why did you either stop working as an artist or choose not to pursue work as an artist? (check all that apply)

#	Answer	Bar	Response	%
1	Artistic work not available		17	22%
2	Higher pay or steadier income in other fields		40	52%
3	Current location not conducive to artistic career		12	16%
4	Change in interests		40	52%
5	Family-related reasons		7	9%
6	Lack of access to important networks and people		16	21%
7	Student loan debt		14	18%
8	Loan debt from sources other than student loans		3	4%
9	Lack of social support from family and friends		1	1%
10	Other		23	30%

Other
not sure if that is what I still want
I had never intended to have a career as an artist
went to school to concentrate and improve skills
Wait, now I feel like this wasn't clear. I am actively pursuing work as an artist, I have a play I wrote going up next month and I've had my short plays produced over 40 times in the past 2 and a half years. I'm currently also working at a full time job in order to make ends meet.
Realistically knew I didn't have the skill/talent necessary to earn a living as an artist
I found marketing and the entertainment industry to be very fulfilling
Lack of support and preparation from the Dance, Drama, and Film Department
Lack of support from the Drama department
I wouldn't so much say "change in interests" but extension of interests.
lack of funds (as you tend to have to work as a gopher to get a proper job)
Honestly, fear... :(
It's sort of hard to describe. I just slowly realized it wasn't what was going to fulfill me fully, though it still fulfills me some.
Diverse Interests
I'm in grad school.
Ability/ Technique
A practical look at options.
felt unprepared/unqualified compared to those who went straight from H.S. to show biz, and those who chose a conservatory.
I got sick my senior year of college and could not get independent health insurance after college. So I chose a profession that offered insurance but also let me be creative.
Hard to break into the field from the bottom up.
My experience as a teacher of art has transitioned to my love of teaching, and I have gone back to get my Masters in Teaching. I intend to continue working as a teaching artist and director of children's theater after I graduate from my current program.
Never have stopped; never will
I would say, I also found that the field had plenty of young, talented white women and I found I could have easier success and upward mobility in administration
I still may pursue some kind of artistic work. I have always felt that I had more work to do on my craft before it was worthy enough.

Statistic	Value
Min Value	1
Max Value	10
Total Responses	77

58. The following are resources that can support artistic and creative careers. Which of the following resources are very important for success in your artistic career now or in the past? (check all that apply)

#	Answer	Bar	Response	%
1	Loans, investment capital		35	28%
2	Prizes, grants, or commissions		52	41%
3	Strong network of peers and/or colleagues		113	90%
4	Publicity or acknowledgement of your work		69	55%
5	Material resources (e.g. equipment, space)		77	61%
6	Mentors and teachers		100	79%
7	Additional training		70	56%
8	Opportunity to live in an artistically vital location		82	65%
9	Other		9	7%

Other
N/A
support from family
Kickstarter
Constructive feedback on skills and ability and opportunity to practice.
The list goes on and on...
Day jobs
Fostering of realistic expectations.
Apprenticeship at a Professional Theatre
Quality leadership

Statistic	Value
Min Value	1
Max Value	9
Total Responses	126



60. Do you create or perform art in your personal (non-work related) time?

#	Answer	Bar	Response	%
1	No		43	32%
2	Yes		90	68%
	Total		133	

Statistic	Value
Min Value	1
Max Value	2
Mean	1.68
Variance	0.22
Standard Deviation	0.47
Total Responses	133

61. How effective was your Dance, Drama, and Film education at preparing you for employment?

#	Answer	Bar	Response	%
1	Very Ineffective		6	5%
2	Ineffective		15	13%
3	Neither Effective nor Ineffective		29	26%
4	Effective		52	46%
5	Very Effective		10	9%
	Total		112	

Statistic	Value
Min Value	1
Max Value	5
Mean	3.40
Variance	1.02
Standard Deviation	1.01
Total Responses	112

62. In general, how effective was your Dance, Drama, and Film education at preparing you for graduate school?

#	Answer	Bar	Response	%
1	Very Ineffective		3	5%
2	Ineffective		3	5%
3	Neither Effective nor Ineffective		18	30%
4	Effective		25	41%
5	Very Effective		12	20%
	Total		61	

Statistic	Value
Min Value	1
Max Value	5
Mean	3.66
Variance	1.03
Standard Deviation	1.01
Total Responses	61

63. If I knew a high school student who showed interest in Kenyon, I would recommend that he or she apply.

#	Answer	Bar	Response	%
1	Strongly agree		103	76%
2	Agree		20	15%
3	Neither Agree nor Disagree		10	7%
4	Disagree		2	1%
5	Strongly Disagree		1	1%
	Total		136	

Statistic	Value
Min Value	1
Max Value	5
Mean	1.37
Variance	0.56
Standard Deviation	0.75
Total Responses	136

64. If I had it to do over again, I would still choose to attend Kenyon.

#	Answer	Bar	Response	%
1	Strongly agree		97	71%
2	Agree		21	15%
3	Neither Agree nor Disagree		12	9%
4	Disagree		4	3%
5	Strongly Disagree		3	2%
	Total		137	

Statistic	Value
Min Value	1
Max Value	5
Mean	1.50
Variance	0.87
Standard Deviation	0.93
Total Responses	137

65. Based on your experiences, if you could make one change to the Dance, Drama, and Film program, what would it be?

#### Text Response

I would have loved to do an honors project in dance but I was never given any information about how this might be achieved - doesn't seem like it's something that happens too often and I think it should be encouraged

More emphasis on summer and post college job and internship placement for drama students.

Classes about the business side of the industry.

As I said earlier, more technical classes would be great and a bit more emphasis on life after Kenyon (the practical things) for those who wish to continue in Dance/Drama/Film after school.

Minor in Drama

Have a class about studying contemporary theaters, the way their run, the seasons they pick, examining new ways to organize theaters, etc. And requiring actors and directors to help out in the shop. That or having a general theater tech class requirement.

More support for students graduating

More opportunities for design students! While I feel I received a very good Theater education, my actual instruction and practical opportunities in Costume Design were greatly limited.

Though I don't believe it's within the Kenyon mindset, I believe that classes should be more focused on what gets you hired into the real world.

diversify the curriculum to acknowledge voices coming from the rest of the world (not just anglophone US/Europe)

More actively solicit participation / input / networking with program alumnae.

Nothing.

Way more collaboration workshop type classes, classes more in line with those taught at new-style conservatories. More "new school" focus (collaboration, contemporary theatre trends, experimentation) and less "old school" (Stanislavsky as primary "right" way to act, exhaustive History of Western curriculum which is hard for anyone to ultimately maintain), traditional theatrical hierarchy.

A greater emphasis on theatre management, whether that be production management, stage managing, or arts administration.

Keep thinking of ways to diversify the offerings ... the more options, the better.

There would be more encouragement of independent projects

Don't lose the focus on the art, that's crucial. But give an eye towards the real world as well so that there's not such a horrible sense of culture shock and cluelessness for graduates trying to actively pursue a career in the theater or film arts. For example, there are TONS of places that take open submissions of plays. I would have loved to have known about this when I was at Kenyon. People should know how they can hit the ground running when they graduate, how they can have built up their resume, gotten started on their reel, etc. etc.

Offer a greater variety of non-technique/training classes. Allow more flexibility in which classes (besides training classes: modern, ballet, etc.) are acceptable to fulfill the core requirements for the major.

more critical analysis of dance history, current context, and how performance/representation is affected by and affects the greater world

More classes on the technical aspects of filmmaking. They are crucial in trying to get a job as a PA in any environment.

Not to beat a dead horse but a Voice, Movement, Viewpoints or Emotional (Meisner/Practical Aesthetics) class offered every once and a while.

I would encourage students to find their writing voices earlier, even if they think they are actors. And not necessarily just in the confines of the Aristotelian structure. It is important to teach students those rules and then also teach them how to break them.

After Prof. Marley left, I don't think the faculty really held up. There weren't any advanced classes offered, and I learned more working in the student productions.

I wish there had been a true film program when I attended, and not just a handful of very large classes.

It would be great to have more access to locations with great artistic communities. The dept makes a great effort to integrate into the community at OSU and in Columbus, but it would be amazing to have programs that allow students to get to New York, Los Angeles, and abroad. Even shorter term opportunities that aren't longer study abroad programs would be amazing. I was lucky to be able to get to these places on my own, but dept facilitated opportunities would be amazing.

Require the speech class early on

Provide a well thought out curriculum and a larger staff with a greater diversity and variety of skills to truly prepare students to walk into a job. This happens in some areas of the department, but not in film.

More encouragement of women in directing and administrative/producing roles. I'm thinking this has even shifted since I was there, but I struggled against the boys a little, and I'd hope there was support there for women who want to take on major projects but perhaps don't feel empowered on their own.

I would want to give each student an equal opportunity to perform, create and make the art they want to make outside of their senior thesis projects, and outside of the classroom. I would want each student to have the opportunity to work closely with a professor in his or her field, and to not make it totally the responsibility of the student to pursue this relationship.

The professors need to remember they are there as teachers and reach out to all of their students. Even the less pretty, less sexy ones. The quiet kids, the socially awkward kids, the "weird" kids are still there, trying to learn the art and craft of drama. Making sure that everyone has a chance to participate and learn by doing- in other words, find a role for every drama major/minor, and help them to flourish- should be a priority. And if some students seem withdrawn, discouraged, or you just never see them on stage or working behind the scenes, reach out and find out what's going on. Encourage. Help each student to find their niche in the world of Drama.

I wish I had more experience working in practical production and having access to better studios and facilities to create and produce projects. Also, I often found that school regulations and constantly changing weather made shooting year-round a difficult task. I wish we had an interior shooting space/sound stage to set up shots in a controlled environment.

I would try to find a single, very qualified acting teacher dedicated to staying at Kenyon. I understand that this is difficult: qualified actors have few or no opportunities in the middle of Ohio, and they tend not to put down roots anywhere for very long. But during my four years three acting teachers came and left Kenyon, and that made the instruction a little uneven and not fully integrated with the department as a whole.

To cast a variety of people in main stage shows.

Emphasize faculty advising. Don't be afraid to add classes or units in classes focused on "hard" skills. I love the strong theoretical grounding which defines our program, but if we want people to pursue their art successfully we also should provide more practical frameworks to guide them.

Television - with access to working alumni who get some sort of college fund to help train/hire interns. Also: part of the internship should be teaching other students what you learned, because it's always changing.

A voice focus, also the point system in becoming a member of the drama society.

I would give film more of a presence

A class on how to take risks and make your own work because no one else is going to do it for you

More faculty directed shows with more parts

Greater emphasis on Employment preparation.

I would integrate material about the professional world into the artistic classes so that there would be a better balance of learning the skills that make Kenyon artists talented and the techniques and practice that make Kenyon artists employable and able to utilize those talents.

If I could do it again, the only thing I would change is that I would do more of everything.

better attention to learning more on film and television

The ability for recent alumni (knowing how the current job market is) to have input in what would help the department evolve into a better environment for students to pursue their career.

Unfortunately the thing that sticks with me most when I think of the department is how unappreciated I felt my senior year. I put thousands of hours into department productions and spent two years on the KCDC board, but I had a number of negative experiences my senior year that left a bad taste in my mouth, culminating with a major conflict involving a student theater production of mine towards the end of the school year. When I attempted to respectfully resolve the conflict, I received no response from any member of the department. For my educators, my mentors, to ignore my request (which was to set up a meeting to discuss the problem) was disrespectful of me as a student who was attempting to fix a mistake. I don't wish to dwell on something that happened so many years ago, but if I'm giving honest feedback on my time at Kenyon and specifically my reflections on my time with this program, I can't forget that I left the college and the program feeling resentful and hurt.

Expand offerings, more help with career/future planning.

I believe it is an absolutely vital to Department students that the Department starts to select plays with more roles for women/at the very least an even amount of roles for men and women in Department shows. In my time at Kenyon, there were several department shows with an even ratio of men: women, but more often than not the ratio of male roles to female roles was close to 2:1, despite the ratio of male to female Drama majors being almost exactly the opposite. Additionally, the female roles that did exist in Department plays were often unchallenging and very small, while there would often be an abundance of large and challenging male roles in almost every show, with far fewer male actors competing for them. The women in my class were (in my opinion) almost always more polished, committed, and talented as performers than my male classmates, yet most of us were cast far less than our male counterparts because there were so many fewer opportunities. Being cast in a play and working on a role/in a rehearsal process is an integral and irreplaceable aspect of an acting education, and my female classmates and I were not granted equal opportunities in this respect. I understand that this will result in some searching, as many, many excellent plays were written by men and for me, but I believe it is the Department's responsibility to its students to find plays that allow everyone, regardless of gender or race, to have an opportunity to be cast. Additionally, in my time at Kenyon, only one play was based on the writings of a female author; every other department play was written by a man. I feel this is a serious, serious oversight, and sends an unfortunate message to the female students in playwrighting at the school. I adore the Drama department and all its professors, and I am tremendously grateful for the opportunities I received and for my education. Because of this, I feel comfortable asking passionately for these changes—I love the Department enough to know that, in the future, it can do better.

More money and support for extracurricular production and risk taking.

More career focus.

I would ensure more opportunities for female students to perform in the KCDC season.

I would retain it's focus on textual skills but broaden the practical experience of working in the professional environment. I would also make film a separate major once drama 111 is satisfied. Filmmaking and theatre are completely different endeavors beyond the text. There is crossover but it is at very basic levels.

I think at a certain point, students should be able to ask certain professors to be their advisor, rather than have to somehow get attention from a professor who's heavily tenured and apathetic. I think the department should try to push past its dead weight of this-is-how-we've-always-done-things and focus on the students and all their excitement for new and bold theater. Faculty should keep its ear to the ground about the exciting new work, including downtown NY theater artists. Most of all, more encouragement of risk.

I would make required courses more diverse (as I explained earlier). Also, see my response to the question below regarding advising—I'm not sure how to improve the advising situation, but that's just what I experienced.

More connection and collaborations between classes

Again, more work with auditioning. I also wish I had had more exposure to main stage productions. If felt like the same people were always in the plays which prevented others from experiencing the work.

More inter-departmental collaborations, more robust compositional training that encourages students to take advantage of the institutional resources to make large-scale, risky, and experimental work (I think I played it too safe).

I would consider adding an upper level course that crossed dance, drama, and film to address higher level themes of communication and critical thinking to better integrate students in the different areas.

Diversify the topics of study! Drama from different cultures, and different approaches to performance via the body and voice versus analysis.

Just more courses on the real world of the arts---how to apply for grants, where to look, how to get an agent (or if you want an agent)

Focus on collaboration instead of competition

Offer certain higher level classes more often and not just every few years.

I wish I could have been curricularly possible for me to double major in drama and dance.

Make more time for people who do other things in the evening, so that they can do shows too. I found it hard to do both theater and band/orchestra and a few other extra curriculars.

I would give it more money for better facilities, studio space, equipment and software.

Better preparation to face my oral defense.

More career guidance. ALSO--and this is me speaking as an artist--invite grads back to workshop their pieces with current students, to speak about their experiences. So much good can come from these connections for both the graduate AND the undergraduate.

The department did a great job preparing us creatively and artistically, but did not provide any nuts and bolts business direction for that life after Kenyon. How to pitch. How to produce or fund a project. etc. I may have missed that class... it was probably offered at 9:00 am.

Seminar on Acting Career

A little more variety. What made classes like Ensemble and Composition so helpful (and something that I continue to use in my work to this day) is that it was a new approach to working, in case the Artistoleian model wasn't quite working for you.

Dance, Drama and Film are all extremely difficult careers. A little connection with Kenyon, or a little help getting us all in touch with each other, would be really helpful.

Incorporate more material that expands beyond the 'History of Western Theater' i.e. African Diaspora, Theater of the Absurd, French theater, Commedia, Physical theater workshops: Droznin, Viewpoints, Stage Combat.

career development

Eliminate Andrew Reinert as a tenured professor.

The change I would have made at the time, that of integrating film, has been made. Otherwise, the final competency feels out of keeping with the rest of the program and smacks of the rote memorization of bygone eras which produced little in the way of effective learning. A trial by fire where the prize is to "go away". It was extremely nerve racking and I have retained almost none of the information required to pass it.

I wish there had been more acting courses.

Create more opportunities for students to be on stage or to be involved with live productions. The best way to learn and grow as an actor/director/writer, is to see/hear/participate on work that will go up in front of an audience.

Being the only dance major was sometimes tough in terms of collaboration or sharing resources with other students. However that's not a flaw in the program. I would've liked to have had more experience with the drama department. a credit in acting could've benefited my dancing career in many ways.

More diversity of academic approaches to making and researching theatre.

Orienting it more toward practical application in the job market.

In the Dance department, I would love to require that every major be an assistant stage manager for one concert in four years. I know it would cut into performing opportunities, but when I did it I learned SO much about what goes into the show, and how oblivious dancers and choreographers are to it.

more prep for finding work/internships/further education after graduation

Replace faculty who do not care and try to help the students. They set a poor example for students.

Classes on production/management side of theatre

Perhaps have more opportunities for students to perform, not only on the main stage but maybe smaller venues like the gallery, but have the dept. spearhead those productions.

More integration of all students, less focus on the teachers' pets and the obviously talented. Somehow I slipped through the cracks. I didn't find a solid advisory until my senior year, so before that point I navigated through my academic career largely on my own. I felt a bit alienated from the theater department at times, because of that. It was intimidating.

Teach us how to make a living.

More classes in the business of theatre and making those classes a requirement

More opportunities for networking. There are a number of Alumni who work as TV/feature writers that I had no idea were working in the industry until a few years after I graduated.

Design, Design, Design. But also I would try and make it more inter disciplinary. If interdepartmental politics could be over come that would be nice. Black box theaters are great and very affordable, but every visual and styling choice made during production is a choice and designers who tell the story of the play through the stuff that characters wear, interact with, and exist amongst. Theater design is just as valid an intellectual pursuit and should be given comperable emphasis. If you don't have the faculty within the department to teach all the design principles, then reach out across campus. Designers win emmys and oscars too.

I would make the program more challenging, more demanding of its students. To clarify: I do not mean that I think the department shouldn't support it's students: it did and does and that is also an integral part of the department. However, I was very frustrated in many of my classes--particularly many of the Film classes I took (I took five Film courses with the department) when it became clear that many of my fellow students didn't think they had to do much work--that they treated the department and its classes as "cake" classes, essentially. In such a collaborative art form and learning experience, it truly degrades everyone's experience when multiple students in a film or theatre class are not putting effort into their work or the work of their peers, when said students clearly do not respect their teachers or the work being done, and it is equally frustrating to see Professors allow students to make a mockery of a class. It still infuriates me to know that thousands of dollars of tuition, and the time I could have spent in a more challenging class, were wasted on an advanced Film class with supposed Film Majors who spent more time goofing around and whining about homework assignments in class than they did learning. I cam to Kenyon to learn, and I think it is the responsibility of the Professors in the department to set standards and expectations for their students.

More opportunities to perform and create off-campus, but sponsored by Kenyon.

Allow students not considering "honors" to opt out of performance aspect of Comps

I wish there had been more support and varied opportunities to gain experience as a performer. If you are not already "fantastic" at acting-- you will not be able to get a role as a female. Although I ultimately did not want to pursue acting, the added experience would have enriched my time in the department overall, I think.

Unsure, but maybe the Film Department should be a separate interdisciplinary department (like IPHS) of "Film Studies" and like the English program, offer a Concentration in Writing for Television or Writing for Film with several course offerings. When I attended Kenyon, there wasn't the infrastructure to adequately support a program as technical and immersive as Film Production. Perhaps this has changed, but one solution might be to take advantage of Kenyon's rich liberal arts tradition and many departments and offer a Film Production interdisciplinary combining those Film History & Criticism classes as well as writing classes from the film department. Then to supplement, one could take Film as Text English classes. Then there would be required technical classes via the Art, Music departments for production classes in the basics, animation, production design, and sound.

Must perform at least once to be a major.

More preperation for a career in the arts after graduation.

More preparation for auditions and interviews post-graduation. Kenyon taught me how to do the work, but not how to get the work.

I would create a more diversified casting environment. It sometimes felt that students were typed out within their first semester and cast or not-cast accordingly for the rest of their college careers. The same students were cast in most faculty-directed productions; while these students were talented it limited opportunities for growth and development for others. Similarly, other students were not cast so they could be utilized in non-performing capacities despite a strong interest in acting.

At times it felt rather insular in that the same few students were cast in many of the shows and others who might not be the best auditioners were never given parts. For example, I had one friend who was never cast in a play despite being a drama (emphasis on acting) major. Sure we want high quality productions, but we still want to provide experience and teaching to all students.

I really think something more related to pre-production would be beneficial. and not just more of pre-pro time for senior thesis projects but reading many many scripts, adding personal points to make it better. KFM kinda does this in a way but not structurally.

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Statistic	Value
Total Responses	117