

Carnegie Mellon University

School of Drama

PTM/Design Interview Companion Sheet

Use the following scales for evaluation. 1 being LOWEST and 5 being HIGHEST:

	1	2	3	4	5
EXPERIENCE	Demonstrated history of public facing collaborative creative work, preferably but not limited to theatre.				
	No theatre experience	Some School Productions or Equivalent	Significant School Productions or Equivalent	Significant School Productions or Equivalent and some professional experience	Significant School Productions and Significant Professional Experience
SKILLS	Evidence of applied tools for creative or organizational theatrical work.				
	Nothing presented of any significance.	Rudimentary, uninformed	Good beginnings	Solid evidence of applied training & practice.	Highly polished and/or well established.
FOUNDATION	Evidence of underlying or related skills/abilities that apply to creative design or organizational activity.				
	Nothing presented of any significance.	Rudimentary, uninformed	Good beginnings	Solid evidence of applied training & practice.	Highly polished and/or well established.
IDEAS	Ability to substantively form and discuss abstract concepts, present a reasonable and informed point of view.				
	Absent or underdeveloped ideas.	Simplistic or trite ideas. Required extensive prompting.	Reasonable ideas with minimal prompting.	Well-developed and coherent ideas without prompting.	Insightful, original discussion. Highly developed ideas.
READINESS	Demonstrated curiosity, aptitude for the rigor, depth & breadth, and pace of conservatory drama.				
	Not curious and/or not looking for conservatory	Developing curiosity and/or no understanding of conservatory	Displays curiosity & seeking conservatory	Obvious curiosity & clearly a conservatory participant	Exemplary curiosity & a valued conservatory participant
MOTIVATION	Demonstrated passion and tenacity for collaborative creative work, desire to be part of the theatre community.				
	Shows no interest in collaborative creative work.	Reluctant in collaborative creative work.	Values collaborative creative work.	Solid collaborator, emerging leader.	Enthusiastic collaborator and leader.

For EXPERIENCE:

We are especially interested in students’ experience with theater, whether through school productions, community theater, church performances, or professional work. The focus is on assessing their understanding of theater and the performing arts, as well as their ability to collaborate effectively.

1. The discipline you’ve specified has a lot of components, what part of the process do you find the most fulfilling and why?
2. What was your best experience working in a theatrical production in high school and what made it a good experience?
3. Can you tell us about the most complicated or challenging production you've worked on and your role in it?

For SKILLS:

We are looking for evidence of theatrical skills (**things we teach**): e.g., Drafting, figure drawings, spreadsheets, sound editing etc.

4. <Refer to their portfolio.> Can you tell us about your favorite project in your portfolio?
5. How do you best learn new skills? Why do you think that approach is best for you? What skill would you like to learn?
6. What craft skill are you most proud of? What do you think is your next development step in that skill?

For FOUNDATION:

We are looking for non-theater activities, skills, and/or experiences: e.g. writing, cosplay, model building, fine art, painting, club work, community service (things we don’t necessarily teach but that could lead to success in our disciplines).

7. What are your interests outside of theater? How do you engage with them?
8. If you couldn’t do theatre, what do you think you would do, and why?
9. From your resume, we didn’t see a lot of theater experience. Can you tell us any experience you have and how they are relevant to theater training?

For IDEAS:

We’re interested in understanding their thought process, how they develop and articulate their ideas during the interview, and how well they engage in discussion with the interviewers. Their ideas will be evaluated based on completeness, originality, logical structure, depth, and breadth.

10. Have you seen a piece of theatre recently that you either loved or hated? Why did you react that way? (or book or whatever if no theatre)
11. Tell us about a time when you were inspired to create or investigate something, and what you did to satisfy that curiosity. (preferably not something assigned to you)
12. If we could guarantee that everyone in the world would listen, what would you talk to them about?

For READINESS:

We are evaluating whether the student is well-suited for our conservatory program and can thrive in a fast-paced environment with demanding and intensive workloads. Key qualities we look for include independence, self-starter, maturity, intellectual curiosity, resilience in the face of setbacks or challenges, and strong time management skills.

13. Why do you think conservatory training is the right approach for you?
14. Tell us a little about how you approach classes to best succeed in school? (homework, study habits, note taking...)
15. Give us an example of a time when you were overstretched. How do you multi-task or prioritize your tasks?

For MOTIVATION:

We are mainly looking for their reason to come to the university, major in theater (a collaborative art form), and choose a conservatory program.

16. What are you hoping to get from a college experience?
17. Tell me about a time you were on a project and had a significant disagreement with a collaborator about how things should be done. How did you work your way through it?
18. Where do you believe this career choice is going to take you?

Questions are provided above as suggestions. They need not all be asked and interviewers are free to pose additional questions of their own. The sample questions are structured to help ensure the candidates provide answers directly relevant to the evaluation scales.

YES/NO/MAYBE

The three interviewers will discuss and come to a **single answer** for the room leader to enter for yes/no/maybe. If interviewers are unable to come to a consensus, the rating will be “maybe.” Stronger opinions may be recorded in the individual interviewer’s notes.