



PLEASE NOTE: This is a draft of the questions that students may be asked during their adjudication interview in March of 2024. It is not a final version, a few of the questions will change, a few new questions will be added.
The interview format will not change.

STUDENTS, PLEASE READ:

This is a four-page document containing the interview format and the two sections of Essential Questions. The first section is general questions about the artistic process and then a section of questions specific to the art forms of dance, visual arts, theater arts, instrumental music, or vocal music.

The interview format is as follows – all interviews are via Zoom:

1. The interview will start with introductions – students, be prepared to give a short descriptive introduction for yourself.
2. Optional show of an excerpt of the student's project
Even though the adjudicators have viewed student materials prior to the interview, we often, although not always, screen share an audio or video recording excerpt from the student's project.
If we do screen share, we have found it is better that we run the media from our end.
If the student has a preference on which portion of their video should be shown, they should have the timeline numbers ready so we may quickly cue to the correct spot.
3. Afterwards will be the Essential Questions for Arts Scholars.
**The student will be required to verbally answer only two Essential Questions:
First, one of the student's choosing from Section 2 - questions specific to your art form.
The second question the adjudication panel will choose from Section 1, the general questions.**
4. After answering the two Essential Questions, an informal discussion with the panel will follow.
Mentor teachers do not participate in the interview, until the very end when they are given the final comment. The student is then excused.

Interviews are 20 to 25 minutes in length.

The scoring rubric that is used to judge your project and your interview should also be available on this website. Consider how each of the five outcomes applies to you. If you have questions, please ask.

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Essential Questions for Arts Scholars – Section 1, General Questions

The adjudication panel choose one of these questions for you to answer.

1. What was your **initial vision** for your project? How did it change as you progressed through your project? What influenced these changes?
2. In what way did specific aspects of your personal life, family background, or personal challenges influence the theme of your capstone project?
3. In this process, what did you perceive to be your **strengths**? What did you perceive to be your **weaknesses**? How did you work around them or allow them to inform your art? Did your perception of your strengths and weaknesses change as you progressed through the work?
4. What **challenges** did you find in the artistic process that surprised you?
5. How do you think this experience will inform your **future thinking** and work habits?
6. Artists from any art form bring to their craft their own life experiences, the history of the art form, as well as societal and cultural events, past and present. Art is used to communicate ideas and/or themes, and often to make statements or take stands. As you reflect on your own work, what or who influenced that work, and what, if any, statement do you wish to make through your art form?
7. If your project is a **collaboration** with other artists:
When did the initial idea for the work develop? Was the idea formulated by one person prior to the start of the group collaboration, was it developed during the collaborative process?
 - a. Did the collaborative process change the initial idea?
 - b. How did the collaborative process strengthen the final work? How did the collaborative process weaken the final work? Explain.

Section 2, Essential Questions Specific to an Art Form

You will answer one question, of your choosing, from your specific art form.

Specific Essential Questions for Dance Applicants

1. As choreographers, our processes may differ each time we approach a new dance. Sometimes the inspiration is to create strictly a visual effect, interpret a musical composition, depict a dramatic scene, or offer a social commentary.

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In reflection upon the piece you created, please describe your process and any influences you might have had. Was your approach different from prior choreographic projects and if so, what was different.

2. COVID-19, and its aftermath, has had a tremendous impact on our world in numerous ways. Many choreographers have found it necessary to "think outside the box" during the time of quarantine and isolation to continue to create their art.

Has your project been influenced by the pandemic or the post-pandemic situation, either thematically or choreographically? If so, please describe what was different and how you feel about the outcome?

Specific Essential Questions for **Visual Arts Applicants**

3. While visual art can be a very solitary art form, with artists working alone in their studios, they draw from the energy and inspiration of an artist community and the world around them. The Covid 19 pandemic has, in many ways, not only influenced how we think about the world, but also has forced upon us all a new level of isolation.

How has the pandemic influenced your creative process, whether through your world view or your isolation? How do you think it will influence your work in the future?

4. Developing an understanding of the elements and principles of art will help artists obtain a foundation of needed technical competencies. Those elements and principles can also be used to create focus or communicate a message or stand.

Which elements and/or principles do you find to be most important in your work, and what do you hope to communicate when focusing on those elements/principles?

Specific Essential Questions for **Theater Arts Applicants**

General Theatre:

5. Theatre Arts requires a performer to connect with and personalize a written work. What about the specific piece you worked on "spoke to" or inspired you to create the work you did? If it was from a play, what about the play did you find moving or develop a connection to? If it is an original piece, what life event influenced you to create it and why?
6. The end goal of any theatrical piece is a shared experience between the creator(s) and an audience. What would you most hope an audience member takes away after experiencing your work?

- **Cont.**



Theatrical Production:

7. Many pieces go into the creation of a theatrical production, from lighting to sound to costume design to props and more. They all need to fit together under the umbrella of an over-arching concept. What would you say is the over-arching concept behind the show you worked on, and how do you see your particular project piece fitting in to that production as a whole?
8. The process of putting together a theatrical production is always an evolving one, with new discoveries and changes made along the way. What discoveries did you make about the production you worked on that influenced your final product or, what do you think you may have done differently if you had the project to do over again?

Specific Essential Questions for Instrumental and Vocal Music Applicants

9. Small ensemble playing is a big exercise in human artistic collaboration and communication. As musicians, quite a bit of that communication occurs when you're in the dynamic zone while listening and playing together, often subconsciously, sometimes consciously—as in when stopping to discuss & alter the music you're making. While working with each other, how did you adjust some your personal musical/artistic expectations to not only get along as colleagues, but to also enhance the music stylistically? You may refer to social and/or musical details to answer.
 10. How has your Capstone project evolved musically from the initial concept to the finished product? Cite several examples.
 11. What were some of the obstacles to be overcome in the process? Or, describe challenges faced regarding rehearsing/performing in the midst of the pandemic (e.g., gathering of forces, virtual rehearsal/performance, facilities, etc.)
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