

GENERAL EDUCATION ASSESSMENT TOOL FOR THTR 1013 (Musical Theatre Appreciation)

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LEARNING OUTCOMES

Upon completion of three hours of fine arts and three hours of humanities courses, students will understand and articulate

- (AH LO1) Basic structures, themes, and principles of the discipline being introduced
- (AH LO 2) Important philosophical, religious, and ethical ideas inherent in the discipline being introduced and inscribed by writers, artists, and thinkers
- (AH LO 3) The processes by which artistic and humanistic values and aesthetics are formed and challenged over time
- (AH LO 4) Connections among cultural achievements of various groups of people of different ethnicities, religious backgrounds, racial origins, and sexual identities

HOW THE DEPARTMENT OF THEATRE INTENDS TO ASSESS STUDENT LEARNING OF THESE OUTCOMES IN THTR 1013

In the fall of 2016 the Department of Theatre will offer 1 section of THTR 1013. This section accommodates seating for 150 students. 50 tests will randomly be selected for analysis. The sample will be from students who will have taken both the first test and the follow-up test. This assessment will occur in both the fall and spring semesters.

The first test will be given within the first two weeks of classes in each section. The same questions of this first test will be administered the last week of classes.

Computer grading of the first test will indicate the students' ability to answer these questions; the grading will also reveal the percentage of correct answers for each test item. This same grading procedure will apply to the follow-up test at the end of the semester.

The test questions are drawn from basic course content—themes, structures, and principles of the discipline. Further questions address philosophical, religious, and ethical ideas inherent in the discipline; changing values and aesthetics reflected in the discipline; and the discipline's demonstration of cultural diversity. These questions represent core items of the discipline that students should master by the course's completion.

Following the conclusion of the course, the faculty member teaching the assessed course will compile a report summarizing the results of the assessment and will submit it to the department chair. The department chair will review this report and will make its findings available to the department's curriculum committee.

In reviewing the outcomes of the first test and the follow-up test, the department will assess the course's effectiveness according to one of the three following categories: improvement in student results; no improvement in student results, and decline in student results.

HOW THE ASSESSMENT INSTRUMENT IS KEYED TO THE UNIVERSITY GENERAL EDUCATION CORE CURRICULUM LEARNING OUTCOMES FOR THE ARTS AND HUMANITIES

Here are the 20 questions that will be included on the first examination and the subsequent examination.

1. In addition to the normal duties of maintaining the promptbook and rehearsal schedule, the _____ calls cues during the run of a performance.

- a. technical director b. assistant director **c. stage manager** d. house manager
(AH LO1)

2. What format has a frame around the stage that creates a “window effect”?

- a. thrust b. arena **c. proscenium** d. traverse
(AH LO1)

3. A Broadway house is one that is

- a. on Broad Way itself.
b. in a certain area of Manhattan, NY.
c. a theatre in Manhattan, NY that seats over 499 people.
d. a theatre that has been open for over 100 years.
(AH LO1)

4. The “first impresario of musical theatre” and producer of the “Follies” was

- a. George M. Cohan **b. Florenz Ziegfeld** c. Victor Herbert d. George Gershwin
(AH LO1)

5. The person in charge of the dancing and some staging in a musical is the

- a. choreographer** b. director c. music director d. costume designer
(AH LO1)

6. Which illustrates the proper sequencing of a traditional production schedule?

- a. technical rehearsal, dress rehearsal, strike, preview.
b. preview, technical rehearsal, dress rehearsal, strike.
c. strike, preview, dress rehearsal, technical rehearsal.
d. technical rehearsal, dress rehearsal, preview, strike.
(AH LO1)

7. The denouement of a play’s dramatic action refers to the play’s _____.

- a. exposition b. inciting incident c. climax **d. resolution**
(AH LO1)

8. Black face minstrel shows were created by

a. Caucasian performers b. African-American performers c. both Caucasian and African-American performers d. Asian-American performers
(AH LO1)

9. I am an actor onstage looking directly at the audience. I take two steps toward the audience. I am moving _____.
a. upstage b. downstage c. stage left d. stage right
(AH LO1)

10. Which of the following is responsible for the “production concept” of the show?
a. producer b. playwright c. director d. designer
(AH LO1)

11. Created by the designer, this is a colored, two-dimensional drawing or image of a set or costume used in discussions with the director:
a. model b. rendering c. prototype d. gloss
(AH LO1)

12. We witness a(n) _____ when we see a character alone onstage, speaking his or her thoughts aloud.
a. aside b. soliloquy c. declamation d. colloquy
(AH LO1)

13. Which of the following musical theatre composers is best known for using songs to forward plot?
a. Cole Porter
b. Meredith Willson
c. Stephen Sondheim
d. Jerry Herman
(AH LO1)

14. What musical written in the 1960s best reflected the tumultuous political atmosphere?
a. Funny Girl
b. Hair
c. Fiddler on the Roof
d. How To Succeed In Business Without Really Trying
(AH LO 2)

15. The crash of the stock market in 1929 inspired the musicals of the 1930s to be
a. politically charged and representative of the times.
b. vehicles of escapism allowing a respite from the brutal world.
c. neither a. nor b.
d. both a. and b.
(AH LO 2)

16. In *West Side Story* Leonard Bernstein:

- a. highlights the disparity between socially accepted gender norms.
- b.** uses the love story of two people from different backgrounds as a tool to expose and explore social, economical, and racial prejudices in the 1950s.
- c. celebrates free enterprise as the best option for post-World War II America.
- d. promotes violence as a means for change.

(AH LO 2)

17. What famous composing team wrote *South Pacific*, depicting a woman's journey through identifying and overcoming her own racial prejudice.

- a. Rogers and Hart
- b. Sondheim and Bernstein
- c.** Rogers and Hammerstein
- d. Kander and Ebb

(AH LO 3)

18. Immersive theatre performances, providing multi-stimuli, sensory experiences, are most famous for using this format:

- a. stadium space
- b. traverse stage
- c. convertible black-box theatre
- d.** found space

(AH LO 3)

19. This Jewish-American composer wrote *Porgy and Bess*, the first opera on Broadway that featured an all African-American cast:

- a. Irving Berlin
- b. Cole Porter
- c. Noel Coward
- d.** George Gershwin

(AH LO 4)

20. This element of *Hamilton* has helped highlight the musical's relevance to current American culture:

- a. its characters are played by actual descendants of the founding fathers
- b. its characters are played by high-profile TV and film actors
- c. its characters are played by women and LGBTQ actors
- d.** its characters are played by Hispanic and African-American actors

(AH LO 4)

HOW THE DEPARTMENT OF THEATRE WILL USE THE DATA GENERATED BY THIS INSTRUMENT TO PLAN CURRICULAR AND PEDAGOGICAL CHANGES THAT MIGHT BE NECESSARY IN THTR 1003

The outcomes of the course assessment will be reviewed by a committee that includes the department chair, the faculty member whose course was assessed, an additional faculty member who taught THTR 1003 but whose course was not assessed, and an additional faculty member who taught THTR 1003 but whose course was assessed. The discussion will examine the outcomes and their categorizations. For those assessments that show improvement, the committee may choose to take no action or examine ways to further improve positive outcomes. Results that include no improvement or decline will prompt committee evaluation of the course content, course objectives, classroom techniques, and assessment tools. For

example, in those classes categorized as no-improvement or decline, items will be identified and learning objectives will be created to address the negative outcomes. Additionally, the instructor in the course where the assessment tools are distributed may select to interview students on the specific items of concern for additional feedback, to identify barriers, and to develop teaching strategies that may better serve at-risk students. This review and assessment process will be conducted on an annual basis.