

THTR 1013 2017 Assessment Evaluation

Overall I'm pleased with the collected data from the assessments in 2017. It showed a higher percentage of correct answers at the end of the semester which affirms that learning objectives are being met.

I notice in both semesters that there were fewer participants in the ending assessment than in the beginning. This will be an easy objective for me personally as I can make the ending assessment available earlier and announce it more in class.

Question 6 about the correct sequencing of a theatrical rehearsal, technical, and performance schedule is on the lower end of the scores. When discussing the various jobs of the theatre I will be more clear about how the jobs are in play during the various sections of the calendar.

Question 10 is a big one for me as it demonstrates if they understand a key component in the theatrical world in the role of the director. This is always a point of conversation after the first play we see and the first critiques are written. They associate choices on the stage with the actors instead of the playwright and the director. I will lead us to this discussion earlier and more overtly.

Question 18 about types of theatre spaces seems to be a low scorer and I will note this in the future. When introducing the playwriting project and the final project, where they have to hypothetically choose a performance space, I will cover the various types more clearly and in greater depth.

THTR 1013 2017 Assessment

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

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

- a. thrust
- b. arena
- c. proscenium
- d. traverse

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.

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

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

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.

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

- a. exposition
- b. inciting incident
- c. climax
- d. resolution

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

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

10. Which of the following is responsible for the “production concept” of the show?

- a. producer
- b. playwright
- c. director
- d. designer

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

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

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

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

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.

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.

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

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

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

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

Spring 2017	Beginning Assessment # of responses: 89	Ending Assessment # of responses: 51
Question #	Beginning Correct %	Ending Correct %
1	69%	86%
2	60%	74%
3	45%	80%
4	48%	88%
5	97%	92%
6	38%	56%
7	35%	58%
8	59%	70%
9	54%	78%
10	26%	50%
11	28%	56%
12	80%	88%
13	53%	84%
14	28%	66%
15	64%	74%
16	75%	94%
17	48%	84%
18	14%	58%
19	51%	58%
20	66%	78%

Fall 2017	Beginning Assessment # of responses: 126	Ending Assessment # of responses: 98
Question #	Beginning Correct %	Ending Correct %
1	68%	88%
2	56%	75%
3	51%	86%
4	46%	92%
5	96%	95%
6	46%	60%
7	39%	51%

8	64%	92%
9	64%	88%
10	27%	56%
11	39%	46%
12	77%	84%
13	54%	88%
14	36%	71%
15	68%	65%
16	80%	86%
17	52%	84%
18	15%	32%
19	40%	53%
20	69%	81%