The Theatre Arts Department engaged in the following assessment tasks for 2011-2012:

1) Gathered data for the Core Knowledge Outcome, and evaluated the success of the new benchmark.

A. Core Knowledge
   1. During the 2011-2012 school year, the Theatre Arts Department continued work on its outcome relative to Core Knowledge and Disciplinary Literacy in Theatre and Drama. The data set consisted of 13 Theatre Arts Majors.
   2. The departmental benchmark is Program Learning Outcome #2, which reads:

   • Students demonstrate Core Knowledge in major literature, history, and theory of western theatre practice.
     o Student Learning Outcome 1
       Students will score 80% or higher on the core knowledge exam administered in Theatre History sequence. Actually, the benchmark should read as follows: **80% of Theatre Arts majors will score 80% or higher on the core knowledge component of Theatre Arts coursework.**

   3. Please find **Appendix E** for the curriculum that constitutes “Core Knowledge” for Westmont Theatre Arts majors, and **Appendix F** for the instruments used to assess Core Knowledge in Theatre Arts 121, taught by John Blondell during the spring of 2012.
   4. Data can be accessed on the department’s shared drive at smb://myfiles.westmont.edu/program_review/Theatre_Arts/Assessment Data

B. Interpret the Results
   1. Focused work on this outcome continued from 2010-2011, when adjunct instructor Elizabeth Hess taught Core Knowledge-related courses, and obtained data that was inconsistent with that of previous years. Hence, the department decided to focus on this area for one more year, in order to collect more data, and answer several questions related to this outcome. Theatre Arts Core Knowledge consists of 100 terms, theatrical figures, and aesthetic movements integral to a deep and broad understanding of western theatrical practice.

   In the beginning of 2011, the department adopted the following benchmark: **80% of Theatre Arts majors will score 80% or higher on the core knowledge component of Theatre Arts coursework.**

   During the spring of 2012, Core Knowledge was assessed in midterm and final examinations in TA 121 Theatre History II. Scores of Theatre Arts majors are as follows:

   Student 1 – 97.25
   Student 2 – 96
   Student 3 – 92.5
   Student 4 – 90
Student 5 – 86.75
Student 6 – 85.25
Student 7 – 85.5
Student 8 – 85.25
Student 9 – 82.25
Student 10 – 75.75
Student 11 – 75
Student 12 – 67.75
Student 13 – 53.5

Thus:

• 2 out of 13 majors scored 95% or higher
• 4 out of 13 majors scored 90% or higher
• 6 out of 13 majors scored 85% or higher
• 9 out of 13 majors scored 80% or higher
• 11 out of 13 majors scored 75% or higher

Though students did not reach the benchmark, the results are nevertheless encouraging: assessment instruments appear to assess effectively disciplinary knowledge in theatre and drama; several students display significant achievement (95% or higher), and though the benchmark was not reached, it was close! In addition, a staffing anomaly in the spring of 2012 probably had some impact on grading. During that spring, Professor John Blondell was out of the country for the Final Exam, which was administered and graded by adjunct instructor Elizabeth Hess. Taking into account differences in grading, and Professor Hess’s own account that she grades “terms really, really hard” and takes off points for fairly minor errors, it appears that the benchmark is achievable in the future.

C. Close the Loop

Indeed, several questions considered by the department over the last number of years seem to have been answered. First, the 100-term curriculum adopted by the department several years ago does assess a certain depth and breadth of disciplinary knowledge. Second, the assessment instruments are appropriate to gather and assess the outcome. Third, the departmental benchmark is appropriate for this outcome. Though the benchmark was not achieved this time, the department believes that it will. In 2012, Core Knowledge will be taught by John Blondell in Theatre Arts 120 – Theatre History I. This course develops literacy in ancient Greek and Roman Theatre, Medieval Theatre, and Renaissance Theatre in Spain, Italy, and England.
Appendix E – Core Knowledge Prompt

Core Knowledge Curriculum
Theatre Arts Department

GREEK AND ROMAN THEATRE

City Dionysia
Dithyramb
Tetralogy
“goat song”
Anagnorisis
Peripetia
Stichomythia
Parados
Skene
Thymele
Agon
Theatron
Orchestra
Thyromata
Proskenion
Episkenion
Hesiod
Ludi
Cavea
Pulpitum
Vomitoria
Scaenae Frons
Old Comedy
New Comedy
Komos
Plautus

MEDIEVAL, ELIZABETHAN, AND SPANISH GOLDEN AGE

Morality Play
Corpus Christi Plays
Mansion-and-Platea Staging
Medieval Theory of Vertical Time
Quem Quaeritis trope
Pageant Wagon
Great Chain of Being
“Humours” Theory of Personality
Yard
Inner Above
The Heavens
Tiring House
London City Limits
Sharer
RISE OF THE PROFESSIONAL THEATRE

Neoclassicism
Comedy of Manners
Sentimental Comedy
Heroic Tragedy
Adaptations of Shakespeare
Drame
Moliere
Edwin Forrest
Denis Diderot
Lewis and William Hallam
Edmund Kean
Romanticism
Comedie Francaise
Johann Wolfgang von Goethe
Melodrama
Gotthold Lessing
Scenic Stage
Preface to *Cromwell*
Stage Licensing Act of 1737
*Le Cid* Controversy

THE MODERN STAGE

Constantin Stanislavsky
Bertolt Brecht
Emile Zola
Edward Gordon Craig
Georg, Duke of Saxe Meinengen
Robert Wilson
Provincetown Players
Deterministic Triad
Group Theatre
Federal Theatre Project
Antonin Artaud
Gesamtkunstwerk
Verfremdungseffekt
Richard Wagner
Vsevelod Meyerhold
Theatrical Device
Adolphe Appia
Andre Antoine
Moscow Art Theatre
Gestus
Appendix F – Core Knowledge Prompt

TA 121 History of Theatre II
Midterm Exam
February 15, 2012

I. Significant Terms. Please indicate the period and country to which this term, person, or concept most accurately applies, and then write a sentence or two that defines, and describes the significance of it, him, or her.

Neoclassicism
Moliere
Lewis and William Hallam
Romanticism
Comedie Francaise
Johann Wolfgang von Goethe
Gotthold Lessing
Preface to Cromwell
Stage Licensing Act of 1737
Le Cid Controversy

1. In five succinct sentences, please describe the significant contributions and innovations of the 1671 Drury Lane Theatre, using the following terms: Thomas Killigrew, Scenic Stage, Vista Stage, Stage Doors, Frontispiece, Marriage of Italianate and Raised Platform Methods of Playing, Wing and Border, Painted Perspective Scenery.

2. In five sentences, please describe the tension between technical and emotional/intuitive approaches to acting, using five of the nine actors or theorists (and their contributions) to write your answer: Denis Diderot, The Paradox of the Actor, Edmund Kean, William Charles MacReady, Edwin Forrest, David Garrick, Sarah Bernhardt, Sarah Siddons, John Phillip Kemble.

3. In five sentences, please describe some notable characteristics of five of the following eight examples of dramatic form: comedy of manners, heroic tragedy, drame, sentimental comedy, bourgeois or domestic tragedy, melodrama, or Adaptations of Shakespeare.
Appendix F, continued – Core Knowledge

TA 121 Theatre History II
Final Examination, May 2, 2012

I. **Develop a 4-5 sentence description of artistic Modernism. Then, for each of the remaining terms in this section, develop a 2-3 sentence statement that describes, defines, or explains the term in question, and displays its significance to theatrical modernism.**

Modernism
(15 pts)

Realism
Naturalism
Poetic Theatre
Expressionism
Epic Theatre
(25 Pts., 5 pts per term)

II. **People, Theatres, Ideas of the Modern Theatre. Please write a short description/definition of the following people, theatres, or concepts. Please include the following information: the theatrical movement to which the term is most clearly associated, and a statement that suggests how the individual, theatre, etc. had a formative influence on the modern theatre. 60 pts. 3 pts. per term**

Constantin Stanislavsky
Bertolt Brecht
Emile Zola
Edward Gordon Craig
Robert Wilson
Provincetown Players
Group Theatre
Antonin Artaud
Gesamkunstwerk
Verfremdungseffekt
Richard Wagner
Jerzy Grotowski
Adolphe Appia
Andre Antoine
Moscow Art Theatre
Gestus
Harold Clurman
Peter Brook
Moscow Art Theatre
Berliner Ensemble