

Core Course Assessment Plan, 2022-23
Element 4: Arts/Humanities

Please complete all sections; do not delete section information. Submit to Pilot when complete.

SECTION 1: GENERAL INFORMATION

Course Dept. Prefix: TH Course #: 2140

Semester when assessment will occur: Fall 2022

Course Title: Theatre in Western Culture

Section Types and number of sections offered in 2022-23. Complete all that apply.

<input type="checkbox"/> Dayton face-to-face	<input type="checkbox"/> Lake face-to-face
<input type="checkbox"/> Dayton online	<input checked="" type="checkbox"/> Lake online
<input type="checkbox"/> Dayton Honors	<input type="checkbox"/> Lake Honors
<input checked="" type="checkbox"/> Dayton Hybrid	<input type="checkbox"/> Lake Honors

Note: If section at Lake Campus must include assessment of Lake Campus section(s) and faculty from Lake Campus as evaluators.

Attributes: ☐ Integrative Writing in Core
☐ Multicultural Competency in Core
☐ Service Learning in Core

Dept. Core Assessment Lead: Marya Spring Cordes marya.cordes@wright.edu

List at least two assessors; this may include course instructor only if there are multiple sections and multiple instructors of the course. Note - The instructor may not assess his/her students' papers.

- Matthew P. Benjamin
- Christine Sproles
- David Wilson

SECTION 2: ASSESSMENT PLAN

Course Outcomes. ☐ Check here if Outcomes have been modified.

The course must address all 4 outcomes but must assess a minimum of 1 outcome. Highlight in yellow the outcome(s) you will assess. If you have modified the outcomes, please insert here in place of standard outcomes. The two rubrics that we are using match with 1 and 3 if want 2 or 4 we will assist you with identifying a rubric.

1. Critically analyze significant creative, literary, philosophical or religious works.
2. Understand and discuss the complex blend of imaginative vision, socio-cultural context, ethical values, and aesthetic judgment in creative, philosophical, or religious works.
3. **Recognize, evaluate and respond to creative, and philosophical, or religious works.
4. Develop appropriate and ethical applications of knowledge in the humanities or the arts.

**Rubrics in Section A – Element – Fit with Outcomes #1 and #3.

Assignments. Select **one** of the options below for assessment of one or more outcomes

The goal of assessment is to determine the degree to which students are able to demonstrate the knowledge, skills, or competencies stated in each of the Core Learning Outcomes. Moreover, the assessment is intended to provide **your department** information regarding patterns of student performance relative to the learning outcomes so **you** may identify opportunities for actions to improve student attainment of the Core Learning Outcomes. With that goal in mind, please identify below the student work products you plan to examine to allow you to best determine the degree to which students are achieving the learning outcomes and to assist you with learning improvement efforts.

☐ Written assignment(s) that addresses/address outcome(s). Include outcome #, title and description for each assignment.

Outcome #: 1 Title: Professor David Wilson, Lake Campus

Description of assignment: Essay Question requiring students to research the role of the Oedipus Complex in Shakespeare's *Hamlet* and respond to two professional articles that discuss this topic.

☐ Essay question(s). Provide the question(s) and outcome(s) below.

Please note that Professor David Wilson plans to use the following essay question as the primary assessment method in his section(s) of TH2140. Learning Outcomes #1 and 2 will be used in accessing the responses to the following essay question.

Outcome #: 1 Essay Question: Oedipus Complex in *Hamlet*

In *The Interpretation of Dreams*, Sigmund Freud argues that *Hamlet* "is rooted in the same soil as *Oedipus the King*. In *Oedipus the King*, the basic wish-fulfillment fantasy of the child is brought to light and realized as it is in dreams, whereas in *Hamlet*, the fantasy remains repressed, and we learn of its existence (as we discover the relevant facts in a neurosis) only through the inhibitory effects that proceed from it." In other words, Hamlet internalizes the wish-fulfillment fantasy that Oedipus externalizes. He could use some therapy!

Conduct online research and find two professional articles about the role of the Oedipus complex in *Hamlet*, then write a short annotation of each article in which you identify the author's thesis and briefly explain what they say in the article. 250-500 words apiece; 500-1000 words total.

For this assignment, you must use the Academic Search Complete or MLA International Bibliography at WSU Libraries. Be sure to use MLA Style.

Results: A: 6 / B: 5 / C: 3 / D: 2 / F/X: 4 (in all four instances here, students did not turn in most or all assignments for the course)

☐ Multiple Choice or T/F Marker questions – 3 to 4 questions per outcome. List the outcome and question numbers. A rubric is not used for Marker questions. "All the above" should not be used as the correct answer more than once. Courses that are IW or SRV/SRVI must use written assignments for those attributes. Complete the benchmark: We expect 70 % of students to answer 75 % of the question(s) correctly.

Please note that, under Outcome #1, Questions #1, 2 and 4 will be used by Professor Matthew Benjamin for his section(s) of TH2140, while Question #3 will be used by Professor Christine Sproles. Under Outcome #2, Questions #1-4 will be used by Professor Matthew Benjamin for his section(s) of TH2140, while Questions #5-7 will be used by Professor Christine Sproles for her section(s) of TH2140.

Outcome #: 1

1. A modern play that challenges Aristotle's definition of tragedy because the lead character is a "low man" is Arthur Miller's *Death of a Salesman*.
 - a) True
 - b) False
2. In *Death of a Salesman*, what does Willy mean when he says, "I'll make it up to you, Linda, I'll --"? What does Linda think he means?
 - a) Willy means that he'll make up for his infidelity, Linda thinks he is talking about his business and will try to make more money for them.
 - b) Willy means that he will pay more attention to her when he's home. She is thinking the same thing.
 - c) Willy means he will make more money; Linda thinks he is talking about spending more time together.
 - d) Willy means he'll spend more time with her and the boys. Linda thinks he is talking about his past indiscretions.
3. Morality plays were largely influenced by which fourth-century work that emphasized a competition between virtual and vice?
 - a) Plautus' *Haunted House*
 - b) Sophocles' *Oedipus Rex*
 - c) Prudentius' *Psychomachia*
 - d) Anonymous' *Everyman*
4. What opera provided the base storyline and characters for *Rent*?
 - a) Le Rent
 - b) La Boheme
 - c) Cosi fan tutti
 - d) Tosca

Outcome #2

1. A *dithyramb* was
 - a. an austere, serious religious sacrifice involving the burning of incense and the consecration of a bull to Apollo.
 - b. a song-and-dance routine performed on the spring equinox and celebrated with flowers, grasses, and the blessing of ships.
 - c. an ancient, often drunken, song, often performed by neighborhood "choruses", that was performed during festivals, and was sometimes part of a competition.
 - d. a rite of passage symbolizing the transition from virginity to marriage sanctified by the reading of oracles from Delphi.
2. Theatrical costume design helps us:
 - a. understand the historical period of the play.
 - b. understand the socio-economic class of the characters.
 - c. understand the specific individuality of the characters.
 - d. understand the connections between the characters.
 - e. All of the above
3. Which movement, whose development was independent of realism, based its strict focus on natural behavior, and tried to create life itself on stage?
 - a. Naturalism
 - b. Scientism
 - c. Romanticism
 - d. Mesmerism
4. The subject matter of naturalistic plays is:
 - a. well-defined social issues.
 - b. the conflict among nations.
 - c. slice-of-life dramatic action.
 - d. the symbolic representation of the natural world and environment, as well as events or objects.

5. Which of the following is NOT an element of Kabuki drama?
 - a. It utilizes dolls and puppets
 - b. Men played both male and female roles.
 - c. It required decades of training to perform.
 - d. It was initially restricted to adult male viewers.
6. How did theatres of the 18th century differ from their predecessors?
 - a. They were expanded and renovated to accommodate a larger audience.
 - b. Spectators were removed from the stages.
 - c. Angled perspectives replaced symmetrical views.
 - d. Illusory effects arose from advanced lighting and sound.
 - e. All of the above are correct.
7. A pivotal German work on dramatic theory of the 18th century was:
 - a. Goethe's *Werther*
 - b. *Sturm und Drang*
 - c. Lessing's *Hamburg Dramaturgy*
 - d. Schiller's *Poetics and Dramatic Theory*
8. Noh dramas are divided into ____ categories.
 - a. Two
 - b. Five
 - c. Nine
 - d. Seventeen

Collecting and submitting the student assignment(s)

____ Will upload assignment(s) to Pilot

____ Will give access to assignment(s) on Pilot

____ Paper Copies: Student workers will copy the assignment before any grading begins and scan a separate .pdf of every student's assignment. The student worker will then create a zip file of the ungraded student work to be sent to Tammy Kahrig for entry into the Aqua system. Once the student work has been entered into Aqua, faculty listed as "Assessors" will be contacted to review a random sample of the work according to the rubric and results will be compiled and returned to your department.

Other: Instructors will provide PDFs of the grading breakdown from McGraw-Hill Connect LMS or Excel.

SECTION : RUBRIC SELECTION (A, B, C, & D)

Select the items you feel best match your assignment(s) in the rubric(s) on the next pages. Please highlight in yellow. **If this course has an IW attribute, please also complete section B. If the course has an MC attribute, please complete Section C. If the course has an SRV/SRVI attribute, please complete section D**

A. Element 4 Rubric. Select the item(s) you will use in your rubric by highlighting in yellow the item(s). You may select one or more of them. As there is overlap, choose the items that best fit the assignment you select for assessment. The items below are taken from the Association of American Colleges and Universities (AACU) Value Rubrics for Undergraduate Education.

IF YOU ARE USING MARKER QUESTIONS FOR THE OUTCOME, DO NOT USE THIS RUBRIC.

Benchmark: 75 % achieve a 2 level of performance rating on the rubric.

	Mastery 4	Partial Mastery 3	Progressing 2	Benchmark 1
Acquiring Competencies	Reflect: Evaluates creative process and product using domain-appropriate criteria.	Create: Creates an entirely new object, solution, or idea that is appropriate to the domain.	Adapt: Successfully adapts an appropriate exemplar to his/her own specifications.	Model: Successfully reproduces an appropriate exemplar.
Taking Risks	Actively seeks out and follows through on untested and potentially risky directions or approaches to the assignment in the final product.	Incorporates new directions or approaches to the assignment in the final product.	Considers new directions or approaches without going beyond the guidelines of the assignment.	Stays strictly within the guidelines of the assignment
Solving Problems	Not only develops a logical, consistent plan to solve problem, but recognizes consequences of solution and can articulate reason for choosing solution.	Having selected from among alternatives, develops a logical, consistent plan to solve the problem.	Considers and rejects less acceptable approaches to solving problem.	Only a single approach is considered and is used to solve the problem.
Embracing Contradictions	Integrates alternate, divergent, or contradictory perspectives or ideas fully.	Incorporates alternate, divergent, or contradictory perspectives or ideas in an exploratory way.	Includes (recognizes the value of) alternate, divergent, or contradictory perspectives or ideas in a small way.	Acknowledges (mentions in passing) alternate, divergent, or contradictory perspectives or ideas.
Innovative Thinking	Extends a novel or unique idea, question, format, or product to create new knowledge or knowledge that crosses boundaries.	Creates a novel or unique idea, question, format, or product.	Experiments with creating a novel or unique idea, question, format, or product.	Reformulates a collection of available ideas.
Connecting, Synthesizing, Transforming	Transforms ideas or solutions into entirely new forms.	Synthesizes ideas or solutions into a coherent whole.	Connects ideas or solutions in novel ways.	Recognizes existing connections among ideas or solutions.
Comprehension	Recognizes possible implications of the text for contexts, perspectives, or issues beyond the assigned task within the classroom or beyond the author's explicit message (e.g., might recognize broader issues at play, or might pose challenges to the author's message and presentation).	Uses the text, general background knowledge, and/or specific knowledge of the author's context to draw more complex inferences about the author's message and attitude.	Evaluates how textual features (e.g., sentence and paragraph structure or tone) contribute to the author's message; draws basic inferences about context and purpose of text	Apprehends vocabulary appropriately to paraphrase or summarize the information the text communicates.
Genres	Uses ability to identify texts within and across genres, monitoring and adjusting reading strategies and expectations based on generic nuances of particular texts.	Articulates distinctions among genres and their characteristic conventions.	Reflects on reading experiences across a variety of genres, reading both with and against the grain experimentally and intentionally.	Applies tacit genre knowledge to a variety of classroom reading assignments in productive, if unreflective, ways.
Relationship to Text	Evaluates texts for scholarly significance and relevance within and across the various disciplines, evaluating them according to their contributions and consequences.	Uses texts in the context of scholarship to develop a foundation of disciplinary knowledge and to raise and explore important questions.	Engages texts with the intention and expectation of building topical and world knowledge.	Approaches texts in the context of assignments with the intention and expectation of finding right answers and learning facts and concepts to display for credit.

	Mastery 4	Partial Mastery 3	Progressing 2	Benchmark 1
Analysis	Evaluates strategies for relating ideas, text structure, or other textual features in order to build knowledge or insight within and across texts and disciplines.	Identifies relations among ideas, text structure, or other textual features to evaluate how they support an advanced understanding of the text as a whole.	Recognizes relations among parts or aspects of a text, such as effective or ineffective arguments or literary features, in considering how these contribute to a basic understanding of the text as a whole.	Identifies aspects of a text (e.g., content, structure, or relations among ideas) as needed to respond to questions posed in assigned tasks.
Interpretation	Provides evidence not only that s/he can read by using an appropriate epistemological lens but that s/he can also engage in reading as part of a continuing dialogue within and beyond a discipline or a community of readers.	Articulates an understanding of the multiple ways of reading and the range of interpretive strategies particular to one's discipline(s) or in a given community of readers.	Demonstrates that s/he can read purposefully, choosing among interpretive strategies depending on the purpose of the reading.	Can identify purpose(s) for reading, relying on an external authority such as an instructor for clarification of the task.
Reader's Voice	Discusses texts with an independent intellectual and ethical disposition so as to further or maintain disciplinary conversations.	Elaborates on the texts (through interpretation or questioning) so as to deepen or enhance an ongoing discussion.	Discusses texts in structured conversations (such as in a classroom) in ways that contribute to a basic, shared understanding of the text.	Comments about texts in ways that preserve the author's meanings and link them to the assignment.

Submit the entire form to the Pilot Assessment Plan Drop Box located in the Course: Element 4 Core Course Assessment 2022-2023 – located in Continuous Year.

SECTION 4: ASSESSMENT REPORT

A separate report needs to be submitted for each assessment plan approved by the Undergraduate Core Oversight Committee (UCOC).

Please upload this entire document to the Pilot course called Element 4 Core Course Assessment 2022-23 (continuous year) by October 15, 2023. The Final Report Dropbox link can be accessed via Content > Dropbox (Plans, Reports) > Final Report Dropbox.

Date Report Submitted:

Element: Core Element 4 – Arts/Humanities
 Academic Year: 2022-2023
 Course and Sections Assessed: TH2140

Describe the final assessment plan that was implemented and explain any changes made to the approved plan.

I. Core Learning Outcomes Assessed (list):

a. Essay Question (Outcome #1) Grades – Oedipus complex in *Hamlet*

- i. A: 6
- ii. B: 5
- iii. C: 3
- iv. D: 2
- v. F/X: 4 (in all four instances here, students did not turn in most or all assignments for the course)

b. Multiple Choice - Outcome #1 Results

- i. Question #1 – 97%
- ii. Question #2 – 88%
- iii. Question #3 – 93%
- iv. Question #4 – 98%

c. Outcome #2 Results

- i. Question #1 – 82%
- ii. Question #2 – 90%
- iii. Question #3 – 96%
- iv. Question #4 – 75%
- v. Question #5 – 93%
- vi. Question #6 – 96%
- vii. Question #7 – 93%
- viii. Question #8 – 93%

II. Procedures Used for Assessment

For **each** learning outcome addressed by this report, state where and when data were collected (in a course, exam, or performance) and how they were evaluated (e.g. rubric, rating scale, key questions from exams, etc.). Specify the course or courses where students demonstrated the outcomes (if applicable) and the assignment(s) that you used for assessment purposes (e.g., capstone project, final examination, research paper, student presentation, performance, portfolio, etc.).

For Outcome #1, Professor Wilson chose to use an essay question from an exam, while Professors Sproles and Benjamin chose to use a series of multiple-choice questions from exams. The multiple-choice question results shown are the percentage of students answering the question correctly, while the essay question grades are based on a rubric.

III. Summary of Assessment Results:

What did you find from your assessments? (Present and analyze the results from the Aqua system analysis by Vice Provost Tammy Kahrig and/or your departmental review of marker questions.) What did your data reveal about how well students are achieving the Core Learning Outcomes that you listed above? After analyzing your data, present a summary of the data, clearly indicating what any numbers represent (e.g. percentages? means? medians?). Please number each corresponding assessment, summary, and analysis.

It is clear from the provided results that students enrolled in all three sections of TH2140 – Theatre in Western Culture met and/or exceeded the benchmarks.

Benchmark Met ☒ **XXX Yes** or ☐ No

If not met, please identify conditions (if any) that may have impacted these findings.

IV. ACTIONS TAKEN/PLANNED TO IMPROVE STUDENT LEARNING IN THE CORE

Describe how you shared the results with instructors of the courses, the department curriculum committee and chair, Lake campus, and other stakeholders. Explain briefly how department faculty will make improvements based upon the assessment findings (e.g. plans to gather more information; recommending changes to the learning outcomes or assessment procedures; changes in course content, instructional approaches, technology, order of course offerings, materials, resources, assignments, policies, funding, advising, planning, training for adjuncts, etc.).

The faculty teaching TH2140 will continue to refine and strengthen the content of the course; in particular, in terms of diversity and inclusion. Based on the provided scores for analysis, the students in the class met or exceeded the benchmarks.

V. Assessment Administration Feedback

The assessment of the courses was part of the Core assessment cycle. The assessment plan was reviewed and approved by the UCOC. The UCOC provided a presentation on tools available to assist with the assessment, including Watermark Aqua.

Please describe any changes you recommend about the oversight of the assessment process by the UCOC and the Academic Affairs office.