****

**Sample Theater Assessment**

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**Student Booklet**

**Proctor Booklet**

**Scoring Rubrics**

**Spring 2014**

 

**NOTE FROM ARTS ACHIEVE**

This performance assessment was developed by staff from ArtsConnection in conjunction with the New York City Department of Education’s Director of Theater. This packet contains the student assessment booklet, proctor booklet, and rubrics used to score each task.

The Arts Achieve assessments were developed for the specific purpose of measuring students’ overall achievement as a class. Results will reveal gaps in student learning and provide insight into how students can progress toward recognized standards. In this way, the assessment results can also be used to measure teacher effectiveness. It is NOT the intention for this assessment to be used to grade individual students.

Since the Theater *Blueprint*contains standards for acting, directing, playwriting, and technical theater, the theater assessments include options for students to respond to tasks from the vantage point of these roles. Thus some artistic tasks are also written tasks. Prompts include photos, videos of performances, and dramatic text.

**Discipline-Based Performance Tasks**

* Perform a two-person scene.
* Give constructive peer feedback (using a peer feedback form).

**Written Performance Tasks**

* Identify stage areas, infer action, and explain the impact of staging and design.
* Reflect in writing on their artistic performance.

While all of the Arts Achieve performance assessments were psychometrically validated and developed using recognized standards, instructors are encouraged to re-interpret and modify tasks to fit their own students’ needs. We hope this assessment will be useful to your practice and your students!

**Space for Student Notes**

**PART ONE:**

**Responding**

**PART ONE: Photo Response**

**NOTE FROM ARTS ACHIEVE:** This task used a photo from a scene in *Wicked* that featured the play’s two main characters, Elphaba and Glinda. It is important to choose a photo from which students can clearly infer story and relationships based on costume, set design, physicality, and facial expressions. We are unable to share this copyrighted image, but this or comparable images can be found using other resources.

**Character A Character B**

**In 2-3 sentences, briefly describe what you think is happening in the scene above:**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Part One: Multiple Choice Section**

**Based on the Photo on page 4, circle only one answer for each below question:**

1) **In relation to Character B, Character A is:**

**a. Stage right b. Stage left**

**c. Upstage**

**d. Downstage**

2) **Using only this picture, a person knows that Character A is good and Character B is evil through the use of:**

**a. Costume and lighting**

**b. Levels and blocking**

**c. Set and Scenery**

**d. Plot and Script**

3) **The broom is an example of the use of:**

**a. Set**

**b. Props**

**c. Costume**

**d. Lighting**

4) **What do the barn, the crops and the colorful backdrop tell the audience?**

**a. The year in which the play takes place**

**b. Character B is about to exit the stage**

**c. Character A and Character B are related to one another**

**d. Setting and time of day**

**Space for Student Notes**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Part One: Written Section**

**BASED ON THE PREVIOUS PHOTO, RESPOND TO EACH QUESTION ON THE FOLLOWING PAGES.**

**(You will have 15 minutes for each question)**

**QUESTION 1: PLAYWRITING (up to 15 minutes)**

**Directions: As a playwright, decide what characters A & B in the photograph are saying to each other. Write** **ten lines of dialogue (5 lines for each character) that tell the audience about:**

1. **who the two characters are and their traits (or characteristics).**
2. **what is the relationship between the characters.**
3. **what is the conflict in the scene.**

**A:**

**B:**

**A:**

**B:**

**A:**

**B:**

**A:**

**B:**

**A:**

**B:**

**QUESTION 2: DESIGN (up to 15 minutes)**

**Imagine you are the *costume designer* for this scene.**

**Look at the costumes in the photograph and choose *one* character (Character A or Character B).**

1. **Describe in detail at least three things that you notice about the costume.**
2. **Tell what that costume reveals about the character in 1-2 sentences.**
3. **Explain what this costume tells us about the character’s relationship to the other character in the scene in 2-3 sentences.**

**Use details to support your opinions. Be sure to respond to each of the three numbers.**

**PART TWO:**

**Creating & Performing**

**PART TWO: ELEM THEATER PERFORMANCE TASK: TWO-PERSON SCENE**

A: Hey, come over here!

B: Oh, hi. What are you doing? That looks like fun.

A: I am \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

(***A should insert and perform your earlier mimed activity***)

* Well don’t just stand there and stare. Join me.

(***A continues to do activity***)

B: I don’t think so.

A: Come on it’s summer! No one here cares what you do.

B: It’s not that.

A: Well then, why not?

B: Because, (pauses). I’m not any good at\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

(***Insert A’s earlier mimed activity***)

A: Oh! Well I can show you how. (***B doesn’t move***).

* This might be our last day at the beach before school starts.

B: Yikes, really?!?! I hadn’t thought about that. Show me how you do it.

(***A shows B how to do the activity. They do the activity together***)

* This is really fun! Best beach day ever.

A: Yeah it is always better to do things with a friend. Right?

B: Ugh! I can’t believe we have school next week.

A: I wonder if our teacher will let us \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the classroom!

(***Insert earlier mimed activity***)

A and B: Ha Ha Ha Ha Ha!!!

**END OF SCENE**

**SPACE FOR STUDENT NOTES**

**PART TWO: ELEM PERFORMANCE TASK REFLECTIONS/THOUGHTS**

**NAME**:

**SCENE PARTNER’S NAME**:

**What did you think you did well in your scene?**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**What would you change or revise about your performance if you could perform your scene one more time?**

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**Arts Achieve Assessment:**

**THEATER**

**ADJUDICATOR/PROCTOR ELEMENTARY**

**FINAL BOOKLET**

**Spring 2014: Assessment**

School Adjudicated:

Class Adjudicated:

Adjudicator Name:

Adjudicator Signature:

Date: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***ARTS ACHIEVE* Proctor/Adjudicator Pre-Checklist**

**THEATER: Elementary Teams**

**Before starting, did we preset these items? Please check off each box:**

**1. Student Booklets (One per Student -- in a stack) □**

**2. Adjudicator/Proctor Booklets □**

**(One per adjudicator)**

**3. Student Name Tags (Pre-written w/ Names) □**

**4. Adjudicator Assessment Booklets (Spreadsheet) □**

**(One per adjudicator)**

|  |  |  |
| --- | --- | --- |
| **5.** | **Box of sharpened pencils ready provided by school** | **□** |
| **6.** | **List of Student Partner Pairings** | **□** |
| **7.** | **Stop watch** | **□** |

2

**Proctor’s Instructions for Administering Assessment**

**Note on Assessment**

This assessment was created to give students an opportunity to demonstrate the skills and understandings they have acquired in their theater classes. It has an engaging conversational “reader-friendly” tone. The language of the assessment links each item to the one before and after it, thus creating a flow between each activity.

Students will receive Student Booklets which will include all relevant documents and areas for written response.

**Timing**

The 5th Grade assessment is done in two 45 minute sessions (or possibly one 90 minute session). It is comprised of:

• a written response to a production photo including both multiple choice and responsive writing

• a short warm-up

• an acting performance task based on a semi-scripted Open Scene (A/B) done in tandem/partners

• a brief cool down tableau “Take-Away” exercise

All work should be completed within the 90-minute time frame; periodically the proctor should gently remind students of time remaining.

**Script**

Guided script for both adjudicators to tandem deliver. All handouts and documents are referenced within the script.

3

**PROCTOR SCRIPT: AA ELEMENTARY PART ONE Theater Response to Photograph [approx 30-45 minutes]**

**MULTIPLE CHOICE (up to 10 minutes)**

**MATERIALS NEEDED:**

Student Booklets (per student); Pencils/pens (per student); hard writing surface (per student)

**Pre-Assessment (preferred by Host School)**

o **ALPHABETICALLY number students by last name from the class roster**

(ie. Sally Able is #1, James Baker is #2…Stacey Zoom is #34, etc.)

o **Assign students as acting partners accordingly** (i.e. Sally with James, #3 with #4…#33 with Stacey)

o **Assign each partner with an “A” or a “B**” (i.e. Sally is A, James is B, etc.)

o **Student Nametags** with 1) student names 2) corresponding number and 3) corresponding letter (A or B)

o **If not preset, fill in Student Scoring Template** alphabetically with students’ names and letters

o **MAKE SURE THE THEATER CRITERIA POSTER IS VISIBLE TO STUDENTS**

**Introductions**

**#1 SAY:**

• Welcome. My name is Adjudicator Name and this is my friend Adjudicator #2’s name.

• Today you will be asked what you know about theater. There are **two** parts to this assessment.

• In a minute, we will distribute the STUDENT BOOKLETS. You only need to look at the photograph to answer both parts. The first part is multiple choice and the second is written.

**#2 DO**: Handout Student Booklets and pencils

**#1 SAY:** Please leave your STUDENT BOOKLETS faced-down until I tell you to begin. You will have 10 minutes for these two parts.

**Free Write Section: provide 5 minutes**

**#1 SAY:**

* Please write your name, number, school name and teacher’s name on your student booklet cover.
  + Please now open your booklet to page 4.
  + Look at the photograph of a scene from a Broadway musical.
  + This is a chance for you to use your imagination. Briefly describe what you see in this scene.
  + In other words—who do you think these characters are? Where are they? What might be the conflict?
* You will have 5 minutes for this first free write section.
* Once finished, please stop. Do not start the multiple choice until we tell you to do so.

**Multiple Section: provide 5 minutes**

**#1 SAY:** [After 5 minutes] Please stop writing. We will now move to the Multiple Choice section on page 5.

• There is only one correct answer for each question. Remember to CIRCLE the correct response. Use the photo on **page 4.**

• When you have completed the multiple-choice section, please put your pencils down, close your Booklet and look up at me. You have 5 minutes.

**SAY:** You may begin.

**After 5 minutes:**

**SAY:** Please put your pencils down and close your Student Booklet.

**Writing Section: Playwright and Designer: provide up to 30 minutes**

**#2 SAY:** Now we will begin the second part of the assessment which requires you to write responses.

• Leave your BOOKLET closed faced-down until I tell you to open it.

• There are two questions.

• You will have the opportunity to write as a **playwright and a designer.**

• You will have 15 minutes to answer each question.

• Please look at the same photograph on page 4 in order to answer each question.

**SAY:** Please open your booklet to **PAGE 8**.

• Please read along with me as I read the playwriting instructions**.**

**DO:** Read questions aloud.

**QUESTION 1: PLAYWRITING**

**Directions: As a playwright, decide what characters A & B in the photograph are saying to each other. Write** **ten lines of dialogue (5 lines for each character) that tell the audience about:**

1. **who the two characters are and their traits (or characteristics)**
2. **what is the relationship between the characters**
3. **what is the conflict in the scene**

**SAY:** You may begin.

 **#1 DO:** give time warnings…[You have 10 minutes left….5 minutes…1 minute…*they have up to 20 minutes, okay to finish early*.]

**After 15 minutes**:

**#2 SAY:** Please put your pencils down.

**SAY:** Please turn to **PAGE 10**.

• Now you will respond as a costume designer. Please read along with me as I read the instructions.

**DO:** Read instructions aloud.

**QUESTION 2: DESIGN**

**Imagine you are the *costume designer* for this scene.**

**Look at the costumes in the photograph and choose *one* character (Character A or Character B)**

1. **Describe in detail at least three things that you notice about the costume.**
2. **Tell what that costume reveals about the character in 1-2 sentences.**
3. **Explain what this costume tells us about the character’s relationship to the other people in the scene in 2-3 sentences.**

**Use details to support your opinions. Be sure to respond to each of the three numbers.**

**SAY:** You may begin.

 **#2 DO:** Give time warnings…[You have 10 minutes left….5 minutes…1 minute…*they have up to 15 minutes, okay to finish early*.]

• Congratulations, you have completed Part One of the theater assessment.

• Thank you so much for participating. Give yourselves a round of applause. Please double check to make sure your name and number are on the cover of your Booklet.

 **If one session (up to 45 minutes):**

**SAY:** Please pick up your pencil and Booklet and return them both to the adjudicators as you leave.

 **If full (up to 90 minutes session):**

**SAY:** Please return your pencils & close your Booklets for now.

(adjudicator alternate suggestion: “LEAVE BOOKLETS ON THE FLOOR.”)

**PROCTOR SCRIPT: PART TWO**

AA ELEMENTARY: PROCTOR SCRIPT /PERFORMANCE TASK **[Approx 45 mins.]**

**MATERIALS NEEDED:**

Name tags, Stop watch, Bell, Student Booklets (scenes inside) Tableau Assessment Checklist– (in Adjudicator Booklet)

List of assigned student partner pairings

**IF SESSION IS NOT CONSECUTIVE**

**Pre-Assessment by Host School or Adjudicators**

* **DO:** Review Student Scoring Template from Part One. Complete a new one if not accessible
* **DO:** Check if student NAME TAGS with student name, number and letter are ready. Students should have name tags on at beginning of Assessment
* **DO:** Assign students alphabetically to pair up (i.e. #1 with #2, #3 with #4, etc.)
* **DO:** Provide student partner pairing list to Adjudicators
* **DO:** Return Student Booklets to correct students
* **DO:** Designate a performance space and an audience space
* **DO:** MAKE SURE THE THEATER CRITERIA POSTER IS VISIBLE TO STUDENTS

**NOTE: If no bell, use vocal cue, “Go!” wherever bell is referred to in instructions**

**Introduction**

 **DO**: Have list of assigned Partner pairings in hand for reference

**[Option 1: if ONE SESSION]**

**#1 SAY: Now we are moving into the Performance part of our session together**. [REFER TO THEATER CRITERIA LISTED ON THE POSTER] You and your partner will be assessed on the following: Vocal Skills, Physicality, Objectives, and Focus and Commitment.

**[Option 2: if TWO INDEPENDENT SESSIONS]**

**SAY: Welcome back** to the second part of the theater assessment. Now we will explore Performance.

 *If needed* ***SAY****: My name is INSERT YOUR NAME and this is ADJUDICATOR #2 NAME.*

 Please listen to these directions.

• Your name tags have a number and a letter – A or B.

• Please listen as I read the list of scene partners for our work later. These groupings were done alphabetically.

• Once I have finished, you will form TWO lines facing one another. All A’s – please line up on this side of the room and all B’s line up on the other side facing your scene partner on the other line.

 **DO**: read list of scene partners

**STUDENTS FORM TWO LINES**

• Now, please turn to face me.

• Today, we are going to do some exercises for you to share what you have learned in your theater classes.

• We will do some large group work and then we will do scene work in pairs.

**Warm-Up** (Full Group- 5 minutes)

**SAY:** When you hear the word “PLACES”, stand in ACTOR NEUTRAL position and make eye contact with your partner. Remember who your partner is for after this next exercise.

**SAY:** PLACES!

**Walking in Space**

**SAY**: Today we are going to the beach on a great, sunny, summer day.

• When you hear the bell [or hear me say “GO!”]—(and not until then) -- that is your cue to start walking around in the space.

• You may walk around in the space and please be sure to use the entire room--fill the space.

• Remember, this is a quiet exercise. You should not make any sounds or speak to anyone. Just walk around and be sure not to crowd other students.

**DO:** Ring the bell [or say “GO!”]

**SAY**: Be careful not to touch anyone else.

(Space this side-coaching throughout the exercise)

• Imagine that you are a character at the beach. *AND REMEMBER THERE IS NO TALKING.*

• Decide who you are.

• Why are you at the beach? Are you building a sand castle, collecting shells, playing ball, reading a good book, having a picnic, or even something else!

• Now is your time to practice who you are and what you are doing. Use your whole body and facial expression to demonstrate what you are doing.

**Miming and Creating a Tableau** (10 mins)

**SAY:** (While they are still walking) When you hear the bell [or hear me say “GO!”], that is your cue to begin miming what you are doing at the beach.

• Keep in mind that we are in the audience and you are on stage. Make sure that the audience can see what you are doing. *Again, we’re not talking or touching anyone, remember we’re walking or miming.*

**DO:** Ring the bell [or say “GO!”] [**As students are miming**]

**SAY:**

• As you are miming your action - notice that there are also other people and things at the beach.

• How do you feel about the others? HOW CAN YOU SHOW THE AUDIENCE HOW YOU FEEL?

• When you hear the bell the second time [or hear me say “FREEZE!”] that is your cue to create a frozen position that shows: WHO or WHAT you are and WHAT you are doing. BE SURE TO CHOOSE A POSE THAT YOU CAN HOLD FOR ABOUT A MINUTE.

**DO:** Ring the bell [or say “FREEZE!”]

**SAY:** Please continue to hold your pose. Please spot where your original partner is now. Still continue to hold your pose. When you hear the bell [or hear me say “GO!”], find your partner and strike your pose in front of one another. Make sure to spread out. Don’t forget to hold your pose!

 **DO**: Ring the bell [or say “GO!”]

**SAY:** Before you break your pose look at your partner and decide:

• What is your character’s relationship to your partner’s character?

• Is there anything that you wish you could change in your body posture and facial expression to better express your character?

• When you hear the bell [or hear me say “GO!”] you will have the opportunity to make that shift.

 **DO**: Ring the bell [or say “GO!”]

**SAY:** Okay, make any changes to your pose that you’d like to make.

• Now, **remember** how your body is posed and also how your partner’s body is posed.

• You and your partner will need to use this tableau in the next activity.

• When you hear the bell [or hear me say “RELAX!”] you can relax your bodies.

 **DO**: Ring the bell [or say “RELAX!”]

**Rehearsal in pairs (10 mins)**

**SAY:** You and your partner are going to play a scene together using the script in your Booklet.

• You will say the lines that go with your character (A’s will be character A and B’s will be character B).

• You and your partner must start your scene in the tableau that you created in the last exercise. In this scene you will be the **same character** and do the **same activity** that you did in the last exercise.

• Remember who your character is.

• Remember your character’s relationship to the other character.

• Remember what you were doing at the beach.

• You will have ***10 (ten) minutes to rehearse*** your scene with your partner.

• Keep in mind as you rehearse, that it is your job to use your body and voice to make sure that the audience understands:

o Who your character is?

o What your character is doing?

o How your character is feeling?

o How your character feels about the other student’s character?

• The Script is in your STUDENT BOOKLETS on **page 12**. Once you have your scripts, you will have ten

minutes to rehearse. Try to run the scene at least twice in these ten minutes.

• Be sure to write in your and your partner’s activities in the script blanks. You can make notes on **page 13** if you need.

 **DO:** Pass out each student’s STUDENT BOOKLET to the appropriate student.

**SAY:** When you hear the bell [or hear me say “GO!”] – you may begin. When you hear the bell a second time

[or hear me say “STOP!”]-- stop rehearsing and sit down with your partner.

 **DO**: Ring the bell [or say “GO!”]

 **DO:** Remind them when there is 5 minutes, 1 (one) minute left to rehearse

 **DO:** (after 10 minutes of rehearsal).

 **DO**: Ring the bell [or say “STOP!”]

**Adjudication: Scene work in pairs (15 mins)**

**#2 SAY:** We are all going to watch each other’s scenes. Everyone please join us over here in the audience space. Actors will perform over there starting with group #1.

• Please note that we will wait to applaud until all groups have gone. I know this might feel a bit strange if you are used to applauding, but imagine this is like an audition.

• At auditions, the casting people don’t applaud. But we will after all scenes have been shared.

• Also remember this is like an audition or testing room so there should be absolutely no talking during or between scenes.

• [AGAIN, REFER TO THEATER CRITERIA LISTED ON THE POSTER] Remember, we are looking for the following: Vocal Skills, Physicality, Objectives, and Focus and Commitment.

**DO:** Announce group #1 pairing to take places.

**SAY:** Remember - we are in the audience and you are on the stage. Please tell us your name and character letter A or B.

 **DO**: **USE RUBRIC #1** --if not pre-done, Adjudicators write names, numbers & letters on the Scoring Sheet.

• When you hear the bell [or hear me say “GO!”] - begin your scene.

* **DO**: Ring the bell [or say “GO!”].
* **DO**: Both Adjudicators assess each actor in a scene.
* **DO**: 1st group does their scene. Process is repeated with the remaining groups.

**FOR REFERENCE: ADJUDICATOR COPY OF THE PLAYMAKING SCENE:**

**Two Person Scene:**

A: Hey, come over here!

B: Oh, hi. What are you doing? That looks like fun.

A: I am \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

(***insert and perform your earlier mimed activity***)

* Well don’t just stand there and stare. Join me.

(***A continues to do activity***)

B: I don’t think so.

A: Come on it’s summer! No one here cares what you do.

B: It’s not that.

A: Well then, why not?

B: Because, (pauses). I’m not any good at\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

(***Insert earlier mimed activity***)

A: Oh! Well I can show you how. (***B doesn’t move***).

* This might be our last day at the beach before school starts.

B: Yikes, really?!?! I hadn’t thought about that. Show me how you do it.

(***A shows B how to do the activity. They do the activity together***)

* This is really fun! Best beach day ever.

A: Yeah it is always better to do things with a friend. Right?

B: Ugh! I can’t believe we have school next week.

A: I wonder if our teacher will let us \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the classroom!

(***Insert earlier mimed activity***)

A and B: Ha Ha Ha Ha Ha!!!

**ADJUDICATOR NOTES**

**AFTER LAST SCENE IS SHARED**

**TAKEAWAY (5-10 mins):**

**#1 SAY:** Thank you all. Now we can applaud everyone!

• Please quietly turn to Page 14 in your Student Booklets.

 **DO**: Pass out pencils (that the school provides).

**SAY**: You will now have 5 (*up to 10 if needed*) minutes to reflect on your scene work that you just shared. Please be sure to answer both questions on page 14. Read along with me and then answer the two questions:

* What did you think you did well in your scene?
* What would you change or revise about your performance if you could perform your scene one more time?
* Do not turn back to any page other than the script on page 12. Once finished, please close your Booklets and sit quietly.

**Closing**

**SAY:** Please leave your pencils and paper on the floor.

• Please join me and stand facing me--in actor neutral, feet together, hands at your sides.

• When you hear the bell, create an individual frozen picture/pose to show how you feel about the work you did today.

**DO:** Ring Bell

**SAY:** Give yourselves a round of applause.

• Please return your Booklets as you leave.

• Thank you so much for participating.

**-FINIS-**

***NOTE: Please return all materials to PRINCIPAL’S OFFICE unless otherwise instructed by school.***



**ADJUDICATOR/PROCTOR**

**ELEMENTARY RUBRICS**

**& Tableau Checklist**

**SPRING 2014: Assessment**

**PART TWO: ARTS ACHIEVE ADJUDICATOR CHECKLIST ELEMENTARY THEATER TABLEAU WARM-UP**

**GROUP ASSESSMENT CHECKLIST**

**(Both adjudicators should complete the checklist)**

**Based on your observations of the ENTIRE GROUP, place a CHECK where you see clear evidence of MOST students engaging in the following criteria.**

**Students:**

**1) Reacted physically to imaginary circumstances. \_\_\_\_\_\_\_\_**

**2) Responded physically to other characters.**

**3) Revealed who the character is physically.**

**4) Revealed the setting through movement.**

**Comments:**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**CONTENTS:**

 **COMMON CORE KEY**

 **PART TWO: Group Tableau Group Checklist (single page)**

 **ELEM PERF TASK RUBRICS:**

o **PART ONE: Student Written Response**

o **PART TWO: Student Performance**

**KEY: Common Core Capacities in Rubrics**

**[ I ] They demonstrate independence.**

Students can, without significant scaffolding, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and convey intricate or multifaceted information. Likewise, students are able independently to discern a speaker’s key points, request clarification, and ask relevant questions. They build on others’ ideas, articulate their own ideas, and confirm they have been understood. Without prompting, they demonstrate command of standard English and acquire and use a wide-ranging vocabulary. More broadly, they become self- directed learners, effectively seeking out and using resources to

assist them, including teachers, peers, and print and digital reference materials.

**[ K ] They build strong content knowledge.**

Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

**[ A ] They respond to the varying demands of audience, task, purpose, and discipline*.***

Students adapt their communication in relation to audience, task, purpose, and discipline. They set and adjust purpose for reading,

writing, speaking, listening, and language use as warranted by the task. They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning. They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in science).

**[ C ] They comprehend as well as critique.**

Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they also question an author’s or speaker’s assumptions and premises and assess the veracity of claims and the soundness of reasoning.

**[ E ] They value evidence.**

Students cite specific evidence when offering an oral or written interpretation of a text. They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others’ use of evidence.

**[ T ] They use technology and digital media strategically and capably.**

Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches

online to acquire useful information efficiently, and they integrate what

they learn using technology with what they learn offline. They are familiar with the strengths and limitations of various technological tools and mediums and can select and use those best suited to their communication goals.

**[ U ] They come to understand other perspectives and cultures.**

Students appreciate that the twenty-first-century classroom and

workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through

reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, students can vicariously

inhabit worlds and have experiences much different than their own

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**Theater ELEM ADJUDICATOR RUBRICS**

**RUBRIC 1: ACTING/PLAYMAKING**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **ACTING** | **4 - Yes** | **3 - Yes, but** | **2 - No, but…** | **1 - No** |
| **Focus and**  **Commitment**  [I, A] | Sustains a high level of focus and commitment throughout the scene. | Demonstrates focus  and commitment throughout the scene. | Demonstrates inconsistent focus and commitment in the scene. | Lacks focus and commitment in scene. |
| **Diction and Projection**  [I, K, A] | Consistently projects and uses clear diction throughout the scene. | Consistently projects but sometimes diction is unclear. | Projection and diction are inconsistent. | Voice is inaudible. |
| **Vocal**  **Expression**  [I, K, A] | Uses voice in a dynamic way to convey the character’s specific emotions throughout the scene. | Uses voice to convey the character’s general emotion throughout the scene. | Inconsistently uses voice to convey the character’s emotions throughout the scene. | Does not use voice to convey emotion in the scene. |
| **Physicality**  [I, K, A] | Uses body to express emotion and reveal character by making compelling and specific choices throughout the scene. | Uses the body to express generalized emotion and reveal character throughout the scene, but needs to make more specific choices. | Inconsistently uses the body to convey the character’s emotions and reveal character throughout the scene. | Fails to use body to express emotion or reveal character. |
| **Objectives**  [I, K, A] | Chooses imaginative actions and reaction that reveal the character’s wants throughout the scene. | Chooses conventional actions and reactions that reveal the character’s wants throughout the scene. | Reacts to the other character in the scene, but is unclear about what the character wants in the scene. | Does not act or react to the other character throughout the scene. |
| **CORE**  **CAPACITY:**  Respond to Varying Demands of **Audience, Task and/or Purpose**  *(Entire task)* | Skillfully adapts performance according to audience, task, and/or purpose given for task; performance displays strong understanding of nuances and appropriate adjustments in focus and intent. | Attempts to adapt performance according to audience, task and/or purpose, but is not always successful in making appropriate adaptations; displays some understanding of nuances and performance shows some evidence of change in focus and intent. | Performance shows occasional attempts to adapt performance according to audience, task and/or purpose, but these are largely unsuccessful; little change in focus and intent throughout performance; shows occasional inconsistent evidence of understanding of nuances. | Performance shows little or no awareness of the audience, task, and/or purpose; little or no change in focus or intent throughout performance; no evidence of understanding of nuances. |

**THEATER ELEM ADJUDICATOR RUBRIC: WRITTEN TASK**

**USING PHOTO FROM *WICKED***

**RUBRIC 2A: PLAYWRITING**

**RUBRIC 2B: DESIGN**

**Not included-- separate handouts for scoring after adjudication**

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**ADJUDICATOR NOTES**

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**Theater: Elementary Teams**

**Post-Checklist**

**After finishing, did we collect and pack these items in the large clear poly bag**

**(student test materials) or large box (supporting supplies)? Please check off:**

**1. Student Booklets □**

**2. Adjudicator/Proctor Booklets □**

**3. Adjudicator ELEM Rubric Booklets □**

**4. Stop watch □**

**5. Bell (if provided) □**

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**Arts Achieve Rubrics: ELEMENTARY**

**ELEMENTARY, Theater, Prompt 1**

**Standards**:

* [CCSS.ELA-Literacy.W.4.3](http://www.corestandards.org/ELA-Literacy/W/4/3/) Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
* [CCSS.ELA-Literacy.W.4.3b](http://www.corestandards.org/ELA-Literacy/W/4/3/b/) Use dialogue and description to develop experiences and events or show the responses of characters to situations.
* [CCSS.ELA-Literacy.W.5.2d](http://www.corestandards.org/ELA-Literacy/W/5/2/d/) Use precise language and domain-specific vocabulary to inform about or explain the topic.

**Objectives: [revised]**

* Use dialogue to describe respective character traits, their relationship, and the conflict between the characters
* Interpret evidence and clues from a photograph to make inferences in the dialogue about the relationship and traits of the characters
* Apply conventional and non-conventional rules of grammar, punctuation, and spelling to inform character status, traits, and relationships [Revised. The tweaks here aim to move us toward an assessment of a creative playwriting performance that allows us to 1) assess basic correct grammar and spelling when the dialogue demands it, and 2) assess effective bending of the basic grammar rules and conventions when dialogue demands it to show relationship, traits, motivation etc. It’s the deliberate application of conventional and non-conventional rules that demonstrate understanding and quality playwriting that matters. We want to be sure as teachers and assessors that a deliberate misspelling or fragment served the larger goal of informing character traits, status, and so on, and was not an accident or demonstration of poor grammar skills.]

**Writing Prompt:**

**QUESTION #1**

**Directions: As a playwright, decide what characters A & B in the photograph are saying to each other. Write ten lines of dialogue (5 lines for each character) that tell the audience about:**

**1. who the two characters are and their traits (or characteristics).**

**2. what is the relationship between the characters.**

**3. what is the conflict in the scene.**

**QUESTION #1: ELEM PROMPT RUBRIC**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content #1: CHARACTER** | Playwright identifies fully realized characters with distinct voices and traits that illuminate the scene from the production photo; personalities and/or perspectives clearly revealed through what the character said or did or through what the other character said about them or how they reacted. | Playwright identifies characters with different voices, traits consistent with the production photo; personalities and/or perspectives are suggested through what they said or did, or through what the other character said about them or how they reacted. | Playwright identifies characters with some distinction between character voices and traits, but is inconsistent with the scene from the production photo; personalities and/or perspectives are not clearly revealed through what they said or did or through what the other character said about them or how they reacted. | Playwright does not identify characters with distinct voices and traits and does not make connections to the production photo; personalities and/or perspectives are not revealed through what they said or did or through what the other character said about them or how they reacted. | No response |
| **Content #2:**  **RELATIONSHIP** | Dialogue clearly establishes a relationship btw characters in the scene; nuanced dialogue reflects the status and emotional dynamics of the relationship; subtext of the dialogue suggests one or both characters may not be saying what they really feel or mean. | Dialogue establishes a relationship btw characters in the scene; dialogue reflects the essential status and emotional dynamics of relationship but lacks the element of subtext. | Dialogue does not fully  establish a relationship btw characters; dialogue vaguely reflects the status or emotional dynamics of the relationship; it is not clear how the characters relate to each other or the scene; dialogue Is not clear how characters feel about each other. | Dialogue does not establish a relationship btw characters in the scene; dialogue does not reflect the status or emotional dynamics of relationship; dialogue does not reflect how characters feel about each other. | No response |
| **Content #3:**  **CONFLICT** | Dialogue clearly reveals each character’s wants in compelling ways; strong obstacles between characters or within the scene are revealed; dialogue clearly shows each character’s intent or reluctance to escalate or resolve the conflict. | Dialogue reveals character wants; obstacles between characters or within the scene are revealed; dialogue reveal character’s intent or reluctance to escalate or resolve the conflict. | Dialogue vaguely references character wants but does not fully reveal them; obstacles are weak or not clear; dialogue vaguely shows a character’s intention or reluctance to escalate or resolve the conflict or discussion. | Dialogue does not reveal character motivation; dialogue does not show a character’s intention or reluctance to escalate or resolve the conflict or discussion. | No response |
| **Development**  (organization and presentation of arguments and ideas) | Response comprehensively addresses all aspects of the prompt and is consistent with the task, its purpose and the audience; dialogue is well-developed and coherently structured with a compelling conflict and well-defined, engaging characters | Response addresses the prompt and is consistent with the task, its purpose and audience; dialogue is coherently structured with an obvious conflict and clearly defined characters. | Response addresses some elements of the prompt, some consistencies with the task, its purpose and audience are evident; dialogue is underdeveloped with a weak or obscure conflict and undefined characters. | Response does not address the prompt and/or is inconsistent with the task, its purpose and audience; dialogue is undeveloped and lacks coherence and structure; conflict is not evident and character traits are undefined or not suggested. | No response |
| **Analysis**  (interpretation) | Playwright interprets the production photo to create a fully developed scene with an original voice and perspective (i.e. point of view given circumstances, story); attention to relevant and non-obvious details from the photo is revealed throughout the dialogue. | Playwright interprets the production photo to create a developed scene with a conventional and clear voice (i.e. point of view given circumstances, story); appropriate attention to relevant details from the photo revealed in the dialogue. | Playwright interprets the production photo to create an underdeveloped scene; some attention to details from the photo revealed in the dialogue. | Playwright fails to interpret the production photo to create a viable scene; limited or no attention to relevant details from the photo revealed throughout the dialogue. | No response |
| **Writing Conventions** | The scene adheres to correct playwriting structure and format; writing is vivid and authentic to the vernacular and status of the characters; deliberate and precise use of conventional and non-conventional grammar, punctuation, and spelling informs character traits, conflict, and relationships. | The scene adheres to correct playwriting structure and format, one or two minor formatting issues do not undermine dialogue; writing is authentic to the vernacular and status of the characters; effective use of conventional and/or non-conventional grammar, punctuation, and spelling informs character traits, conflict, and relationships. | The scene somewhat adheres to correct playwriting structure and format; writing is not consistently authentic to the vernacular and status of the characters; some imprecise use of conventional and/or non-conventional grammar, punctuation, and spelling under-informs character traits, conflict, and relationships. | The scene does not adhere to correct playwriting structure and/or format; writing is inauthentic to the vernacular and status of the characters; incorrect or random use of conventional and/or non-conventional grammar, punctuation, and spelling; application of grammar rules does not inform character traits, conflict, and relationships. | No response |

**ELEMENTARY, Theater, Prompt 2**

**Standards:**

[CCSS.ELA-Literacy.W.4.1](http://www.corestandards.org/ELA-Literacy/W/4/1/) Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

[CCSS.ELA-Literacy.W.4.2d](http://www.corestandards.org/ELA-Literacy/W/4/2/d/) Use precise language and domain-specific vocabulary to inform about or explain the topic.

**Objectives:**

* Identify and describe elements of costume and features of costume design.
* Explain what costume choices can tell an audience about a character.
* Explain what costume choices and design can tell audience about relationships btw characters.
* Support opinions with specific examples and evidence from the text (photo).

**Writing Prompt:**

**QUESTION #2**

**Imagine you are the *costume designer* for this scene.**

**Look at the costumes in the photograph and choose *one* character (Character A or Character B).**

1. **Describe in detail at least three things that you notice about the costume.**
2. **Tell what that costume reveals about the character in 1-2 sentences.**
3. **Explain what this costume tells us about the character’s relationship to the other character in the scene in 2-3 sentences.**

**Use details to support your opinions. Be sure to respond to each of the three numbers.**

**QUESTION #2: Elem Prompt 2 Rubric**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content** (demonstrated understanding of content and ideas) | Description reflects an informed understanding of costume as it relates to character; explanation demonstrates a reasoned understanding of how design choices can support and inform analysis of character and character relationships; precise use of theater vocabulary shows grasp of costume design. | Description reflects understanding of costume design as it relates to character; explanation demonstrates reason-based understanding of how design choices can support and inform analysis of character and character relationships; correct use of theater vocabulary shows grasp of costume design. | Description reflects developing understanding of costume design as it relates to character; underdeveloped explanation demonstrates limited understanding of how design choices can support and inform analysis of character and character relationships; some imprecise and/or incorrect use of theater vocabulary shows developing grasp of costume design. | Description does not reflect an understanding of costume design as it relates to character; explanation demonstrates undeveloped understanding of how design choices can support and inform analysis of character and character relationships; incorrect and/or missing, use of theater vocabulary does not show grasp of costume design. | No response provided. |
| **Development**  (organization and presentation of arguments and ideas) | Response comprehensively addresses all aspects of the prompt and is consistent with the task , its purpose and audience; responses are well-developed and coherently structured with an obvious and engaging topic sentence; relevant supporting detail sentences; ideas are clearly arranged and flow logically from one supporting idea to the next. | Response addresses the prompt and is consistent with the task, its purpose, and audience; responses are coherent structured with an obvious topic sentence and relevant supporting detail sentences; ideas are organized and flow logically from one supporting idea to the next. | Response addresses some elements of the prompt, some inconsistencies with the task, its purpose, and audience evident; responses are underdeveloped; main ideas are not fully supported with relevant examples and/or connections from the work; some ideas do not flow logically from one supporting point to the next. | Response does not address the prompt and/or is inconsistent with the task and its purpose and audience; responses are undeveloped and lack coherence; main ideas are not clear; supporting detail sentences do not support main ideas; ideas are confusing and do not flow logically from one supporting idea to the next. | No response |
| **Analysis**  **(**demonstrates quality of argument and evidence presented**)** | Identification and explanation of design choices are supported with specific evidence from the production photo; non-obvious and insightful design choices regarding the characters and their relationships are supported fully; use of examples from the work reflect uniquely informed, evidence-based perspective. | Identification and explanation of design choices and issues related to the scene is supported with evidence from the production photo; important design choices and the effect on characters and relationships in the scene are supported by evidence taken from the work; reflects an evidence-based perspective. | Identification and explanation of design choices and issues related to the scene is supported with limited evidence from the production photo; some unrelated design choices discussed; effects of costume design on characters and relationships in the scene are supported by limited or unrelated evidence from the work reflects developing perspective. | Identification and explanation of design choices and issues related to the scene are not supported with specific evidence from the production photo; effect of design on characters and relationships is undeveloped and/or is not supported by evidence from the work; reflects uninformed, perspective. | No response |
| **Writing Conventions** | Response adheres to rules for writing complete sentences; no errors in spelling, end-of-sentence punctuation marks, or capitalization evident; no sentence fragments or run-ons; writing is clear and accessible to the reader. | Response generally adheres to rules for writing complete sentences; one or two minor errors in sentence punctuation or spelling does not impact clarity or readability of the response; correct use of end-of-sentence punctuation marks and capitalization applied appropriately. | Response inconsistently adheres to rules for writing complete sentences; some instances of missing or incorrect punctuation evident; misspellings and/or errors in capitalization; grammatical errors impact readability of response in some instances. | Response does not indicate command or understanding of basic writing mechanics; several instances of incomplete and/or run-on sentences; numerous misspellings and/or errors in capitalization and punctuation impact readability and clarity of the response. | No response |