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**Sample Theater Assessment**



**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.
* Improvise to create a new 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.
* Write a new scene with dialogue arrived at through improvisation.
* Analyze the directorial, performance and design choices in a video of a professional staging of the scene.

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!

**HS THEATER ASSESSMENT ACTING PERFORMANCE TASK: “What Happens Next?” Scenes**

**Student Instructions**

**ASSESSMENT CRITERIA:**

**Acting: Collaboration, Vocal Skills, Physicality, Personal Blocking, Characterization**

**Playmaking/improvisation: Structure**

**INSTRUCTIONS for “What Happens Next?” Scene**

In collaboration with your scene partner:

**Step 1.** Carefully read aloud the scripted scene you have been assigned.

**Step 2.** Please turn to page 5 for the ***Given Circumstances Worksheet.***

Complete this with your partner to interpret what is happening in the scene.

**Step 3.** Use the given circumstances you’ve identified to improvise what happens immediately after the last line of the scripted scene.

**Step 4. *Write down the improvised dialogue you created on page 7*** based on *your* Given Circumstances. This dialogue should follow from the last line of the scene you read on page 4. Remember to make the stakes high.

**NOTE:** This should be 4-6 lines of dialogue in total per worksheet based on what you determine the scene needs (i.e. 2-3 lines per actor).

**Step 5**. Add your scene to the original scene on page 4 and block it.

**Step 6.** Use your Given Circumstances to help rehearse the scene for 10-15 minutes.

**Step 7.** Perform the entire scene.

**\* You may use one chair but be sure to justify its use. However please no props\***

**SPACE FOR STUDENT NOTES**

**PERFORMANCE TASK SCENE**

(Two Actors/Characters – Male or Female)

**A: Come on. We’re gonna be late.**

**B: Late for what?**

**A: I told you about ten times. My mom’s expecting you for dinner.**

**B: Power bars and yogurt? I’m not hungry.**

**A: Will you lighten up? What’s going on with you lately?**

**B: Nothing.**

**A: I’m pretty sure it’s not nothing.**

**B: I’ve got a paper due on Monday and that lab report’s killing me.**

**A: You work too hard, my friend. You need to have some fun. *(B sobs silently.)* Hey. Come on, man. Come on. It can’t be that bad.**

**B: How would you know how bad it is?**

**A: ‘Cause I’m the best friend you got in the world?**

**B: You don’t have a clue, okay?**

**Move On To Step 2.**

**STEP 2**

**What Happens Next?: Given Circumstances Worksheet**

**WRITE BOTH ACTORS’ NAMES IN EACH STUDENT BOOKLET. YOU ONLY NEED TO COMPLETE THE WORKSHEET IN STUDENT #1’s BOOKLET.**

**Note: Be sure to write both names and booklet numbers in both booklets.**

 **YOU ONLY NEED TO COMPLETE THE GIVEN CIRCUMSTANCES WORKSHEET IN STUDENT #1’s TEST BOOKLET.**

**NAME: (Character A)**

**Student Booklet:**

**NAME: (Character B)**

**Student Booklet:**

**Using the “Performance Task Scene,” collaborate with your scene partner to make up and develop the Given Circumstances for the scene you will perform. Respond in writing to the following questions:**

o **Who are the characters and what is their relationship to one another? Include character traits, age, descriptions, etc.**

Character A: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Character B: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Relationship:

o **What is each character’s objective – what do they want in this scene?**

Character A:

Character B:

o **What’s the conflict?**

Conflict:

o **Where and when does the scene take place?**

Where:

When:

**MOVE ON TO STEP 3 (revise and improvise your scene)**

**STEP 4**

**What Happens Next?: Improvised Scene Dialogue Worksheet**

**NOTE: Based on your Given Circumstances, WRITE DOWN THE IMPROVISED DIALOGUE you created that follows the last line of the scene you read on page 4. Remember you must include between 4-6 lines of dialogue—the number of lines is your choice.**

**Please be sure to write this dialogue in EACH scene partner’s book. You should use this for your performance.**

**1. Character A:**

**2. Character B:**

**3. A:**

**4. B:**

**5. A:**

**6. B:**

**MOVE ON TO STEP 5 (Add your scene to the original scene on page 4 and block it)**

**PEER ASSESSMENT FEEDBACK :**

**YOUR NAME:**

**Student #:**

**Complete a checklist for the performance of the numbered scene. Place a CHECK next to the PERFORMER(S) or FULL GROUP if you observed the criteria. Provide constructive feedback on the SCENE below.**

**Scene #**

**CHECK HERE IF OBSERVED**

|  |  |  |
| --- | --- | --- |
|  | **Student #1 (Character A)** | **Student #2 (Character B)** |
| Voice expressed emotion and character intention |  |  |
| Body expressed emotion and character intention |  |  |
| Staging revealed something about the character |  |  |
| Connection to his/her partner was strong |  |  |

**Scene Feedback**

**Using one of the above for criteria, please write one sentence providing constructive feedback to the scene partners, explaining:**

**What was successful in the scene?: .**

**What might they work on to improve the scene?: .**

**Theater Vocabulary Matching**

Match the best definition to the identified terms. Place the correct letter next to the appropriate number. NOTE: there are intentionally two incorrect definitions.

**TERMS ANSWERS**

1. **Conflict:** \_\_\_\_\_\_\_
2. **Dialogue**:\_\_\_\_\_\_\_
3. **Props:** \_\_\_\_\_\_\_  
   **(i.e. stage properties)**
4. **Director:** \_\_\_\_\_\_\_
5. **Blocking:** \_\_\_\_\_\_\_
6. **Given   
   Circumstances:** \_\_\_\_\_\_\_

1. **Cue:** \_\_\_\_\_\_\_
2. **Tableau:** \_\_\_\_\_\_\_
3. **Projection:** \_\_\_\_\_\_\_
4. **Set:** \_\_\_\_\_\_\_

**DEFINITIONS**

1. The action, words or technical effect that signals what happens next.
2. The actor’s control of the volume and quality of his/her voice in order to be heard clearly by the audience.
3. The person responsible for all artistic decisions of a production based on his/her interpretation of the play.
4. The problem or obstacles a character must overcome. This is the struggle of opposing forces within a scene or a play.
5. The goal a character has at a particular moment, in a particular scene or throughout the play.
6. Two or more characters speaking with each other in a scene.
7. The basic stage positioning given to the actor(s) by the director or used in self-direction.
8. The scenery for a play that conveys a particular place.
9. Information the actor finds in the script about time of day, setting and character background.
10. Any items that actors bring and/or handle on stage.
11. A frozen stage picture created by actors to convey an action, idea, theme, and/or emotion.
12. Process of separating parts of the body for expression.

**SPACE FOR STUDENT VIDEO NOTES**

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**HS Theater Assessment: WRITTEN**

**Responding to THEATER MASTER WORK**

**Please answer QUESTION 1 OR QUESTION 2 in short essay form (1 -2 paragraphs) using complete sentences. Be sure to provide evidence to justify your opinions and support your perspectives.**

**Question #1:   
Staging represents a technique that directors often use to reveal both conflict and the relationship between characters. Explain what the director’s staging choices reveal about the two men in this scene and the relationship between them.**

**Describe specific staging and movements of the characters that clarify the conflict of the scene. You may want to consider the use of levels, blocking, spatial relationship, etc.**

***NOTE* Include theater vocabulary to enhance your point of view.**

**You may want to reference the matching vocabulary on page 9.**

***\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

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**SPACE FOR STUDENT VIDEO NOTES**

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12

**Please answer QUESTION 2 in short essay form (1 -2 paragraphs) using complete sentences. Be sure to provide evidence to justify your opinions and support your perspectives.**

**QUESTION #2:   
Costume and set designers make artistic choices that support the ideas and interpretation of a play. Describe the set and costume design choices in this scene. Use specific examples from the scene to support your opinions. How does each of these elements contribute to the atmosphere/mood of the scene?**

***NOTE* Include theater vocabulary to enhance your point of view.**

**You may want to reference the matching vocabulary on page 9.**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

13

**SELF REFLECTION**

**Today I participated in many theatrical roles.**

**(Check all that apply):**

* **Warm-up Tableau**
* **Rehearsal for scene**
* **Acting**
* **Playwriting**
* **Responding to a film**
* **Peer reviewing**

**Choose one theatrical role that you played. Reflect on the day and explain how and why you felt successful in this role:**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**



**Arts Achieve Assessment:**

**THEATER**

**ADJUDICATOR/PROCTOR HS FINAL BOOKLET**

**Spring 2014: Assessment**

School Adjudicated:

Class Adjudicated:

Adjudicator Name:

Adjudicator Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

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

**THEATER: High School Teams**

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

|  |  |  |
| --- | --- | --- |
| **1. Adjudicator/Proctor Booklets**  **(One per adjudicator)** | **□** |  |
| **2. Numbered Student Assessment Booklets** | **□** |  |
| **(One per student)** |  |  |
| **3. Adjudicator Assessment Booklets (Spreadsheets)** | **□** |  |
| **(One per Adjudicator)** |  |  |
| **4. Theater Criteria Posters** | **□** |  |
| **(Place visibly on wall for reference)** |  |  |
| **5. Nametags (Pre-written, one per student)** | **□** |  |
| **6. DVD Player and projector or Smartboard** | **□** |  |
| **7. DVD of *The Wrestling Season***  **(Cued up in DVD player)** | ***□*** |  |
| **8. Pens/Pencil** | **□** |  |
| **9. Poster board/Chart Paper with assigned Scene Partners**  **(Place visibly on wall for reference)** | **□** |  |
| **10. Poster board/Chart Paper for Take Away postings** | **□** |  |
| **(Place visibly on wall for final activity)** |  |  |
| **11.Portable Writing Surface (if available)** | **□** |  |
| **12. 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**

**Overview**

The HS Grade assessment is done in one (1) 2 hour session. It is comprised of:

* a short group warm-up
* an acting/playmaking performance task done in tandem/partners
* a written response to a video prompt (the task and a written reflection)
* a cool down “Take-Away” exercise

All work should be completed within the 2 hour 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

**AA HIGH SCHOOL THEATER ASSESSMENT PROCTOR SCRIPT**

**[**Approx 2 hours]

**MATERIALS**

* Numbered Student Assessment Booklets (student total)
* Adjudicator Booklets
* Theater Criteria Poster
* Nametags (student total)
* Pencils/pens (student total)
* Poster board/Chart Paper
* Portable Writing Surface (student total)

 **DO**: (Host school or adjudicator?):

* + ALPHABETICALLY PRE-ASSIGN scene partners/ pairings; Number students accordingly (i.e. Sally Able is #1, James Baker is #2, etc.)
  + CLEARLY Write student first names and corresponding numbers on NAMETAGS
  + PRE-ASSIGN Student Reviewers for Peer Assessment Checklist.
    - i.e., #20 looks at scenes #1 & #2…#19 looks at scenes #3 & #4…..thus
    - #1 looks at scenes #19 & #20, #2 looks at #17 & #18, etc.
  + Designate Performance Space for scenes to share
  + Setup DVD video

-------------------------------------------------------------------------------

**PART ONE: PERFORMANCE TASK**

**INTRODUCTION**

**#1. (First Adjudicator) SAY:** Welcome to the ***Arts Achieve Theater Assessment.*** My name is

[insert your name] and this is [other adjudicator’s name] and we are here to administer your theater assessment.

You will be working with us and your peers today for the next 2 hours to share what you know, can do and understand about theater.

As theater artists you will experience different theatrical roles.

• Part 1 is a performance task where you will participate as ACTORS.

• Part 2 is a written response to a video scene where you will respond to ACTING or DESIGN.

**WARM UP ( 10 minutes)**

**#2. (Second Adjudicator) SAY:** Before the performance task, as actors - we will begin with a warm-up. Let’s form a circle. Please stand in Actor Neutral [Adjudicators demo].

Brief VOCAL WARM-UP

**#2 SAY:** Let’s do a quick vocal warm up. Let’s do a tongue twister as clearly as possible.

Watch your articulation and projection.

* **DO:** Lead brief vocalization using **“Red Leather, Yellow Leather.”** Play with tempo and volume.

Now we are going to do a warm-up called Pass-a-Phrase -- an exercise incorporating eye contact, projection, articulation, and expression - qualities that you will use in your scene work later on today. We are going to pass a phrase around the circle.

• The phrase we will pass around the circle is: **“What’s going on with you lately?”**

**#2. SAY:** Let’s start by remaining in Actor Neutral, turn to the person next to you, establish eye contact, and say the phrase. The Actor who receives the phrase, does not respond, but instead, turns to the Actor on their other side, makes eye contact and repeats the phrase **exactly** as it was said by the 1st Actor, until we go all the way around the circle, one student at a time. Try to copy exactly what you receive and share it as closely as possible.

 **DO:** Proctor models it, and then students pass the phrase around the circle. Complete the circle.

**#2. SAY:** Now let’s mix it up. We are now going to add expressions and give responses. The big difference is you are to ***change*** the emotion, emphasis and intent of the phrase.   
  
After the person to your left says the phrase **“What’s going on with you lately?”** you respond to him or her with the following phrase --- **“Nothing.”**

That person turns to their right and start again with, **“What’s going on with you lately?”**

We will continue around the circle until everyone has the opportunity to say both lines.

 **DO:** Ask student on proctor’s RIGHT to begin.

**#2 SAY:** Ready? Go!

**TRANSITION TO PERFORMANCE TASK (10 minutes)**

**#1. SAY:** Thank you. Now that we’ve warmed-up, we’re ready to start our partner collaborations. As we move into the performance task, we’re going to get into partner pairings. Please note that you were randomly assigned partners.

**#1. SAY: We will now hand out your Assessment Student Booklets. *PLEASE DO NOT OPEN YOUR BOOKLET UNTIL INSTRUCTED TO DO SO.***

* **DO:** Hand each student a STUDENT BOOKLET.

**PERFORMANCE TASK (30 mins)**

**#1. SAY:** Inside your BOOKLET is a scene from a published play. Decide who is A and who is B. Both parts are equal. All A’s raise your hand. Now all B’s raise your hand. Please remember whether you are A or B.

**#2 SAY:** Please read the Instructions along with me on Page 2.

In collaboration with your scene partner you will do the following:

1. Carefully read aloud the scripted scene you have been assigned.
2. Please turn to page 5 for the *Given Circumstances Worksheet.* Complete this with your partner to interpret what is happening in the scene.
3. Use the given circumstances you’ve identified to improvise what happens immediately after the last line of the scripted scene.
4. Write down the improvised dialogue you created on page 7 based on *your* Given Circumstances. This dialogue should follow from the last line of the scene you read on page 4. Remember to make the stakes high (on page 4).

NOTE: This should be 4-6 lines of dialogue in total per worksheet base on what you determine the scene needs (i.e. 2-3 lines per actor).

1. Add your scene to the original scene on page 4 and block it.
2. Use your Given Circumstances to help rehearse the scene for 10-15 minutes.
3. Perform the entire scene.

* You may use one chair but be sure you justify its use. However no props please.

**#2 SAY:** You and your partner will be assessed on: [REFERENCE THE POSTER]

* Collaboration
* Vocal Skills
* Physicality
* Staging/Blocking
* Objectives
* Playmaking/Improvisation

**#2 SAY:**

* **START BY FILLING OUT THE GIVEN CIRCUMSTANCES WORKSHEET.**
* **PLEASE TURN TO PAGE 5 AND LISTEN AS I READ THE INSTRUCTIONS ALOUD**
* **DO: Emphasis the following instruction to help them follow the task:**

“Using the “Performance Task Scene,” collaborate with your scene partner to make up and develop the Given Circumstances for the scene you will perform. Respond in writing to the following questions.”

* **YOU HAVE 30 MINUTES TO COMPLETE THIS PART OF THE TASK.**
* **15 MINUTES TO ANALYZE AND DEVELOP THE SCENE AND 15 MINUTES TO REHEARSE.**
* **WE WILL TELL YOU WHEN 15 minutes have passed—at which time you must begin rehearsing if you have not already started.**

YOU MAY NOW BEGIN.

* **DO:** While pairs rehearse their scenes, circulate room; clearly designate performance space
* Give time warnings: 10 min… 5 min… 1 min

**After 15 minutes:**

**#2 SAY: Please stop and put your pens or pencils down. Thank you. You will now have 15 minutes to rehearse your scenes. Be sure to get your scenes up on their feet and stage them. Use your full 15 minutes well. You do not have to fully memorize your scene but you should be familiar with the dialogue. You may keep your scripts with you as you perform your scene.**

* **DO:** While pairs rehearse their scenes, circulate room
* Give time warnings: 10 min… 5 min… 1 min

**[When time is up]**

**#1 SAY:** Please stop rehearsing and seat yourself with your partner. We will now watch each pair perform their scene.

* When you and your partner’s numbers’ are called, you will make your way to the performance area and perform your scene.
* Say “scene” to let us know when your scene is completed, and return to your seats.
* Again, you may use one chair in your scene if you so choose.
* Please note that during and after the performances you must be attentive and respectful to the other performers.
* There will be no applause or feedback after each scene. There will be time for applause for all scenes after the final scene is complete.
* There should be no talking, planning or rehearsing of other scenes from this point forward during the scene sharing.
* There may be a slight pause between performances as the adjudicators and students complete their assessments.
* Please remember to complete the ***Peer Assessment Checklist*** during the scenes you were assigned to assess/critique.

**#1. SAY:** Let’s review the Peer Assessment Checklist together on Page 8.

[Read Checklist aloud]. Any questions?

* **DO:** Remind groups of their assigned peer assessment scenes on their packets.
* **DO:** Proctor announces each scene number before the pair performs.

**SHARING OF SCENES: 30 minutes**

**[Once first pair is ready to perform]**

**#1. SAY:** Will Scene #1 please take your places. Break a leg – begin when you are ready.

**[After 1st Scene has performed and said “scene”]**

**#1 SAY:** Thank you. Remember, whoever is assessing that scene should be completing the Peer

Assessment Form**.**

* **DO:** Repeat above process after each scene (as necessary)

**[Once all groups have completed the Performance Task]**

**#1. SAY:** Congratulations! You have completed PART ONE: The Performance component of the Theater Assessment.

**Transition to Written Task**

**VOCABULARY MATCH-UP (10 minutes)**

**#1 SAY**: Well done. We will now move onto the written portion of the assessment. Please turn to page 9 in your booklet. Match the best definition to the identified terms. Place the correct letter next to the appropriate number. NOTE: there are intentionally two incorrect definitions. This is independent work. You have 10 minutes.

**Theater Vocabulary Matching**

Match the best definition to the identified terms. Place the correct letter next to the appropriate number. NOTE: there are intentionally two incorrect definitions.

**TERMS ANSWERS**

1. **Conflict:** \_\_\_D\_\_\_
2. **Dialogue**:\_\_\_F\_\_\_\_
3. **Props:** \_\_\_J\_\_\_\_  
   **(i.e. stage properties)**
4. **Director:** \_\_\_C\_\_\_
5. **Blocking:** \_\_\_G\_\_\_
6. **Given   
   Circumstances:** \_\_\_I\_\_\_\_\_
7. **Cue:** \_\_\_A\_\_\_\_
8. **Tableau:** \_\_\_K\_\_\_\_
9. **Projection:** \_\_\_B\_\_\_\_
10. **Set:** \_\_\_H\_\_\_\_

**DEFINITIONS**

1. The action, words or technical effect that signals what happens next.
2. The actor’s control of the volume and quality of his/her voice in order to be heard clearly by the audience.
3. The person responsible for all artistic decisions of a production based on his/her interpretation of the play.
4. The problem or obstacles a character must overcome. This is the struggle of opposing forces within a scene or a play.
5. The goal a character has at a particular moment, in a particular scene or throughout the play.
6. Two or more characters speaking with each other in a scene.
7. The basic stage positioning given to the actor(s) by the director or used in self-direction.
8. The scenery for a play that conveys a particular place.
9. Information the actor finds in the script about time of day, setting and character background.
10. Any items that actors bring and/or handle on stage.
11. A frozen stage picture created by actors to convey an action, idea, theme, and/or emotion.
12. Process of separating parts of the body for expression.

**PART TWO: VIDEO ASSESSMENT [Approx 20 mins]**

**#2. SAY:** Now we will begin PART TWO: The Video Assessment Task.

* We will now all watch a filmed professional production of the scene you just performed.
* This is independent work.
* We will have the opportunity to watch the scene ***twice.***
* We will watch the video once together.
* You may take notes while watching the scene provided on PAGE 10
* After viewing - you will then turn to questions about the scene -- read the questions and select only **ONE of the TWO questions** to answer.
* However note each question has two parts.
* The scene will be shown once again for your reference. You will have time to complete your answers.

PLEASE BE SURE TO WRITE YOUR RESPONSE AS A SHORT ESSAY USING THEATER VOCABULARY.

* **DO: Adjudicators:** Play video once.

**#2 SAY:** Now please turn to pages 11 and 13 in your Student Assessment Booklet

* I will read the questions aloud, please follow along. Note that there are two parts to each question.
* **DO: Adjudicators:** Read questions aloud
* **REMEMBER, YOU ARE TO ANSWER ONLY ONE QUESTION.**
* Please fully describe and provide details from the scene to support your opinions.
* **DO:** Text of questions to be read aloud.

**SHORT ANSWER QUESTIONS TO VIDEO PROMPT:**

**Responding to: THEATER *MASTER WORK***

**Please answer QUESTION 1 OR QUESTION 2 in short essay form (1 -2 paragraphs) using complete sentences. Be sure to provide evidence to justify your opinions and support your perspectives.**

**Question #1:   
Staging represents a technique that directors often use to reveal both conflict and the relationship between characters. Explain what the director’s staging choices reveal about the two men in this scene and the relationship between them.**

**Describe specific staging and movements of the characters that clarify the conflict of the scene. You may want to consider the use of levels, blocking, spatial relationship, etc.**

***NOTE* Include theater vocabulary to enhance your point of view.**

**QUESTION #2:**

**Costume and set designers make artistic choices that support the ideas and interpretation of a play. Describe the set and costume design choices in this scene. Use specific examples from the scene to support your opinions. How does each of these elements contribute to the atmosphere/mood of the scene?**

***NOTE* Include theater vocabulary to enhance your point of view.**

-----------------------------------------------------------------------------------------------------------

* **DO: Adjudicators:** Play video second time

**#2. SAY:** [after viewing] You will have an additional 10 minutes to finish your answers. PLEASE BE SURE TO WRITE YOUR RESPONSE AS A SHORT ESSAY USING THEATER VOCABULARY.

* **DO: After time is up, adjudicators collect ALL Student Booklets**

**Closing Activity: Self-Reflection (10 minutes)**

**#1 SAY: You have done a lot today. Please turn to page 14 of your booklet. Take a moment to reflect quietly on your past 2 hours. Read along with me.**

**SELF REFLECTION**

Today I participated in many theatrical roles.

(Check all that apply):

* Warm-up Tableau
* Rehearsal for scene
* Acting
* Playwriting
* Responding to a film
* Peer reviewing

Choose one theatrical role that you played. Reflect on the day and explain how and why you felt successful in this role:

**#2 SAY: Thank you very much for all of your hard work today—we truly appreciate it.**



**Arts Achieve Assessment:**

**THEATER**

**ADJUDICATOR/PROCTOR**

**HS RUBRIC BOOKLET**

**SPRING 2014: Assessment**

12

**CONTENTS:**

 **COMMON CORE KEY**

 **HS PERF TASK RUBRICS—RUBRIC 1: ACTING/PLAYMAKING PERF TASK**

**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.

**Theater HS ADJUDICATOR RUBRIC – PERF TASK ONE**

**RUBRIC 1: ACTING/PLAYMAKING**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **ACTING** | **4** | **3** | **2** | **1** |
| **Collaboration**  [Common Core:  I, A,P] | Sustains focus and  commitment in working with partner toward a shared performance goal throughout performance. | Demonstrates focus and  commitment in working with partner, but sometimes loses sight of shared performance goal. | Demonstrates  inconsistent focus and commitment in working with partner on the scene. | Lacks focus and  commitment working with partner on the scene. |
| **Vocal Skills**  [I, K, A] | Expresses a dynamic vocal range of emotion. Consistently uses clear diction and projection | Expresses emotion vocally, but is inconsistent in the use of clear diction and/or projection. | There is limited use of the voice to express emotion, but lacks clear diction and projection. | Does not express emotion vocally. Lacks clear diction and projection. |
| **Physicality**  [I, K, A]  *(may include: gestures, quality of movement, expressions)* | Uses the body to make specific and dynamic physical choices that  clearly communicate the character’s emotion and intention. | Uses the body to communicate a general emotion and/or intention, but needs to make more detailed physical choices. | Limited use of the body to communicate physically, but fails to show emotion or intention. | Fails to use body to express the character’s emotion and intention. |
| **Staging**  [A, I, K] | Uses specific stage movement that clearly reveals a nonverbal relationship to fellow actor. | Uses stage movement that reveals a relationship, but makes conventional choices. | Uses inconsistent or unclear stage movement, but makes an attempt to relate nonverbally to fellow actor. | Fails to uses specific stage movement to enhance the scene. |
| **Objectives**  [I, K, A, E] | Chooses imaginative  actions and reactions to obstacles in the scene that reveal the character’s wants. | Chooses logical actions  and reactions to the obstacles in the scene, but does not clearly reveal the character’s wants. | Does not reveal the  character’s wants, but does react to the obstacles in the scene. | Fails to react to the  obstacles in the scene and does not reveal the character’s wants. |
| **Playmaking**  **Structure**  [K, I, E] | Creates a compelling scene that clearly builds upon the script with a high stakes conflict. | Creates a scene that clearly builds upon the script, but the conflict lacks high stakes. | Creates a scene that has some relation to the script, but lacks a clear conflict. | Creates a scene that has little or no relationship to the script, and has no conflict. |
| **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. |

**RUBRIC 2: VIDEO WRITTEN RESPONSES to *THE WRESTLING SEASON***

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

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

**THEATER: High School Teams**

**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. Adjudicator/Proctor Booklet/ Scripts □**

**2. Numbered Student Assessment Booklets □**

**3. Theater Criteria Posters □**

**4. DVD of *The Wrestling Season* □**

**5. Poster board/Chart Paper □**

**6. Portable Writing Surface □**

**7. Stop Watch □**

15

**HIGH SCHOOL ARTS ACHIEVE – HS RUBRICS (03.14.14)**

**HIGH SCHOOL, Theater, Prompt 1**

**Standards:**

[CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/) Write arguments to support claims with clear reasons and relevant evidence.

[CCSS.ELA-Literacy.W.8.1b](http://www.corestandards.org/ELA-Literacy/W/8/1/b/) Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

**Objectives:**

* Explain how staging techniques impact relationships and reveal conflicts between characters [revised objective]
* Define and use technical vocabulary to enrich explanation.
* Use correct sentence grammar and paragraphing conventions.

**Writing Prompt: STAGING**

Please answer QUESTION 1 OR QUESTION 2 in short essay form (1 -2 paragraphs) using complete sentences. Be sure to provide evidence to justify your opinions and support your perspectives.

**Question #1: Staging represents a technique that directors often use to reveal both conflict and the relationship between characters. Explain what the director’s staging choices reveal about the two men in this scene and the relationship between them.**

**Describe specific staging and movements of the characters that clarify the conflict of the scene. You may want to consider the use of levels, blocking, spatial relationship, etc.**

Include theater vocabulary to enhance your point of view

**HS, Theater, Prompt 1: STAGING RESPONSE**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content** | Essay reflects a deep understanding of how director’s choices and decisions concerning staging techniques (e.g. blocking, levels, spatial relationships) clarifies conflicts and tension in the scene; assessment of staging choices reflects knowledge of overt and nuanced movement techniques and its impact on revealing layers of conflict, tension, or obstacles to resolution; discussion of leveling and blocking techniques shows understanding of how staging choices informed relationships and how characters they feel about each other; precise use of specific vocabulary shows full grasp of staging choices and corresponding purpose and application of appropriate techniques. | Essay demonstrates essential understanding of how director’s choice of staging techniques (e.g. blocking, levels, space) impacts relationships between the characters and reveals conflict in the scene; minor misconceptions do not undermine basic understanding of staging choices; response explains how character movements and spacing create conflict and/or tensions in relationships of characters; appropriate use of specific vocabulary demonstrates grasp of staging choices and corresponding purpose and application of techniques. | Essay demonstrates developing understanding of how director’s choices of staging techniques (e.g. blocking, levels, space) impacts relationship and conflicts between the characters in the scene; some misconceptions concerning how character movements and spacing impact relationships; response; some imprecise use of specific theater vocabulary shows developing grasp of choices and corresponding purpose and application of staging techniques. | Essay does not reflect understanding of how director’s choice of staging techniques (e.g. blocking, levels, space) impacts relationship between the characters and clarifies conflict or tensions in the scene; response inaccurately or does not discuss character movements and spacing; response does not explain how staging choices revealed conflict or tension; imprecise, incorrect, or missing use of specific vocabulary shows undeveloped grasp of choices and corresponding purpose and application of staging techniques. | *No response provided.* |
| **Development**  (organization and presentation of arguments and ideas) | Responses comprehensively address all aspects of the prompt and are consistent with the task, its purpose, and audience; responses are well-developed and coherently structured with an obvious and engaging topic sentence (central claim or main points) and 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 and unified with an obvious topic sentence and relevant supporting detail sentences and examples from the work; 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 are evident; responses are underdeveloped; main ideas are incomplete or unclear and not fully supported with relevant examples and evidence 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, its purpose and audience; responses are undeveloped and lack coherence and unity; main ideas (central claims, observations, points) are unclearly formulated; supporting detail sentences do not support main ideas and/or provide unrelated or incorrect evidence from the works; 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**)** | Insightful inferences from the text fully support the assessment of director’s staging choices; clear and non-obvious evidence from the text supports discussion of how character relationships are influenced by leveling and blocking techniques; specific and relevant examples from scene are used to support discussion of how staging techniques clarified conflicts or tensions between the characters; choice and evidence and examples provide a reasoned interpretation and uniquely informed perspective. | Inferences from the text support the assessment of director’s staging choices; evidence from the text supports discussion of how character relationships are influenced by leveling and blocking techniques; examples from scene sufficiently support discussion of how staging techniques clarified conflicts or tensions between the characters; evidence and examples indicate reasonably informed interpretation and perspective. | Limited inferences from the text do not fully support assessment of director’s staging choices; unbalanced or limited evidence from the text undermines discussion of how character relationships are influenced by leveling and blocking techniques; some irrelevant or inappropriate use of examples from scene provide weak support for discussion of how staging techniques clarified conflicts or tensions between the characters; examples suggest limited interpretation and under-informed informed perspective. | Inferences from the text are missing and/or do not support the assessment of director’s staging choices; evidence from the text is not provided and/or does not support discussion of how character relationships are influenced by leveling and blocking techniques; examples from scene are inaccurate or irrelevant to discussion of how staging techniques clarified conflicts or tensions between the characters; missing or irrelevant evidence and examples suggest an undeveloped interpretation and 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 |

**HS, Theater, Prompt 2: DESIGN**

**Standards:**

[CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/) Write arguments to support claims with clear reasons and relevant evidence.

[CCSS.ELA-Literacy.W.8.1b](http://www.corestandards.org/ELA-Literacy/W/8/1/b/) Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

[CCSS.ELA-Literacy.W.8.2d](http://www.corestandards.org/ELA-Literacy/W/8/2/d/) Use precise language and domain-specific vocabulary to inform about or explain the topic.

**Objectives:**

* Describe set and costume choices evident in a scene.
* Explain how set and costume choices contribute to the mood of a scene.
* Define and use technical vocabulary to enrich explanation.

**Writing Prompt:**

**Please answer QUESTION 1 OR QUESTION 2 in short essay form (1 -2 paragraphs) using complete sentences. Be sure to provide evidence to justify your opinions and support your perspectives. Include theater vocabulary to enhance your point of view.**

**Costume and set designers make artistic choices that support the ideas and interpretation of a play. Describe the set and costume design choices in this scene. Use specific examples from the scene to support your opinions. How does each of these elements contribute to the atmosphere/mood of the scene?**

**HS, Theater, Prompt 2: DESIGN RESPONSE**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content** (demonstrated understanding of content and ideas) | Essay reflects deep understanding of set and costume *and* what these elements convey about the mood of the play and relationship between characters; terms and techniques are applied appropriately; detailed and accurate identification and description of set and costume design elements demonstrate command of essential concepts; precise use of theater-specific vocabulary shows full grasp of design elements and their effects on a theatrical scene. | Essay reflects essential understanding of set and costume *and* what these elements convey about the mood of the play and relationship between characters; minor misconceptions do not undermine demonstration of basic understanding of key concepts; terms and techniques are applied appropriately; accurate identification and description of set and costume design elements demonstrate command of essential concepts; use of theater-specific vocabulary shows grasp of design elements and their effects on a theatrical scene. | Essay reflects developing understanding of set and costume *and* what these elements convey about the mood of the play and relationship between characters; limited or inappropriate use of some terms and techniques; limited identification or description of set and costume design elements demonstrate developing command of essential concepts; some imprecise use of theater-specific vocabulary shows developing grasp of design elements and their effects on a theatrical scene. | Essay does not reflect understanding of set and costume *and* what these elements convey about the mood of the play and relationship between characters; terms and techniques are missing or misapplied; identification and/or description of set and costume design elements do not demonstrate command of essential concepts; imprecise use of theater-specific vocabulary shows undeveloped grasp of design elements and their effects on a theatrical scene. | No response provided. |
| **Development**  (organization and presentation of arguments and ideas) | Responses comprehensively address 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 (central claim or main points) and 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; paragraphs are coherent and unified with a unified topic sentence (central claim or main points) that cites relevant supporting detail examples from the work; ideas are organized and accessible 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 or claims are incomplete or not fully supported with relevant examples and 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, its purpose, and audience; responses are undeveloped and lack coherence; main ideas are unclearly formulated; and/or provide unrelated, limited, or incorrect evidence from the work; ideas are confusing and do not flow logically from one supporting idea to the n*ex*t. | No response |
| **Analysis**  **(**demonstrates quality of argument and evidence presented**)** | Insightful inferences from the work made to support analysis of design choices and their effects on meaning; relevant, specific, essential, and non-obvious examples and references from the work provided as evidence; accurate, explicit, use of examples from the work reflects a well-reasoned analysis and a uniquely informed perspective. | Inferences from the work support analysis of design choices and their effects on meaning; relevant and specific examples and references from the work provided as evidence; appropriate use of examples from the work reflect an appropriately reasoned analysis design process and an informed perspective. | Limited or under-developed inferences from the work are evident and somewhat support analysis of design choices and their effects on meaning; some limited or irrelevant examples from the work provided as evidence; some inaccurate or non- explicit use of examples from the work reflects an under-developed analysis of the design process. | Inferences from the works are missing or limited and do not support analysis of design choices and their effects on meaning; irrelevant, inaccurate, or limited examples provided as evidence; limited or unrelated examples from the work reflects an uninformed or misinformed 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 |