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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.
* 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.
* Extend a scene by creating new dialogue.
* 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!

**THEATER MIDDLE SCHOOL SCENE**

**(Two Actors/Characters – Male or Female)**

**A. So how much, a thousand, a hundred thousand? How much are stamps worth?**

**B. I have no idea how much it’s worth, it’s beside the point. I couldn’t possibly sell it. Oh! Oh. I’m sorry. But you do realize that those are my stamps. Don’t you?**

* ***(beat)***

**He was my grandfather. He wasn’t your grandfather. Those are – my stamps.**

**A: Mom said, she gave the stamps to me, because she didn’t know for sure but she said they might be worth something –**

**B: Well, but – these weren’t her stamps.**

**A: She gave them to me.**

**B: If you want the jewelry –**

**A: I don’t want the jewelry. I already said I don’t want the jewelry.**

**B: But they were my grandfather’s stamps, they’re not part of the general, this isn’t –**

**A: This isn’t what? I mean, you weren’t here –**

**B: That’s not exactly –**

**A: Not exactly what, not exactly true? That you weren’t here?**

**B: Not exactly relevant, I was going to say.**

**A: It was relevant to me. That’s why I asked, so many times. You got my messages, right? We really needed you, I needed you, you know –**

**B: Yes, yes yes but – I’m sorry but could we stay on the point please?**

**A: The point is when Mom was – even when she was so sick, she she she gave the stamps to me and you weren’t here –**

**B: Look, I don’t want to, we’re just having a conversation. You asked about the stamps.**

**A: Yes I did, that’s right I did –**

**B: So we’re having a conversation!**

**A: (*beat*) Maybe you could look through these boxes, I cleared out that closet upstairs. It doesn’t look like anything to me but what do I know.**

**(*There is a buzz at the door*.)**

**BACK OF SCRIPT**

**Space for Student Notes**

**MS PERFORMANCE TASK WORKSHEET: PLAYWRITING TASK #1**

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

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

**PLAYWRIGHT #1: STUDENT NAME (Character B) Booklet # \_**

**PLAYWRIGHT #2: STUDENT NAME (Character A)**

**Booklet #**

**TASK:** Write in the voice of the character assigned. Playwright #1 (in Character B’s voice) will write the first line of dialogue then pass the paper to Playwright #2 (in Character A’s voice), who will then respond with a line of dialogue.

Continue passing the paper back and forth for each line until each of you has written 5 lines of dialogue (10 in total). Please note this is independent and silent work. Collaboration is done in writing **ONLY**

***Below are 5 lines of the scene. Extend the scene after “A” last line below this point:***

**A: Not exactly what, not exactly true? That you weren’t here?**

**B: Not exactly relevant, I was going to say.**

**A: It was relevant to me. That’s why I asked, so many times. You got my messages, right? We really needed you, I needed you, you know –**

**B: Yes, yes yes but – I’m sorry but could we stay on the point please?**

**A: The point is when Mom was – even when she was so sick, she she she gave the stamps to me and you weren’t here –**

**Playwrights continue writing here**

1. **Writer 1 (Character B):**

**2. Writer 2 (Character A):**

**3. Writer 1 (Character B):**

**4. Writer 2 (Character A):**

**5. Writer 1 (Character B):**

**6. Writer 2 (Character A):**

**7. Writer 1 (Character B):**

**8. Writer 2 (Character A):**

**9. Writer 1 (Character B):**

**10. Writer 2 (Character A):**

**\*\*STOP HERE. CLOSE YOUR BOOKLETS WHEN FINISHED \*\***

**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?: .**

**PERFORMANCE TASK WORKSHEET: PLAYWRITING ADJUSTMENT TASK #2**

**FILL IN BOTH NAMES IN EACH STUDENT BOOKLET. YOU ONLY NEED TO COMPLETE THE WORKSHEET IN PLAYWRIGHT A’s BOOK. BE SURE TO NOTE IT IN PLAYWRIGHT B’s BOOK AS WELL.**

**PLAYWRIGHT #1: STUDENT NAME (Character B)**

**PLAYWRIGHT #2: STUDENT NAME (Character A)**

**TASK #2: Playwright Adjustment: After the sixth written line of your earlier written scene, REWRITE the last four lines of dialogue (lines 7, 8, 9 & 10). Respond to the new circumstances from the Adjustment hand-out.**

**7. Writer 1 (Character B):**

**8. Writer 2 (Character A):**

**9. Writer 1 (Character B):**

**10. Writer 2 (Character A):**

**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.

**VIDEO NOTES**

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

**FILMED PLAY RESPONSE: Theater Master Work**

**SHORT ESSAY QUESTIONS (at least 3-4 sentences)**

Answer ***either*** Question #1 ***or*** Question #2. It is your choice. Note: each question has two parts for you to answer. **BE SURE TO ANSWER BOTH PARTS**.

**QUESTION 1:**

**Actors use their bodies, voices and imaginations to create characters. Select one of the actors in this scene. Note: CROOKS is the African-American man applying ointment to his body and LENNIE then enters the scene.**

1A. Describe how the actor uses his body and voice to create the character. What do these acting choices tell you about the character?

1B. Describe and explain what their staging/blocking in this scene might say about the relationship between the two of them? Be sure to cite specific examples.

**NOTE**: Include theater vocabulary to justify your opinions. You may want to reference the matching vocabulary on Page 10.

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

**QUESTION #2**

**Design choices can convey the meaning of a play through the use of such elements as scenery, costumes, lights and props (stage properties).**

2A. Choose two of the above design elements (scenery, costumes, lights and props) used in the scene you observed. How do the two elements you selected contribute to the atmosphere/mood of the scene?

2B. What do these design choices reveal about the characters?

**NOTE**: Include theater vocabulary to justify your opinions. You may want to reference the matching vocabulary on page 10.

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

**NOTES**

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

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



**Arts Achieve Assessment:**

**THEATER**

**ADJUDICATOR/PROCTOR MIDDLE SCHOOL**

**FINAL BOOKLET**

**SPRING 2014: Assessment**

School Adjudicated:

Class Adjudicated:

Adjudicator Name:

Adjudicator Signature:

Date:

***ARTS ACHIEVE***

**Proctor/Adjudicator PRE-Checklist**

**THEATER: Middle School Teams**

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

**1. Adjudicator/Proctor Booklet □**

**(One per adjudicator)**

**2. Student Booklets in Stack (One per student) □**

**3. Adjudicator Acting Scoring Booklets □**

**(One per adjudicator)**

**4. Performance Adjustment Pages □**

**(One per student)**

**5. Posters of Theater Criteria for PERFORMANCE TASKS □**

**(Place visibly on wall for reference)**

**6. Name Tags with Student Names/Numbers □**

**(if not done prior by school--one per student)**

**7. DVD Player and projector or Smartboard □**

**8. DVD of *Of Mice and Men* □**

**(cued up in DVD player)**

**9. Box of pens and sharpened pencils ready □**

**10. 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 understanding 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.

**Overview**

The 8th Grade assessment is done in one (1) 2 hour session. It is comprised of:

* a short group warm-up
* an opt-in performance task (Acting or Playwriting) Work done in tandem/partners
* a written response to a video prompt of a filmed professional production
* a cool down and a “self-reflection” written response

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. Documents are referenced

within the script.

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**ARTS ACHIEVE ASSESSMENT:**

**THEATER Middle School PROCTOR SCRIPT**

(approx. 2 hours)

**Pre-Assessment** (by host school/adjudicator)

**ALPHABETICALLY number students from the class roster**

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

**Write student NAMETAGS** with 1) student first names 2) corresponding number

**DO:** Teacher prepares labeled name tags with student name – name tags should be numbered alphabetically in order. Students should have name tags on at beginning of Assessment.

**DO: ADJUDICATORS** clearly designate a “Performance Space” & “Audience Space” in room.

**SCRIPT NOTE: yellow highlight indicates a “DO” action or “SAY” for adjudicators**

**INTRODUCTION & STUDENT CHOICE (10 minutes)**

**#1 SAY:** Welcome to the Arts Achieve Theater Assessment. My name is [INSERT NAME] and this is [OTHER ADJUDICATOR’S NAME] and you will be working with us and your peers for the next 2 hours to demonstrate what you know, can do and understand about theater.

We want you to think about what aspect of theater might inspire you as an artist. Each of you will be given the same scene to interpret, but you have a choice to do so as an actor **or** a playwright. You do not need to know the play in order to participate. You will make the choice later in the assessment.

**#1 SAY:** We are now ready to begin. Please listen to all instructions carefully. If you have any questions please raise your hand and a proctor will help you. Relax, have fun and do your best. We will now start with a brief warm-up.

**TABLEAU INSTRUCTIONS**

*(Note: Students move around room and form frozen tableau/sculptures. Groups of 3-4 students create tableau* *based on a word from the play. Students are given criteria.)*

**#1 SAY:** Our first activity will be tableau or frozen sculpture work. I will cue you to quietly walk around in the space. I will then cue you to freeze and get in groups of three or four to form a tableau based on a given word or phrase from the script we will use later.

“GO!” is your cue to move and “STOP!” to stop. Let’s try that.

**#1 Say:** GO

**DO:** WAIT 10 seconds.

**#1 SAY:** STOP! After stopping you will then form

groups of three or four by the count of three. Ready “1-2-3!”

You should be in groups of three or four.

Your group will then silently, and without touching your partners, form a tableau (or frozen image) based on a word from the scene that you will be working with today. After I say the word, you will have 10 seconds to create your tableau. I will say FREEZE and you need to freeze in your tableaus. We will do three rounds of these tableaus.

Please HOLD your tableaus each time until I cue you again with “GO!” You will then move and then form a new group and a new tableau.

**#1 SAY**: Any questions, *specifically*, about these instructions?

IF YES: reread only requested directions. Then go to WARM-UP.

**TABLEAU WARM-UP ACTIVITY: TABLEAU** (approx. 10 minutes)

**DO:** Adjudicator(s) **each** use **TABLEAU CHECKLIST HAND-OUT (p. 18)**

(a *quick general group assessment of students*)

**#1 SAY**: **For this activity we ask that you:**

1) Make strong physical choices

2) Incorporate levels

3) Collaborate to create a clear image

Remember, this is a silent exercise. You should not make any sounds or speak to anyone.

**SAY**: Please begin moving silently around the room at my cue. Ready…GO!

**DO:** WAIT 10 seconds.

**SAY**: STOP! Please get in groups of three or four by the count of three-- 1-2-3! Make sure you have enough space away from other groups.

Your first phrase is **WORTH SOMETHING**

You have 10 seconds to create a tableau based on **WORTH SOMETHING**. BEGIN.

**DO:** WAIT 10 seconds.

**SAY**: FREEZE Look at your own tableau. See what other groups chose to do. And… GO!

**DO:** WAIT 10 seconds.

**(2nd tableau)**

**SAY**: STOP! Get in a new group of three or four, ready--1-2-3!

Your new phrase is **NEEDED YOU.**

You have 10 seconds to create your new tableau.

**DO:** WAIT 10 seconds.

**SAY**: FREEZE! Look at your own tableau. Note what other groups chose to do. And…GO!

**DO:** WAIT 10 seconds.

**(3rd tableau)**

**SAY**: STOP! Get in a new group of three or four, ready--1-2-3!

Your final phrase is **I’M SORRY.** Remember, there is no touching for this exercise. You have 10 seconds to create your final tableau

remember to explore levels.

**DO:** [WAIT 10 seconds]

**SAY**: FREEZE! Look at your own tableau. See what other groups chose to do…And relax. Thank you.

**Transition to Performance Task (10 minutes)**

**#1 and #2 DO:** *Note designated rehearsal space and writing spaces for Task (left side space for your actors to work and right side for playwrights). Gather students and circle up in middle of room.*

**#2 SAY:** Thank you everyone. Now we will be moving on to the PERFORMANCE TASK. We will begin this task by asking you to choose your theatrical role for interpreting a scene.

**ACTORS** will partner in groups of 2, rehearse and perform a 90 second scene.

**PLAYWRIGHTS** will also partner in groups of 2 and collaborate with partner on writing a scene—each taking responsibility for the dialogue of one of two characters.

All students are assessed equally regardless of your artistic choice. Actors and playwrights will receive individual grades.

**Actors will be assessed on: [Refer to poster]**

• performance skills (body and voice)

• clear objectives

• collaboration

• responding to direction

Please note: Playwrights will not read or perform your writing. So the criteria is the same except you will be assessed on dramatic structure and writing instead of performance skills.

**#2 SAY**: Please listen to the following instructions carefully. We will ask you to show us your choice confidentially. In a moment, you will each stand in actor neutral and close your eyes. I will count to 3 and you will raise your hand indicating with one or two fingers which role you would like to play.

If you would like to be an actor please hold up your index/pointer finger like this (DEMONSTRATE). If you would rather be a playwright please show us by holding up two fingers like this (DEMONSTRATE). We will record your choices and try our best to assign you the role that you prefer, but nothing is guaranteed.

Any questions? (If no questions move on)

**DO #2:** As needed, repeat specific instructions.

**#2 SAY:** Here we go. Actor Neutral, Eyes closed. On 3, show us 1 for acting, 2 for playwriting! 1-2-3! Please keep your eyes closed and hands raised as we record your choices. Please keep your eyes closed and hands up. Thank you.

**DO #1 & #2:**

**STEP ONE:** #1 counts the number of 1’s (Actors)

#2 counts the number of 2’s (Playwrights)

Ensure both TASKS have an even number (ie. 12 actors. 6 playwrights, etc.). If odd #, pick one student to move to other task.

**STEP TWO:**

**#1 DO:** Identify the #1’s (Actors)

**#1 SAY**: If I tap you on the shoulder, please open your eyes and move to the left side of the room. Please wait until I tap you. Everyone else will open your eyes when I say “Open your eyes.”

**#1 DO**: Once you have tapped all of the 1’s:

**#1 SAY**: “Open your eyes.” If you were not tapped, you are the playwrights—please move to the right side of the room with #2 (NAME).

…………

**DO: Each Proctor stays with the designated TASK group and provides directions, observes, etc.**

**#1 and #2 DO**: Record the names and ID numbers of who will do each TASK on the **TASK ASSIGNMENT** SHEET FOUND AT END OF BOOKLET (PAGE 24 & 25).

**ASSIGN PARTNERS**: Please assign pairings by number closest to alphabetical Student ID

#1).

(if odd number, ask acting student from scene 1 or 2 to volunteer to go twice).

**#1 DO:** Pass out student booklets to Acting Students.

**#2 DO:** Pass out student booklets to Playwright Students.

**#1 SAY:** Please keep your booklet closed until further direction.

**#1 and #2 SAY:** Please listen as I read which partner(s) to whom you are assigned. Note pairings were done alphabetically.

**#1 and #2 DO:** Read aloud the assigned student scene or playwright pairings

 FOLLOW DIRECTIONS BELOW

**PERFORMANCE TASKS: TWO OPTIONS**

**(45 minutes: 15 minutes to rehearse; approx. 30 minutes to share)**

**I. ACTING INSTRUCTIONS**

**#1 SAY**: Actors, you will have fifteen (15) minutes to read, block, and rehearse a scene with your partner demonstrating (*criteria from rubric -* **reference poster**):

Performance skills (Voice, Physicality)

Clear objectives (Wants & Obstacles)

Collaboration

Staging

Ability to respond to direction

• Be sure to decide who is character **A** and who is character **B**. Carefully read aloud the scripted scene you’ve been given--found on **page 3**. Use the dialogue of the scene to inform your characterization. Don’t forget to use given circumstances, levels and character relationships to help you in your staging.

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

• Please create and rehearse your scene on this side of the room and respect the space of the playwrights and fellow actors.

**DO**: **Reference SCRIPTS in Booklet #1 SAY:** Break a leg!

**II. PLAYWRITING INSTRUCTIONS**

**#2 SAY*:*** You and your partner will complete the given scene (**PAGE 3** of your BOOKLET). You will both write additional dialogue to resolve the ending of the scene demonstrating: **(reference poster)**

dramatic structure (conflict, development)

clear objectives (wants and obstacles) collaboration, based on your writing ability to take direction & revise

You will have fifteen minutes to complete this task.

Please read the scene*.* Using the given circumstances, write a resolution to the scene with your partner.

Be sure to decide who is Playwright #1 (Character **B)** and who is Playwright #2 (Character **A)**

Please turn to **PAGE 6** and read along with me.

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

Note: Be sure to write both names and booklet numbers in both booklets. Please do so now.

**DO #2:** Wait for students to write name on booklet

TASK: Write in the voice of the character assigned. Character B (Playwright #1) will write the first line of dialogue then pass the paper to Character A (Playwright #2), who will

then respond with a line of dialogue. Continue passing the paper back and forth for each line until each of you has written 5 lines of dialogue (10 in total). Please note, this is a SILENT activity. Collaboration is done in writing ONLY.

**Each character must mention or reference the setting at least once.**

**DO**: **Reference SCRIPTS and PLAYWRITING TASK #1 in Booklets**

**If available, hand out Writing Boards and Pens**

**SAY:** You may begin. Break a leg!

**DURING REHEARSALS/WRITING (across all three tasks):**

**DO:** observe both processes but do not assist or interfere unless a clear behavioral issue or concern between/among students has stopped the process.

**DO:** remind group of timing, (i.e.10 minutes, 5 minutes, 1 minute, stop)

**DO:** DESIGNATE PEER REVIEW ASSIGNMENTS (i.e., #20 looks at scenes #1 #19 looks at scene #2…..thus #1 looks at scenes #20, #2 looks at #19, etc.)

**AFTER REHEARSING/WRITING TIME IS COMPLETE:**

**DO:** Bring all students back together – students sit with their partners in the “audience”

space.

**#1 SAY:** Welcome back. We are now going to have a performance sharing of the ACTING

scenes.

**DO: ADJUDICATOR #2** hands out pens for each student while **#1** is speaking.

**#2 SAY:** Each of you will be asked to provide constructive feedback for a scene.

Using the Peer Feedback hand-out on **PAGE 8** check the appropriate response if you saw the performer(s) successfully address the criteria. Use the Comments area to provide constructive feedback on the scene.

**#2 DO:** Read aloud peer review grouping assignments.

**SAY:** Actor #1 is Acting Student **A**; Actor #2 is Acting Student  **B**.

At this time, Scene #1 please take your places to present your scene.

**#2 SAY:** Reminder, as supportive artists and an audience there:

• should be no applause. This is more like an audition environment. So we will applaud for all performers at the end.

• should be no talking or planning while others are presenting

• should be respectful and attentive audience behavior

**After Group #1 students are set**

**#2 SAY:** Please introduce yourselves and which role you are portraying. Begin when you are ready. Break a leg.

**DO**: Repeat until all scenes have been presented.

**DO:** Remind students to do peer feedback assignments.

**DO: ADJUDICATE EACH SCENE**

**----------------------------------------------------**

**ADJUSTMENTS (10-15 minutes)**

**#2 SAY:** Thank you everyone. At this point, we will give you adjustments. Performers will have two minutes to rehearse. Playwrights will have 10 minutes to write an alternate version while the performers present. We will all remain in this room. We ask you to be respectful of noise levels and physical space for your fellow artists.

**DO: Return students to their earlier writing area. This will also be where playwrights work (behind) the adjusted acting scenes that are shown.**

**ACTING & PLAYWRITING SCENE ADJUSTMENT HANDOUT**

DIRECTIONS:

Actors: You will have two minutes to revise and rehearse your scene. You will then perform it again.

Playwrights: You will have 10 minutes to revise and rewrite your scene. Please follow the revised playwriting directions in your booklet.

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

A: You will hold onto the stamps at all costs. Get B to give up focusing on the stamps. You have held the family together and he/she needs to move on from here.

B: You want the stamps at all costs as they are your last connection to your grandfather. Stay focused and avoid getting sucked into an emotional conflict about the past.

**SAMPLE ROOM LAYOUT**

**Actors Area: Perform adjusted scenes**

Other acting students

sit & observe ADJUDICATORS SIT

Playwrights Area: working on rewrites

**#2 SAY: TO PLAYWRIGHTS:** You and your partners will have 10 minutes to rewrite part of your scene. Please follow me to this side of the room.

**#2 DO:** Instruct PLAYWRIGHTS to write additional dialogue while others perform again.

**#2 DO:** Hand out and read aloud the playwriting adjustment

**SAY**: Please turn to **PAGE 9** the Playwright Adjustment: After the sixth written line of your scene, REWRITE the last four lines of dialogue responding to these new circumstances.

**Simultaneously to Acting students**

**#1 SAY:** Each scene will be presented a second time to demonstrate your ability to incorporate direction.

Please note that we will stop each scene after one minute. Feel free to adjust your tempo and pacing as you wish. You will all have three minutes to revise and rehearse. [There is no peer feedback of the revised scene work.]

**DO:** Allow ACTORS to work for 3 minutes.

**DO:** Have ACTORS present in same order as before. They should serve as audience for each other’s’ revised scenes.

 **USE FINAL ROW OF ACTING RUBRICS ONLY TO “SCORE” DIRECTION**

**#2 DO:** After 10 minutes, ask Playwrights to stop.

**#2 DO:** After final adjusted scene is adjudicated—prepare for Video response.

**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 10 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 independent work. You will have up to 10 minutes.

***DO NOT READ TO STUDENTS***

**Theater Vocabulary Matching (ANSWER KEY)**

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.

**VIDEO ASSESSMENT (15 Minutes)**

We will now all watch a scene from a film version from a great American play. This is independent work.

We will watch the scene twice.

The first time is to simply observe it.

We will show the video an additional time for your reference as you answer the questions in your Booklet.

**DO: Plays video once through.**

**DO: Then reference Video Response questions in Booklets pages 12-13**

**SAY**: Please turn to pages 12-13 with me. I will read all questions aloud, please read along before choosing which question to answer.

**DO:** Read questions aloud: **REPLACE WITH ADJUDICATOR**

**QUESTION 1:**

**Actors use their bodies, voices and imaginations to create characters. Select one of the actors in this scene. Note: CROOKS is the African-American man applying ointment to his body and LENNIE then enters the scene.**

1A. Describe how the actor uses his body and voice to create the character. What do these acting choices tell you about the character?

1B. Describe and explain what their staging/blocking in this scene might say about the relationship between the two of them? Be sure to cite specific examples.

**NOTE**: Include theater vocabulary to justify your opinions. You may want to reference the matching vocabulary on Page 10.

**QUESTION 2:**

**Design choices can convey the meaning of a play through the use of such elements as scenery, costumes, lights and props (stage properties).**

2A. Choose two of the above design elements (scenery, costumes, lights and props) used in the scene you observed. How do the two elements you selected contribute to the atmosphere/mood of the scene?

2B. What do these design choices reveal about the characters?

**NOTE**: Include theater vocabulary to justify your opinions. You may want to reference the matching vocabulary on page 10.

**DO: ADJUDICATOR plays video second time**

**SAY:** You have 15 minutes to complete your answers. You may reference the script as well.

**AFTER 15 minutes**

**#2 SAY:** Please stop writing.

**Closing Activity: Self-Reflection (15 minutes)**

**#1 SAY:** You have done a lot today. Please turn to **page 15** of your booklet. Take a moment to reflect quietly on your past 2 hours. Read along with me.

Today I participated in many theatrical roles. Please check all that apply:

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

After checking any that apply please choose one of the above theatrical roles you played and explain how and why you felt successful in this role today.

Thank you very much for all of your hard work—we truly appreciate it.

**ARTS ACHIEVE THEATER:**

**MIDDLE SCHOOL SPRING 2014**

**ACTING & PLAYWRITING SCENE ADJUSTMENT HANDOUT**

**DIRECTIONS:**

**Actors: You will have two minutes to revise and rehearse your scene. You will then perform it again.**

**Playwrights: You will have 10 minutes to revise and rewrite your scene. Please follow the revised playwriting directions in your booklet.**

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

**A: You will hold onto the stamps at all costs. Get B to give up focusing on the stamps. You have held the family together and he/she needs to move on from here.**

**B: You want the stamps at all costs as they are your last connection to your grandfather. Stay focused and avoid getting sucked into an emotional conflict about the past.**



**Arts Achieve Assessment:**

**THEATER**

**ADJUDICATOR/PROCTOR**

**MS RUBRIC BOOKLET**

**SPRING 2014 Assessment**

**CONTENTS:**

 **Common Core Key**

 **Tableau Group Assessment Checklist**

 **Adjudicator Notes Page**

 **MS PERF TASK RUBRICS:**

• **RUBRIC 1: ACTING**

• **RUBRIC 2: PLAYWRITING**

• **RUBRIC 3: VIDEO PROMPT RESPONSE**

**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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**MS THEATER ADJUDICATOR GROUP TABLEAU ASSESSMENT 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:**

**1st Round 2nd Round 3rd Round Tableau Tableau Tableau**

**1) Make strong physical choices**

**2) Incorporate levels**

**3) Collaborate to create an image**

**4) Respond to prompts**

**Comments:**

**Adjudicator Name:**

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

**RUBRIC 1: ACTING**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **ACTING** | **4 - Yes** | **3 - Yes, but** | **2 - No, but…** | **1 - No** |
| **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. |
| **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. |
| **Responds to**  **Direction**  [I, K, A, C] | Responds with specific choices and incorporates director’s adjustment. | Responds to director's  adjustment but makes conventional choice(s). | Some evidence of  incorporating director's adjustment. | Fails to respond or  incorporate director's adjustment. |

**THEATER MS ADJUDICATOR RUBRIC: PERF TASK TWO**

***OF MICE AND MEN***

**RUBRIC 2: PLAYWRITING**

**RUBRIC 3: VIDEO WRITTEN RESPONSES:**

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

**ADJUDICATOR NOTES**

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**ADJUDICATOR NOTES**

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**THEATER MIDDLE SCHOOL SCENE**

(Two Actors/Characters – Male or Female)

**Excerpt from MAURITIUS by Theresa Rebeck (Two Actors/Characters – Male or Female)**

**A. So how much, a thousand, a hundred thousand? How much are stamps worth?**

**B. I have no idea how much it’s worth, it’s beside the point. I couldn’t possibly sell it. Oh! Oh. I’m sorry. But you do realize that those are my stamps. Don’t you?**

* ***(beat)***

**He was my grandfather. He wasn’t your grandfather. Those are – my stamps.**

**A: Mom said, she gave the stamps to me, because she didn’t know for sure but she said they might be worth something –**

**B: Well, but – these weren’t her stamps.**

**A: She gave them to me.**

**B: If you want the jewelry –**

**A: I don’t want the jewelry. I already said I don’t want the jewelry.**

**B: But they were my grandfather’s stamps, they’re not part of the general, this isn’t –**

**A: This isn’t what? I mean, you weren’t here –**

**B: That’s not exactly –**

**A: Not exactly what, not exactly true? That you weren’t here?**

**B: Not exactly relevant, I was going to say.**

**A: It was relevant to me. That’s why I asked, so many times. You got my messages, right? We really needed you, I needed you, you know –**

**B: Yes, yes yes but – I’m sorry but could we stay on the point please?**

**A: The point is when Mom was – even when she was so sick, she she she gave the stamps to me and you weren’t here –**

**B: Look, I don’t want to, we’re just having a conversation. You asked about the stamps.**

**A: Yes I did, that’s right I did –**

**B: So we’re having a conversation!**

**A: (*beat*) Maybe you could look through these boxes, I cleared out that closet upstairs. It doesn’t look like anything to me but what do I know.**

**(*There is a buzz at the door*.)**

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**MS TASK ASSIGNMENT WORKSHEET: ACTING PARTNERS**

**SCENE# PARTNER #1 PARTNER #2**

**1.**

LAST NAME ID # LAST NAME ID #

**2.**

LAST NAME ID # LAST NAME ID #

**3.**

LAST NAME ID # LAST NAME ID #

**4.**

LAST NAME ID # LAST NAME ID #

**5.**

LAST NAME ID # LAST NAME ID #

**6.**

LAST NAME ID # LAST NAME ID #

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LAST NAME ID # LAST NAME ID #

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**11.**

LAST NAME ID # LAST NAME ID #

**12.**

LAST NAME ID # LAST NAME ID #

**13.**

LAST NAME ID # LAST NAME ID #

**MS TASK ASSIGNMENT WORKSHEET: ACTING PARTNERS**

**SCENE# PARTNER #1 PARTNER #2**

**1.**

LAST NAME ID # LAST NAME ID #

**2.**

LAST NAME ID # LAST NAME ID #

**3.**

LAST NAME ID # LAST NAME ID #

**4.**

LAST NAME ID # LAST NAME ID #

**5.**

LAST NAME ID # LAST NAME ID #

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LAST NAME ID # LAST NAME ID #

**12.**

LAST NAME ID # LAST NAME ID #

**13.**

LAST NAME ID # LAST NAME ID #

**ADJUDICATOR NOTES**

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

**THEATER: Middle 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 Booklets □**

**(One per adjudicator)**

**2. Student Booklets in Stack (One per student) □**

**3. Adjudicator Acting Scoring Booklets (Spreadsheets) □**

**(One per adjudicator)**

**4. Performance Adjustment Pages □**

**5. Posters of Theater Criteria for PERFORMANCE TASKS □**

**6. DVD of *Of Mice and Men* □**

**7. Stop watch □**

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**MIDDLE SCHOOL ARTS ACHIEVE – MIDDLE SCHOOL RUBRICS  
PLAYWRITING AND ANALYSIS PROMPTS**

**TASK 4A MS Theater Prompt 1**

**Standards:**

[CCSS.ELA-Literacy.W.11-12.2](http://www.corestandards.org/ELA-Literacy/W/11-12/2/) Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

[CCSS.ELA-Literacy.W.11-12.2b](http://www.corestandards.org/ELA-Literacy/W/11-12/2/b/) Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

[CCSS.ELA-Literacy.W.11-12.2d](http://www.corestandards.org/ELA-Literacy/W/11-12/2/d/) Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

**Objectives:**

* Describe how body and voice help create character.
* Explain how staging contributes to the relationship of characters.
* Define and use technical vocabulary to enrich explanation.
* Use correct sentence grammar and paragraphing conventions.

**Students answer only one (each has 2 parts)**

**QUESTION 1: Actors use their bodies, voices and imaginations to create characters. Select one of the actors in this scene from *Of Mice and Men.* Note: Crooks is the African American man applying ointment to his body and Lennie enters the scene.**

**1A. Describe how the actor uses his body and voice to create the character. What do these acting choices tell you about the character?**

**1B. Describe and explain what their staging/blocking in this scene might say about the relationship between the two of them. Be sure to cite specific examples.**

Note: Include theater vocabulary to justify your opinions. You may want to reference the matching vocabulary on page 9.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content** (demonstrated understanding of content and ideas) | Essay reflects deep understanding of staging/blocking and character development (use of body and voice); detailed and accurate description of various staging and character choices; demonstrates command of essential concepts; precise use of specific vocabulary shows full grasp of staging and character development. | Essay reflects essential understanding of staging (blocking) and character development (use of body and voice); identification and description of various staging and character development choices from the work demonstrates command of essential concept; appropriate use of specific vocabulary shows grasp of staging and character development. | Essay reflects developing understanding of staging/blocking and character development (use of body and voice); limited identification and/or unsubstantiated description of staging and character choices from the work demonstrates developing command and control of essential concepts; some limited or misuse of specific vocabulary shows developing grasp of staging and character development. | Essay does not reflect understanding of staging/blocking and character development (use of body and voice); lack of detailed and/or inaccurate identification and description of staging and character choices from the work do not demonstrate command and control of essential concepts; imprecise and/or inaccurate or no use of vocabulary shows limited grasp of staging and character development. | 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 support analysis and interpretation of acting and staging choices that inform character development and relationships; diverse, relevant, and specific examples from the work provided as evidence; explicit use of examples from the work reflects a sophisticated and well-reasoned interpretation and a uniquely informed perspective. | Inferences support analysis and interpretation of acting and staging choices that inform character development and relationships; relevant examples from the work provided as evidence; appropriate use of examples from the work reflects a reasoned interpretation and an informed perspective. | Underdeveloped or weak inferences support analysis and interpretation of acting and staging choices that inform character development and relationships; limited use of relevant examples and references from the work provided as evidence; inaccurate or limited use of examples reflects a developing interpretation and under-informed perspective. | Inferences are missing or do not support analysis and interpretation of acting and staging choices that inform character development and relationships; unrelated or non-specific examples do not provide sufficient evidence; inaccurate or misused examples reflect s an uninformed 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 |

**TASK 4B MS THEATER, Prompt 2**

**Standards:**

[CCSS.ELA-Literacy.W.11-12.2](http://www.corestandards.org/ELA-Literacy/W/11-12/2/) Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

[CCSS.ELA-Literacy.W.11-12.2b](http://www.corestandards.org/ELA-Literacy/W/11-12/2/b/) Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

[CCSS.ELA-Literacy.W.11-12.2d](http://www.corestandards.org/ELA-Literacy/W/11-12/2/d/) Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

**Objectives:**

* Identify and describe production design choices (such as scenery, costume, lights, and sound).
* Explain how design and production choices contribute to the meaning of a play.
* Explain what design and production choices reveal about the relationship of the characters in a play.
* Define and use technical vocabulary to enrich explanation.
* Use correct sentence grammar and paragraphing conventions.

**Writing Prompt:**

**QUESTION 2: Design choices can convey the meaning of a play through the use of such elements as scenery, costumes, lights and props (stage properties)**.

**2A.Choose two of the above design elements (scenery, costumes, lights and props) used in the scene you observed. How do the two elements you selected contribute to the atmosphere/mood of the scene?**

**2B. What do these design choices reveal about the characters?**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content** (demonstrated understanding of content and ideas) | Essay reflects deep understanding of two design elements (scenery, costume, lights, props) *and* what these convey about the mood of the play and the characters; terms and techniques are applied appropriately; detailed and accurate identification and description of two design elements demonstrates 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 two design elements (scenery, costume, lights, props) *and* what these can convey about the mood of the play and the characters; minor misconceptions or slight misapplication of terms or techniques do not undermine demonstration of essential understanding; identification and description of two design elements demonstrates understanding of essential concepts; appropriate use of specific theater vocabulary shows a grasp of design elements and their effect on a theatrical scene. | Essay reflects developing understanding of two design elements (scenery, costume, lights, props) *and/or* what these can convey about the mood of the play and the characters; misconceptions or misapplication of some terms evident; limited and/or inaccurate identification and descriptions of two design elements demonstrates developing command of essential concepts; some imprecise or limited use of technical and specific vocabulary shows developing grasp of design elements and their effect on a theatrical scene.  **Note**: If student writes on only one design element and reaches the criteria for “3.” | Essay does not reflect an understanding of any design elements (scenery, costume, lights, props) *and* what these can convey about the mood of the play and the characters; fundamental misconceptions or misapplication of terms or techniques evident; inaccurate identification and/or undeveloped descriptions of two design elements and features does not demonstrate command essential concepts; lack of or misused technical and specific vocabulary shows limited grasp of design elements and their effect on a theatrical scene.  **Note**: If student writes on only one design element and reaches the criteria for “2” or “1.” | 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; 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 next. | 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 |

**MS ARTS ACHIEVE – PLAYWRITING REVISED RUBRICS**

**TASK 2B Middle School, Theater, Playwriting Prompt**

**Standards**:

* [CCSS.ELA-Literacy.W.8.3](http://www.corestandards.org/ELA-Literacy/W/8/3/) Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
* [CCSS.ELA-Literacy.W.8.3b](http://www.corestandards.org/ELA-Literacy/W/8/3/b/) Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
* [CCSS.ELA-Literacy.W.8.3d](http://www.corestandards.org/ELA-Literacy/W/8/3/d/) Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**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. [! Prompt does not reveal what kind of source or text students will use to generate the dialogue (e.g. a clip, a photo, etc. Objective will need to be revised to reflect source document or text)
* Apply conventional and non-conventional rules of grammar, punctuation, sentence structure, and spelling to inform character status, traits, and relationships, and to achieve appropriate voice. [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 larger goal of informing character traits, status, and so on, and was not an accident or demonstration of poor grammar skills.]

**Writing Prompt:**

**TASK: Write in the voice of the character assigned from the scene. Character A (Playwright #1) will write the first line of dialogue then pass the paper to Character B (Playwright #2), who will then respond with a line of dialogue. Be sure and use the photo as a source of information for your playwriting.**

**Continue passing the paper back and forth for each line until each of you has written 5 lines of dialogue (10 in total). Please note this is independent and silent work. Collaboration is done in writing ONLY.**

**MS Theater Rubric Prompt 3: PLAYWRITING**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Criteria** | **4** | **3** | **2** | **1** | **0** |
| **Content #1: CHARACTER** | Playwright develops a fully realized character with a distinct voice and traits that illuminate the scene; 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; dialogue is true to his/her character’s voice and responds productively to partner's contributions throughout. | Playwright identifies characters with distinct voices and traits that illuminate the scene; personalities and/or perspectives revealed through what the character said or did or through what the other character said about them or how they reacted; dialogue establishes his/her character’s voice and responds appropriately to partner's contributions throughout. | Playwright identifies characters, but voices and traits are underdeveloped in the scene personalities and/or perspectives are undeveloped through what the character said or did or through what the other character said about them or how they reacted; dialogue establishes his/her character’s voice but responds inconsistently to partner's contributions. | Playwright does not identify fully realized characters with distinct voices and traits; personalities and/or perspectives are not revealed through what the character said or did or through what the other character said about them or how they reacted; dialogue is not true to his/her character’s voice and does not respond productively to partner's contributions | No response |
| **Content #2:**  **RELATIONSHIP** | Dialogue clearly establishes a relationship btw characters in the scene; nuanced dialogue reflects the status and emotional and personal dynamics of the relationship. | Dialogue establishes a relationship btw characters in the scene; dialogue reflects the status and emotional and personal dynamics of the relationship. | Some dialogue exchanges establish a relationship btw characters in the scene; dialogue suggests or implies status and emotional and personal dynamics of the relationship, but not clearly. | Dialogue does not establish a relationship btw characters in the scene; dialogue does not reflect the status or emotional or personal dynamics of the relationship. | No response |
| **Content #3:**  **CONFLICT** | Dialogue clearly reveals the character‘s wants or needs in compelling ways; imaginative actions and reactions to obstacles or tensions between characters within the scene are revealed through the dialogue; dialogue reflects intriguing conflict that is consistent with and builds upon the photo. | Dialogue reveals the characters wants or needs; actions and reactions to obstacles or tensions between characters within the scene are revealed;; dialogue reflects conflict that is consistent with and builds upon photo. | Dialogue suggests the character’s wants or needs, but are not developed; actions and reactions to obstacles or tensions between characters within the scene are not clearly driven by the conflict; some parts of the dialogue are inconsistent with the photo. | Dialogue does not reveal the character’s wants or needs; actions and reactions to obstacles or tensions between characters within the scene are not revealed through the dialogue; dialogue does not reflect conflict that is consistent with and builds upon the photo. | 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 text 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 text is revealed throughout the dialogue. | Playwright interprets the text to create a developed scene with an original voice (i.e. point of view given circumstances, story); appropriate attention to relevant details from the text is revealed in the dialogue. | Playwright interprets the text to create an underdeveloped scene with an original voice (i.e. point of view given circumstances, story); some attention to details from the text is revealed in the dialogue. | Playwright interprets the text to create an undeveloped scene with an original voice (i.e. point of view given circumstances, story); limited or no attention to relevant details from the text is 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. Some of the writing is 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 |

**TASK 2B.7 MS: Playwriting Adjustment**

**Writing Prompt: ADJUSTMENT**

**TASK #2: Playwright Adjustment: After the sixth written line of your earlier written scene, REWRITE the last four lines of dialogue (lines 7, 8, 9 & 10). Respond to the new circumstances from the Adjustment hand-out.**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **CRITERA** | **4** | **3** | **2** | **1** | **0** |
| **Responds to**  **Direction** | Incorporates director's adjustment imaginatively and builds upon scene’s internal logic. | Incorporates adjustment and maintains scene’s internal logic, but makes conventional choices. | Does not maintain internal logic of scene, but attempts to incorporate adjustment. | Fails to incorporate the adjustment--no real change from first presentation. | No response |