



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400310 Theatre 1

Course Title: Theatre 1

Course Number: 0400310

Abbreviated Title: Theatre 1

Course Length: Year

Course Level: 2

Credit: 1.0

Graduation Requirements: Will meet Performing/Fine Arts (PF)

PERFORMING Benchmarks

Cluster A/B/C/D	Item Type	Course Description: This course is designed for students with little or no theatre experience, and promotes enjoyment and appreciation for all aspects of theatre. Classwork focuses on the exploration of theatre literature, performance, historical and cultural connections, and technical requirements. Improvisation, creative dramatics, and beginning scene work are used to introduce students to acting and character development. Incorporation of other art forms in theatre also helps students gain appreciation for other art forms, such as music, dance, and visual art.	
A	P1	TH.912.C.1.2	Create, refine, and sustain complex and believable characters for performance through the integration and application of artistic choices based on research, rehearsal, feedback, and refinement.
A	CP1	TH.912.F.1.1	Synthesize research, analysis, and imagination to create believable characters and settings.
A	P1	TH.912.H.3.3	Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.
A	CP1	TH.912.O.2.4	Construct and perform a pantomime of a complete story, showing a full character arc.
A	P1	TH.912.S.2.4	Sustain a character or follow technical cues in a production piece to show focus.
A	P1	TH.912.S.3.2	Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.
B	P2	TH.912.C.2.8	Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.
B	P2	TH.912.S.1.6	Respond appropriately to directorial choices for improvised and scripted scenes.
B	P2	TH.912.O.1.3	Execute the responsibilities of director, designer, manager, technician, or performer by applying standard theatrical conventions.
C.1	CO1	TH.912.F.1.2	Solve short conflict-driven scenarios through improvisation.
C.2	CP1	TH.912.O.2.8	Create a scene or improvisation to manipulate and challenge the conventions of the performer/audience relationship.

NOTE: This document was developed under a grant from the U. S. Department of Education. However, those contents do not necessarily represent the policy of the U. S. Department of Education, and you should not assume endorsement by the Federal Government.

Key: Responding

Performing

Creating

Best Assessed in the Classroom



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400310 Theatre 1

Prepared Performance I – TASK A (Pantomime)

COURSE	Theatre 1
BENCHMARK #(S)	TH.912.C.1.2, TH.912.F.1.1, TH.912.H.3.3, TH.912.O.2.4, TH.912.S.2.4, TH.912.S.3.2
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.C.1.2 - Create, refine, and sustain complex and believable characters for performance through the integration and application of artistic choices based on research, rehearsal, feedback, and refinement.</p> <p>TH.912.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings.</p> <p>TH.912.H.3.3 - Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.</p> <p>TH.912.O.2.4 - Construct and perform a pantomime of a complete story, showing a full character arc.</p> <p>TH.912.S.2.4 -Sustain a character or follow technical cues in a production piece to show focus.</p> <p>TH.912.S.3.2 - Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.</p>
BENCHMARK CLARIFICATION	After research, rehearsal, feedback, and refinement, perform an original prepared pantomime with a partner containing believable characterization based on information given from non-theatre content areas.
ITEM TYPES	Prepared.
CONTENT LIMITS	Duet pantomime selected from a non-theatre content area.
CONTEXTS (Student’s Role)	Students create and present a duet pantomime within the context stimulus attributes given.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	A pantomime situation taken from a non-theatre content area, information on selection sent out four weeks before testing date, creation of a duet pantomime following benchmark guidelines.
RESPONSE ATTRIBUTES	Perform a duet pantomime on the testing date. Pantomime incorporates the given stimulus into a complete story without the use of costumes, sets, music, or stage properties. Camera with tripod to show both students from feet to 6” above heads at all times and to allow for movement (i.e., no close-ups). Each student will be assessed individually using the rubric.
TIME ALLOTMENT	Two minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance I (Pantomime)

After receiving the pantomime subject of the holocaust four weeks before the testing date, use the selected subject to research, create, and present a duet pantomime of a complete story showing full characterization for final presentation on the testing date in a maximum of two minutes.

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Item Specific Scorer's Rubric: Prepared Performance I (Pantomime)

4-point sample answer:

POINTS	1	2	3	4
Clear gestures and facial expressions	Does not attempt gestures or facial expressions.	Gestures are haphazard, superfluous and get in the way of the story.	Gestures are not totally specific and don't fully clarify the individual moments of the story.	Gestures and facial expressions are totally specific and clarify the individual moments of the story. They maintain this for the entire scene.
Emotional energy consistent with the level of the story.	The pantomime is performed without energy of any kind.	The pantomime's energy level is inconsistent for any pantomime.	Pantomime's has energy but is not at a level consistent with the level of the story.	Pantomime shows a connected emotional energy that fits the story. Has this energy for the entire scene.
Stage Movement - Shows muscular tones and balanced interactions	Performer lacks muscular coordination, tone and balance to tell the story for the majority of the performance.	Performer has but does not maintain muscular coordination, tone and balance to tell the story for the any of performance.	Performer maintains muscular coordination, tone and balance to tell the story for the majority of the performance.	Performer uses muscular coordination, tone and balance to tell the story for the entire.
Characterization - Communicates ideas to audience through well-developed character(s) through logical story development	The performer does not communicate ideas to the audience.	Performer tries to use a character to communicate the ideas of the story, but fails to do so.	Performer communicates the ideas of the story using character traits, but does not maintain clarity for the majority of the performance.	Performer clearly communicates the ideas of the story using well developed character traits. For the entire scene.
Concentration	Performer doesn't maintain concentration.	Performer maintains concentration for less than half of the performance	Performer maintains concentration for the majority of the performance.	The performer is clearly focused and concentrating throughout the performance.
Incorporation of Stimulus	The performer does not use the stimulus at all.	Performer uses the stimulus but it is not incorporated into the performance.	Student incorporates the stimulus given for the majority of the performance.	Student fully incorporates the stimulus given to create the entire pantomime.

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Item Specifications for Benchmarks in Course: 0400310 Theatre 1

Prepared Performance II – TASK B (Acting)

COURSE	Theatre 1
BENCHMARK #(S)	TH.912.C.2.8, TH.912.S.1.6, TH.912.O.1.3
BIG IDEA	[REDACTED]
ENDURING UNDERSTANDING	[REDACTED]
BENCHMARK(S)	TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism. TH.912.S.1.6 - Respond appropriately to directorial choices for improvised and scripted scenes. TH.912.O.1.3 - Execute the responsibilities of director, designer, manager, technician, or performer by applying standard theatrical conventions.
BENCHMARK CLARIFICATION	Perform a monologue on video. Watch the video and do a self- reflection. Present the monologue a second time incorporating the criticism.
ITEM TYPES	Prepared.
CONTENT LIMITS	Dramatic text selected from predetermined list.
CONTEXTS (Student’s Role)	Student performs a monologue within the context stimulus attributes given.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	Copy of selected dramatic text, information on selection sent out four weeks before testing date; perform the monologue following benchmark guidelines.
RESPONSE ATTRIBUTES	Perform a monologue without costumes, sets, music, or stage properties (required hand props are acceptable) that incorporates given stimulus. Monologue will be recorded on video and played back for student viewing and self – reflection using the performance rubric. Camera with tripod to show the whole student in the frame at all times (no close-ups). Either the camera must be capable of playback with sound or a separate video playback unit must be provided, Student assessment will be based on the performance rubric.
TIME ALLOTMENT	Three
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance II – (Acting)

After preparing a one minute monologue from 20th Century Western European/American realistic play four weeks before the testing date, perform the monologue once. The performance will be recorded. After the first performance, a two minute period will be allowed for self-reflection while watching the video playback. Student will rate his own performance using the performance rubric.

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Item Specifications for Benchmarks in Course: 0400310 Theatre 1

Item Specific Scorer's Rubric: Prepared Performance II (Acting)

4-point sample answer:

POINTS	1	2	3	4
Physicality/Blocking	Performer rarely uses muscular coordination, staging, and theatrical conventions, consistent with the style of the piece to tell the story. Gestures are haphazard, superfluous and get in the way of the story.	Performer uses muscular coordination, staging, and theatrical conventions, consistent with the style of the piece to tell the story for less than half of the performance. Gestures lack specificity and do not attempt to clarify the individual moments of the story.	Performer uses muscular coordination, staging, and theatrical conventions consistent with the style of the piece to tell the story for the majority of the performance. Gestures are not totally specific and don't fully clarify the individual moments of the story.	Performer uses muscular coordination, staging, and theatrical conventions, consistent with the style of the piece to tell the story for the entire performance. Gestures and facial expressions are totally specific and clarify the individual moments of the story.
Energy	Performer rarely shows a connected emotional energy.	Performer shows a connected emotional energy for less than half of the performance.	Performer shows a connected emotional energy for a majority of the performance.	Performer shows a connected emotional energy and maintains concentration for the entirety of the performance.
Self-Reflection Response	Performer fails to recognize any room for improvement in the performance.	Performer fails to recognize the majority of weaknesses in the performance.	Performer recognizes several weaknesses in the performance.	Performer clearly recognizes how much room for improvement there is in their performance and scores the rubric appropriately.
Vocal Delivery	Performer delivers a performance with less than adequate vocal production, diction and interpretation clarity.	Performer delivers a performance with adequate vocal production, diction and interpretation clarity.	Performer delivers a performance with above average vocal production, diction and interpretation clarity.	Performer delivers a performance with exceptional vocal production and diction.
Interpretation	Lines can barely be understood for meaning.	Less than half of the lines are understood for meaning.	. Most lines are understood for meaning.	Every line is understood for meaning and clarity.
Concentration	Performer doesn't maintain concentration.	Performer maintains concentration for less than half the performance.	Performer maintains concentration for the majority of the performance.	Performer maintains focus and concentration for the entire performance.

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On Demand Performance I – TASK C (Improvisation)

COURSE	Theatre 1
BENCHMARK #(S)	TH.912.F.1.2, TH.912.O.2.8
BIG IDEA	[REDACTED]
ENDURING UNDERSTANDING	[REDACTED]
BENCHMARK(S)	TH.912.F.1.2 - Solve short conflict-driven scenarios through improvisation. TH.912.S.3.2 - Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.
BENCHMARK CLARIFICATION	Perform a duet improvisation demonstrating conflict based on a given stimulus.
ITEM TYPES	On demand
CONTENT LIMITS	Duet improvisation selected from a predetermined prompt.
CONTEXTS (Student’s Role)	Students create a duet improvisation within the context stimulus attributes given.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	Improvisational situation selected at the testing time, creation of a duet improvisation following benchmark guidelines.
RESPONSE ATTRIBUTES	Perform a duet improvisation on the testing date that incorporates the given stimulus. Camera with a tripod to show both students in the frame at all times (no close-ups). Each performer will be assessed individually using the rubric.
TIME ALLOTMENT	Three minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Creating/On-Demand Performance I – TASK C (Improvisation)

Perform a duet improvisation in which two people are at a movie theatre and can’t agree on which genre they will see. The students will have one minute to discuss and plan and two minutes to perform.

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Item Specific Scorer's Rubric: Creating/On-Demand Performance I – TASK C (Improvisation)

4-point sample answer:

POINTS	1	2	3	4
Ensemble Play/Developed Relationships	Performers rarely demonstrate a developed relationship through their physical and vocal choices.	Performers demonstrate through their physical and vocal choices a developed relationship for less than half of the piece.	Performers demonstrate developed relationship through their physical and vocal performance for most of the piece.	Performers demonstrate a developed relationship through their physical and vocal performance for the entirety of the piece.
Characterization - Communicates ideas to audience through well-developed character(s)	The performers do not communicate ideas to the audience. Performers do not use developed character that communicates the ideas of the story.	Performers communicate the ideas of the story using character traits but the character is not well developed and is inconsistent. for more than the majority of the performance.	Performers communicate the ideas of the story using character traits, but do not maintain clarity for the majority of the performance.	Performers clearly communicate the ideas of the story using well-developed character traits for the entire scene.

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