



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400370 Acting 1

Course Title: Acting 1

Course Number: 0400370

Abbreviated Title: ACTING 1

Number of Credits: 1.0

Course Length: Year

Course Level: 2

Graduation Requirements: PF

PERFORMING Benchmarks

Cluster A/B/C/D	Item Type	Course Description: Through improvisation, simple scripted scenes, performance projects, and/or practical application, students learn to identify what makes performances believable and explore the tools used to create, articulate, and execute them. Upon completion of this course, students have a strong foundation for future scene work, script analysis, and play production. Public performances may serve as a culmination of specific instructional goals. Students may be required to attend and/or participate in rehearsals and performances outside the school day to support, extend, and assess learning in the classroom.	
A	CP1	TH.912.C.1.5	Make and defend conscious choices in the creation of a character that will fulfill anticipated audience response.
A	P1	TH.912.C.2.8	Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.
A	P1	TH.912.H.1.4	Interpret a text through different social, cultural, and historical lenses to consider how perspective and context shape a work and its characters.
A	P1	TH.912.O.2.2	Perform a scene or monologue in a non-traditional way that stays true to its dramatic structure and can be justified within the script.
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.2.6	Transfer acting and technical skills and techniques from one piece of dramatic text to another.
B	CO1	TH.912.F.1.2	Solve short conflict-driven scenarios through improvisation.
B	O1	TH.912.S.3.2	Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.
C	P2	TH.912.H.3.3	Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.
C	CP2	TH.912.O.2.4	Construct and perform a pantomime of a complete story, showing a full character arc.

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

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Prepared Performance I – TASK A (Acting)

COURSE	Acting 1
BENCHMARK #(S)	TH.912.C.1.5, TH.912.C.2.8, TH.912.H.1.4, TH.912.O.2.2, TH.912.S.2.4, TH.912.S.2.6
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.C.1.5 - Make and defend conscious choices in the creation of a character that will fulfill anticipated audience response.</p> <p>TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism</p> <p>TH.912.H.1.4 - Interpret a text through different social, cultural, and historical lenses to consider how perspective and context shape a work and its characters.</p> <p>TH.912.O.2.2 - Perform a scene or monologue in a non-traditional way that stays true to its dramatic structure and can be justified within the script.</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.2.6 - Transfer acting and technical skills and techniques from one piece of dramatic text to another.</p>
BENCHMARK CLARIFICATION	Perform an excerpt from a play that takes place in a different socio-cultural era from the present and use the content to develop a new perspective for a character in a different era. Use the content of this excerpt to re-interpret and perform the same character in another setting.
ITEM TYPES	Prepared
CONTENT LIMITS	Western Theatre styles
CONTEXTS (Student’s Role)	Re-interpret a theatrical piece through a different socio-cultural perspective then perform a prepared work.
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	Read, prepare and present a theatrical work in a different style than originally conceived by the playwright.
RESPONSE ATTRIBUTES	Audio-video See front matter. Students will be assessed individually, based on the rubric.
TIME ALLOTMENT	3 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance I (Acting)

Two students are given the play “Everyman” four weeks before the testing date. They will select a duet scene. They will have three minutes to perform the scene.

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

4-point sample answer:

	1	2	3	4
Characterization/ Believability	Performer uses character traits and theatrical conventions to create a believable character that they sustain less than half of the performance.	Performer uses character traits and theatrical conventions to create a believable character that they sustain less than half of the performance.	Performer uses character traits and theatrical conventions to create a believable character that they sustain through the majority of the performance.	Performer uses character traits and theatrical conventions to create a believable character that they sustain throughout the entirety of the performance.
Emotional Commitment	Actor/s rarely shows connected emotional commitment energy.	Actor/s shows connected emotional commitment energy that fits the scene for less than half of the scene.	Actor/s shows connected emotional commitment energy that fits the scene for the majority of the scene.	Actor/s shows connected emotional commitment energy that fits the scene throughout the entire scene.
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/ and concentration	Performer rarely shows a connected emotional energy and doesn't maintain concentration.	Performer shows a connected emotional energy and maintains concentration for less than half of the performance.	Performer shows a connected emotional energy and maintains concentration for the majority of the performance.	Performer shows a connected emotional energy and maintains concentration for the entirety of the performance.
Vocal Delivery	Performer delivers a performance with less than adequate vocal production, diction and interpretation clarity. Lines can barely be understood for meaning.	Performer delivers a performance with adequate vocal production, diction and interpretation clarity. Less than half of the lines are understood for meaning.	Performer delivers a performance with above average vocal production, diction and interpretation clarity. Most lines are understood for meaning.	Performer delivers a performance with exceptional vocal production, diction and interpretation clarity. Every line is understood for meaning.
Ensemble Play/Developed	Performers rarely engage in a connected relationship onstage that demonstrates	Performers engage in a connected relationship onstage that demonstrates through their physical	Performers engage in a connected relationship onstage that demonstrates through their physical	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal

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Relationships	through their physical and vocal performance a developed relationship.	and vocal performance a developed relationship less than half of the piece.	and vocal performance a developed relationship for most of the piece.	performance a developed relationship for the entirety of the piece.
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On Demand Performance I– TASK B (Acting)

COURSE	Acting 1
BENCHMARK #(S)	TH.912.F.1.2, TH.912.S.3.2
BIG IDEA	
ENDURING UNDERSTANDING	
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	Engaged as an ensemble (2 to 3 students), use improvisation and director driven choices to solve short conflict-driven scenarios.
ITEM TYPES	On demand.
CONTENT LIMITS	Ensemble of 2 to 3 students. Students select scenario from offerings and are given 2 minutes to collaborate as an ensemble to create a scene. Improvisation should last no more 3 minutes
CONTEXTS (Student’s Role)	Students create improvisation which solves conflict-driven scenario as a member of an ensemble, assuming roles and relationships appropriate to the scenario.
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	Ensemble is provided with written stimulus of a conflict-driven situation.
RESPONSE ATTRIBUTES	Ensemble creates performance solution to conflict-driven scenario which is believable, realistic, and has a beginning middle and end. Ensemble must create effective characters, physically, verbally and emotionally. Members must perform as members of an ensemble with direct evidence of relationships between members. See front matter.
TIME ALLOTMENT	2 minutes to prepare, 3 minutes to perform
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: On Demand Performance I– TASK B (Acting)

An ensemble of three students is presented with a scenario which shows a familial conflict over grades. Students will have two minutes to prepare and three minutes to perform.

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Item Specific Scorer's Rubric: On Demand Performance I- TASK B (Acting)

4-point sample answer:

	1	2	3	4
Characterization/Believability	Performer uses character traits and theatrical conventions to create a believable character that they sustain less than half of the performance.	Performer uses character traits and theatrical conventions to create a believable character that they sustain less than half of the performance.	Performer uses character traits and theatrical conventions to create a believable character that they sustain through the majority of the performance.	Performer uses character traits and theatrical conventions to create a believable character that they sustain throughout the entirety of the performance.
Ensemble Play/Developed Relationships	Performers rarely engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship.	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship less than half of the piece.	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship for most of the piece.	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship for the entirety of the piece.

Prepared Performance II – Task C (Pantomime)

COURSE	Acting 1
BENCHMARK #(S)	TH.912.H.3.3, TH.912.O.2.4
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.H.3.3 - Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance. TH.912.O.2.4 - Construct and perform a pantomime of a complete story, showing a full character arc.
BENCHMARK CLARIFICATION	Perform a pantomime based on Non-theatrical stimulus.
ITEM TYPES	Prepared
CONTENT LIMITS	Pantomime any non-theater related subject matter, showing full story arc
CONTEXTS (Student's Role)	Creates and performs a pantomime within the context of the stimulus attributes
DEPTH OF KNOWLEDGE	NA
STIMULUS ATTRIBUTES	Perform a pantomime based on defined performance content areas.
RESPONSE ATTRIBUTES	Perform a pantomime that incorporates given stimulus into a complete story showing a full character arc. See front matter.
TIME ALLOTMENT	2 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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SAMPLE QUESTION: Prepared Performance II – Task C (Pantomime)

After receiving the stimulus of photosynthesis 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.

Item Specific Scorer’s Rubric: Prepared Performance II (Pantomime)

4-point sample answer:

	1	2	3	4
Story has a logical development	The story doesn’t follow any kind of logical development. Little or no conflict is presented.	The story is missing two elements of structure. It has conflict but does not seek to resolve it.	The story is missing one element of structure (Beginning middle and end.) It still presents conflict but may not fully resolve it.	Story has a beginning middle and end. Story presents a situation, explores the conflict presented and gives a resolution of that conflict.
Clear gestures and facial expressions	Gestures are haphazard, superfluous and get in the way of the story.	Gestures lack specificity and do not attempt to clarify the individual moments 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.
Shows emotional energy consistent with the level of the story.	The pantomime’s energy level is inconsistent for any pantomime.	The pantomime has an inconsistent energy level for their 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.
Shows muscular tones and balanced interactions	Performer has but does not maintain muscular coordination, tone and balance to tell the story for the any of performance	Performer has trouble maintaining Coordination, tone and balance to tell the story for the less than half of the 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.

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Communicates ideas to audience through well-developed character(s)	Performer does not use a character to communicate the ideas of the story.	Performer communicates 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.	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.
Incorporation of Stimulus	Performer uses the stimulus but it is not incorporated into the performance.	Students use the stimulus but it is incorporated into the performance for less than half the performance.	Students incorporate the stimulus given for the majority of the performance.	Students fully incorporate the stimulus given to create the entire pantomime.

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