



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400380 Acting 2

Course Title: Acting 2

Course Number: 0400380

Abbreviated Title: ACTING 2

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: Students examine the various dimensions of characters through analysis, discussion, and classroom performance, working with scripts from a variety of time periods and cultures. They learn to break down a scene from a character's point of view, and also learn to sustain a character and build the relationship between actor and audience. 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	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.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.2.7	Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs.
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.1.3	Execute the responsibilities of director, designer, manager, technician, or performer by applying standard theatrical conventions.
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	P2	TH.912.S.1.6	Show ability to respond appropriately to directorial choices for improvised and scripted scenes.
B	P2	TH.912.S.3.2	Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.
C	CP2	TH.912.F.1.1	Synthesize research, analysis, and imagination to create believable characters and settings.

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C	P3	TH.912.H.3.3	Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.
D	CP3	TH.912.F.2.1	Create and maintain a portfolio for a variety of college or job interviews that can be customized for each opportunity.
D	CP3	TH.912.F.3.6	Examine how skills used in putting on a production can be applied in the general work place and design a résumé showing marketable skills for a college or job application.
E	CP4	TH.912.H.2.9	Create scenes that satirize current political or social events.
E	CP4	TH.912.O.3.4	Create a performance piece to document a significant issue or event.
E	CP4	TH.912.S.1.3	Develop criteria that may be applied to the selection and performance of theatrical work.

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.

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Prepared Performance I – TASK A (Acting)

COURSE	Acting 2
BENCHMARK #(S)	TH.912.C.1.2, TH.912.C.1.5, TH.912.C.2.7, TH.912.C.2.8, TH.912.H.1.4, TH.912.O.1.3, 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.1.2 - 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.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.2.7 - Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs.</p> <p>TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coach, 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.1.3 - Execute the responsibilities of director, designer, manager, technician or performer by applying standard theatrical conventions.</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	Create a believable, sustainable character using all of the actor tools including: choices, feedback, self-assessment, cultural/social/historical implication and standard theatre conventions. Perform a monologue both in traditional and non-traditional ways maintaining focus and concentration, transferring acting skills from one scene to another.
ITEM TYPES	Prepared
CONTENT LIMITS	Monologue to be selected from 20 th Century realistic drama in the public domain 30 days prior to evaluation. Videotaped monologue performance, followed by a re-performance providing different (non-traditional) presentation of the character. Total time not to exceed 4 minutes
CONTEXTS (Student's Role)	Student selects and prepares monologue using benchmark specifications. Student presents monologue twice in two contrasting styles.
DEPTH OF KNOWLEDGE	3
STIMULUS ATTRIBUTES	Monologue options are provided from a list of 20 th Century Western European/American realistic monologues.
RESPONSE ATTRIBUTES	Student performs the same monologue in two contrasting styles to the standards provided in the rubric and benchmark. See front matter. Student assessment will be based on the rubric.

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TIME ALLOTMENT	4 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance I (Acting)

Student performs a 2-minute monologue from a 20th Century Western European/American realistic play. Student must show skill in making character choices, accents (if appropriate), creating relationship with unseen characters, character believability and emotional commitment.

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	Performer shows a connected emotional energy and maintains	Performer shows a connected emotional energy and maintains	Performer shows a connected emotional energy and maintains

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	doesn't maintain concentration.	concentration for less than half of the performance.	concentration for the majority of the performance.	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 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.

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Item Specifications for Benchmarks in Course: 0400380 Acting 2

Prepared Performance II – TASK B (Acting)

COURSE	Acting 2
BENCHMARK #(S)	TH.912.S.1.6,TH.912.S.3.2
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.S.1.6 - Respond appropriately to improvised and scripted scenes. TH.912.S.3.2 - Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance
BENCHMARK CLARIFICATION	Students (duet acting scene) will show evidence of choices made to perform as a member of an ensemble in a duet acting scene chosen from a 20 th century realistic play.
ITEM TYPES	Prepared
CONTENT LIMITS	Students will select a scene from a 20 th Century realistic drama 30 days prior to evaluation. Recorded scene performance. Total time not to exceed 3 minutes.
CONTEXTS (Student's Role)	Students present scene, prepare scene. Students present scene for recorded evaluation.
DEPTH OF KNOWLEDGE	3
STIMULUS ATTRIBUTES	Scene is selected by students from 20 th Century Western European/American realistic plays.
RESPONSE ATTRIBUTES	Students will perform scene to the standards provided in the rubric, benchmark. 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 II – TASK B (Acting)

Students perform a duet acting scene from 20th Century Western European/American realistic play with an emphasis on ensemble acting, moment to moment (listening and responding) and character/emotional development.

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Item Specific Scorer's Rubric: Prepared Performance II – 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.
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 Relationships	Performers rarely engage in a connected relationship onstage that demonstrates through their physical and vocal performance a	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a

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	developed relationship.	developed relationship less than half of the piece.	developed relationship for most of the piece.	developed relationship for the entirety of the piece.
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Prepared Performance III – TASK C (Acting)

COURSE	Acting 2
BENCHMARK #(S)	TH.912.F.1.1, TH.912.H.3.3
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings. TH.912.H.3.3 - Apply knowledge of non-theatre content areas to enhance presentations of characters, environments and actions in performance
BENCHMARK CLARIFICATION	Based on research, analysis and imagination the student will create and perform a character from an non-theatre content area
ITEM TYPES	Prepared
CONTENT LIMITS	Monologue will be created on historical, non-theatrical people. The student will research, analyze and develop the character using his/her imagination and standard theatrical skills to create a believable character. This character will be performed in a video performance. Total time for performance will not exceed 2 minutes.
CONTEXTS (Student’s Role)	Student will select a well-known real-life 20 th century person 30 days before the evaluation. Student will research and analyze the character using standard theatre practices to prepare a monologue performance of this non-theatrical real-life person. Student will present performance of the character for video evaluation.
DEPTH OF KNOWLEDGE	3
STIMULUS ATTRIBUTES	Monologue options include 20 th Century real life personalities
RESPONSE ATTRIBUTES	Student will create and perform a monologue of this 20 th Century real life non-theatrical personality. See front matter.
TIME ALLOTMENT	2 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance III – TASK C (Acting)

Student will research and create a 2 minute monologue of Einstein explaining the General Theory of Relativity.

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Item Specific Scorer's Rubric: Prepared Performance III – TASK C (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.
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 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.

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Creating Task I – TASK D (Portfolio)

COURSE	Acting 2
BENCHMARK #(S)	TH.912.F.2.1, TH.912. F.3.6
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.F.2.1 - Create and maintain a portfolio for a variety of college or job interviews that can be customized for each opportunity. TH.912. F.3.6 - Examine how skills used in putting on a production can be applied in the general work place and design a resume showing marketable skills for a college or job application.
BENCHMARK CLARIFICATION	Design, create and maintain a portfolio and resume which takes advantage of the skills used in putting on a production to demonstrate and show marketable skills for college and job interviews in the theatre business.
ITEM TYPES	Prepared
CONTENT LIMITS	The student will submit the portfolio and resume. Student will have 5 minutes to defend his/her choices.
CONTEXTS (Student’s Role)	Student prepares a portfolio/resume identifying and cataloguing technical, directing or performance skills and experiences and explains the effectiveness of his/her or her choices
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	Student will present the portfolio as if applying for a job in the theatre business appropriate to the technical, performance and/or directing skills identified by the student.
RESPONSE ATTRIBUTES	Student will submit the portfolio/resume as if applying for a job in theatre, and be prepared to defend his/her choices related to the specific job advertisement
TIME ALLOTMENT	2 week preparation, 5 minute presentation.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Creating Task I – TASK D (Portfolio)

Create a performance resume and portfolio showing production skills. Students should include photos of productions they’ve worked on or compile a monologue/song book as part of the portfolio. The portfolio may include reviews and newspaper clippings. The student will present their portfolio using clear, engaging presentation skills.

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Item Specific Scorer's Rubric: Creating Task I (Portfolio)

4-point sample answer:

	4	3	2	1
Portfolio Organization	The elements of the portfolio are incomplete with little or no sense of organization.	The portfolio is incomplete but shows a minimum attempt at organization. All items are provided but not in order.	The portfolio is incomplete but shows some attempt at organization. All items provided but not in order.	The portfolio details the student's accomplishments in a clear, organized manner.
Resume	The student was not able to present a complete resume in appropriate format.	The student presented an incomplete résumé using an inconsistent format. The student was able to partially describe education and experience.	The student presented a complete résumé which adequately described education and experience. The format was inconsistent.	The student presented a complete résumé, which described education and experience in professional language. The format was consistent.
Samples/Examples	The student is not able to provide a sampling of his or her best work.	The student is able to provide a brief sampling of his/her best work with no supporting documents/photos or DVD's.	The student is able to provide two or three samplings of his/her best work with supporting documents/photos and/or DVD's.	The student is able to provide several samples of his/her best work, which highlight his/her abilities and/or interests. The samples are appropriate to share with a potential employer.
Written Communications	Elements are not labeled. There are many capitalization or punctuation errors.	Some elements are clearly labeled. There are many capitalization and/or punctuation errors.	Most elements are clearly labeled. There are a few capitalization and/or punctuation errors.	All elements are clearly labeled. Capitalization and punctuation are correct throughout.
Justification	Student doesn't justify the choices of materials presented.	There is some justification of the student's choices of material.	The student justifies much of the material choices made for the presentation.	The student completely justifies and supports the material selected for the portfolio presentation.
Presentation/	Student's presentation lacks clarity and is disorganized and confusing.	Student's presentation displays some organization but lacks clarity.	Student's presentation is clear and organized for much of the time..	Student's presentation is clear and well organized in a logical sequence.

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Creating Task II – Task E (Playwriting)

COURSE	Acting 2
BENCHMARK #(S)	TH.912.H.2.9, TH.912.O.3.4, TH.912.S.1.3
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.H.2.9 - Create scenes that satirize current political or social events. TH.912.O.3.4 - Create a performance piece to document a significant issue or event. TH.912.S.1.3 - Develop criteria that may be applied to the selection and performance of theatrical work
BENCHMARK CLARIFICATION	Create a scene that satirizes a current political or social event using student developed theatrical criteria.
ITEM TYPES	Prepared
CONTENT LIMITS	Student will have 2 weeks to develop a create a piece satirizing a contemporary political and social event. Students will turn in a developed scene. Scene must be a minimum of 3 pages, not to exceed 5 pages.
CONTEXTS (Student's Role)	Students will develop a script.
DEPTH OF KNOWLEDGE	3
STIMULUS ATTRIBUTES	Contemporary social and political events
RESPONSE ATTRIBUTES	Student will provide criteria list developed and then write scene to the specifications of their developed criteria.
TIME ALLOTMENT	2 weeks to prepare criteria and write the scene.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Creating Task II – Task E (Playwriting)

Student will create and submit a satirical three to five page scene based on a significant current political or social event,

Item Specific Scorer's Rubric: Creating Task II – Task E (Playwriting)

4-point sample answer:

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	4	3	2	1
Development	As the scene unfolds, the reader gains sufficient insight into the characters, their fears, and the conflict.	As the scene unfolds, the reader gains some insight into the characters, their fears, and the conflict. Holes may exist, but the situation is explained and explored.	As the scene unfolds, the reader gains little insight into the characters, their fears, and the conflict. The reader is left without much information on the characters and/or their situations.	As the play unfolds character begin to act without any consistency and are unreliable voices.
Dialogue	Dialogue consistently reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script.	Dialogue generally reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script.	Dialogue sometimes reveals character, traits, personalities, conflict, mood, and is sometimes consistent with style and form. It occasionally feels authentic and/or consistent with character voice throughout script.	Dialogue rarely reveals character, traits, personalities, conflict, mood, and is not consistent with style and form. Does not feel authentic and is not consistent with character voice throughout script.
Creative Process, Setting, Research	Very original presentation of material captures audience's attention. Research apparent. Setting serves character, theme, and story.	Originality apparent with variety and blending of material. Some research apparent. Setting does not get in the way of theme and story.	Material presented with some originality/interpretation. Some research into topic shown. Setting unclear and/or underdeveloped.	Unoriginal or repetitive with little or no variety; lack of research hurts play. No recognizable setting.
Dramatic Action, Play Structure, Conflict	Logical, fluid development of scene. Scene includes compelling complications and is linked with transitions. Very clear beginning, middle, and end serve character regarding meaningful conflict, crisis, climax, and conclusion.	Adequate development of scene. Scene includes complications and is linked with transitions. Clear beginning, middle, and end serve character regarding solid conflict, crisis, climax, conclusion.	Poor development of scene. Scenes sometimes includes complications, transitions may be weak. Some elements of structure are missing. Conflict may be weak.	No development of play. Scenes contain no complications or transitions. Major aspects of structure are missing. Conflict may be nonexistent.
Characterization and Empathy	Character is dynamic and multi-dimensional. Reader can empathize with the character's situations and clear internal/external motivations.	Character is sometimes dynamic and multi-dimensional. Reader can empathize with some of the character's situations and internal/external motivations.	Character is mostly one-sided and flat. Reader can perceive little into the inner workings of the character. Character's internal/external motivations are vague.	Character development is almost non-existent. Reader feels no empathy for character. Character's internal/external motivations are not apparent or unrelated to the situation.
Meaning/Intent	Playwright's intent is skillfully intertwined in play and serves the character and story.	Playwright's intent is intertwined in play and generally serves the character and story.	Playwright's intent is present in some places within the play but may not always serve the character and story.	Playwright's intent is unclear, confused, or nonexistent.

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