

Florida Performing Fine Arts Assessment Item Specifications

0400340_Theatre_4_Honors_Responding

| FRONT MATTER - SECONDARY | |
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| Stimulus Attributes | Written questions should be at grade level readability. Written and aural musical excerpts should provide enough information for the student to answer the question keeping in mind the student might not be familiar with the work. Unless noted in a benchmark specification, aural musical excerpts should be a minimum of 30 to 45 seconds. Short answer or extended responses should specify limitations (e.g., length of the desired answer), clearly define the task, and include a clear and concise rubric for grading. Research and identify copyright information for each visual and aural example. Writers are encouraged to review public domain sources and/or compose/arrange musical examples based on the benchmarks. |
| Response Attributes | Selected response choices should be at grade level readability and approximately the same length. Selected response items must contain only one correct answer. All distractors must be plausible. If aural distractors are used, they should be 5-10 seconds in length. |

NOTE: The contents of these item specifications documents were 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.



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400340 Theatre 4 - Honors (Formerly Drama 3)

Course Title: Theatre 4- Honors (Formerly Drama 3)

Course Number: 0400340

Abbreviated Title: Theatre 4- Honors

Course Length: Year

Course Level: 3

Credit: 1.0

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

Course Description: This course is designed for students with extensive experience in theatre, and promotes significant depth of engagement and lifelong appreciation for theatre through a broad spectrum of primarily self-directed study and performance. In keeping with the rigor expected in an accelerated setting, students assemble a portfolio that showcases a significant body of work representing personal vision and artistic growth over time; mastery of theatre skills and techniques in one or more areas; and evidence of sophisticated oral and written analytical and problem-solving skills based on their structural, historical, and cultural knowledge.

General Note: All instruction related to Theatre benchmarks should be framed by the Big Ideas and Enduring Understandings. Non-Theatre benchmarks listed in this course are also required and should be fully integrated in support of arts instruction.

Special Note: This course may require students to participate in extra rehearsals and performances beyond the school day.

RESPONDING Benchmarks

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| R | TH.912.C.1.6 | Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts. |
| R | TH.912.C.1.8 | Apply the components of aesthetics and criticism to a theatrical performance or design. |
| R | TH.912.C.3.1 | Explore commonalities between works of theatre and other performance media. |
| R | TH.912.C.3.3 | Critique, based on exemplary models and established criteria, the production values and effectiveness of school, community, and live or recorded professional productions. |
| R | TH.912.F.1.4 | Research the cause-and-effect relationship between production needs and new and emerging technologies to support creativity and innovation in theatre. |

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| R | <u>TH.912.H.1.1</u> | Analyze how playwrights' work reflects the cultural and socio-political framework in which it was created. |
| R | <u>TH.912.H.2.1</u> | Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they emerged, to form an understanding of the influences that have shaped theatre. |
| R | <u>TH.912.H.2.4</u> | Research the intent of, and critical reaction to, artists in history who created groundbreaking, innovative, or controversial works. |
| R | <u>TH.912.H.2.10</u> | Analyze how the history of American musical theatre is tied to events in U.S. history and popular culture, detailing the ways in which theatre evolved. |
| R | <u>TH.912.H.3.2</u> | Compare the applications of various art forms used in theatre production. |
| R | <u>TH.912.H.3.4</u> | Create a routine of wellness and care for the actor's physical being as a performance instrument. |
| R | <u>TH.912.O.1.1</u> | Research and analyze a dramatic text by breaking it down into its basic, structural elements to support development of a directorial concept, characterization, and design. |
| R | <u>TH.912.O.1.2</u> | Compare the conventions of western theatre with eastern theatre practices. |
| R | <u>TH.912.O.2.6</u> | Deconstruct a play, using an established theory, to understand its dramatic structure. |
| R | <u>TH.912.S.1.2</u> | Describe the Stanislavski Method and its impact on realism in theatrical performance in the 20th century. |
| R | <u>TH.912.S.1.4</u> | Compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product and assess the success of the final artistic product using established criteria. |
| R | <u>TH.912.S.3.1</u> | Articulate, based on research, the rationale for artistic choices in casting, staging, or technical design for a scene from original or scripted material. |

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| BENCHMARK #: | TH.912.C.1.6 |
| BIG IDEA: | Critical Thinking and Reflection |
| ENDURING UNDERSTANDING: | Cognition and reflection are required to appreciate, interpret, and create with artistic intent |
| BENCHMARK: | Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts |
| CLARIFICATION: | Identify and/or explain how a historic, social, cultural event affects a theatrical work |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Historical, social, or cultural events should be well known events that can be identified from media, or written documentation. There should be enough information provided in the stem that the student could answer the question even if they have not studied the play |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Watch the video.

Video
<DW: Create a video of Macbeth 2.2 Line 18-62>

Shakespeare wrote Macbeth after James I became the King of England and there was an unsuccessful plot against his life.

How did those events influence this scene?

- A. The scene's action discusses the arrival of the king.
- B. The scene's action discusses the murder of the king.*
- C. The scene's action discusses cleaning the king's chambers.
- D. The scene's action discusses preparation for Macbeth's coronation.

Key: B

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| BENCHMARK #: | TH.912.C.1.8 |
| BIG IDEA: | Critical Thinking and Reflection |
| ENDURING UNDERSTANDING: | Cognition and reflection are required to appreciate, interpret, and create with artistic intent |
| BENCHMARK: | Apply the components of aesthetics and criticism to a theatrical performance or design |
| CLARIFICATION: | Assess a production’s level of success by using standard theatrical criticism and/or considering the level of emotion or intellectuality that is produced by the production |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | The written or video excerpt selected should contain enough information that if the student is not familiar with the works that they would be able to answer the question. Examples should provide clear examples for students to describe, interpret, or judge |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Compare these two scenes from “The Pirates of Penzance.”

What is one performance or design element that makes the second performance more effective than the first performance?

Why is it more effective?

MEDIA:video clip
DESCRIPTION: <DW: Create a video One video performs on a bare stage with only a Cyclorama and no other scenic elements and Pirates standing around. Transition to the second video, which has a beach scene and pirates drinking sherry.

Item Specific Scorer's Rubric:

2-point sample answer: The first video had little to no scenery or props. The second video was more realistic because of the attention to detail. A production with scenery that helps create mood is more successful.

| POINTS | SCORING RUBRIC |
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| 2 points | <p>Response includes one element that makes the second performance more effective and explains why. Responses may include, but will not be limited to:</p> <p>Elements:</p> <ul style="list-style-type: none">• More scenery / props• More attention to detail• More lighting color <p>Why effective:</p> <ul style="list-style-type: none">• Helps create mood• Establishes time of day• Establishes character |
| 1 point | Example includes either discussion of the scenery or the success of it on the production. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know". |

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| BENCHMARK #: | TH.912.C.3.1 |
| BIG IDEA: | Critical Thinking and Reflection |
| ENDURING UNDERSTANDING: | The processes of critiquing works of art lead to development of critical- thinking skills transferable to other contexts |
| BENCHMARK: | Explore commonalities between works of theatre and other performance media |
| CLARIFICATION: | Identify and/or describe areas that theatre has in common with other forms of performing art |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Provide examples that feature commonalities in theatre works with those in but not limited to: dance, film, poetry reading, music, etc. Examples should exhibit one common component in a theatre work and one other performing arts example |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Look at the videos.

What are two elements of performance and/or production that they have in common?

Provide one example from the videos of each element.

MEDIA: Video

DESCRIPTION <DW: Create a video of dancers dancing through FOG with BLUE and GREEN LIGHTING the fog. Video should transition to actors performing Act 1.5 of Hamlet. The Ghost speech, Lines15-30 also in FOG with the same LIGHTING.>

Item Specific Scorer’s Rubric:

4-point sample answer: Both clips had stuff happening in fog with lighting. They both used the fog and the lighting to make the mood spooky.

| POINTS | SCORING RUBRIC |
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| 4 points | <p>The response includes two similarities and one detail from the videos to support each similarity. Examples may include, but are not limited to:</p> <p>Similarity: Detail</p> <ul style="list-style-type: none"> • Sets: Establish setting, period, environment. • Lighting: Establish mood or atmosphere. • Costumes: Depict a particular period of time / clarify character, help attach meaning • Audience: Viewers/receivers of the message or idea being communicated. • Movement: Fight scenes / good v. evil, clarifies character, period, emotion. • Music: Clarifies emotion , establishes mood, aids rhythm • Story: Gives shape and meaning to the performance. • Projection: Creates environment, clarifies message, creates symbols. |
| 3 points | The response includes two similarities and one example. |
| 2 points | <p>The response includes one similarity and one example.</p> <p>OR</p> <p>The response includes two similarities.</p> |
| 1 point | The response includes one similarity. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know." |

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| BENCHMARK #: | TH.912.C.3.3 |
| BIG IDEA: | Critical Thinking and Reflection |
| ENDURING UNDERSTANDING: | The processes of critiquing works of art lead to development of critical- thinking skills transferable to other contexts |
| BENCHMARK: | Critique, based on exemplary models and established criteria, the production values and effectiveness of school, community, and live or recorded professional productions |
| CLARIFICATION: | Identify the factors that determine the effectiveness of a production based on established theatre models and criteria |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Examples may be varied from amateur to professional and should include recognizable factors which affect the effectiveness of the production |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: A segment of a video recorded production |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Watch the video.

What are two techniques used by the actors to clarify their characters' relationship in the scene?

MEDIA: Video clip

DESCRIPTION: <DW: Create a video of Romeo and Juliet 3.4. Juliet and Lord Capulet. Lines 158-175.>

Item Specific Scorer's Rubric

2-point sample answer: The actor playing Lord Capulet used a loud projected voice to show how mad he was at Juliet. The actor playing Juliet changed her level and got on her knees to show she was at her father's mercy.

| POINTS | SCORING CRITERIA |
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| 2 points | Response identifies two techniques explaining how the actors clarified their characters' relationship. Examples may include, but are not limited to: <ul style="list-style-type: none">• Use of physical movement / Change in levels / Manner in which characters stood / Characters using violence• Use of Voice / Change in volume level / Use of hard consonants / Rate of utterance changed |
| 1 point | Response identifies one technique. |
| 0 point | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know." |

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| BENCHMARK #: | TH.912.F.1.4 |
| BIG IDEA: | Innovation, Technology, and the Future |
| ENDURING UNDERSTANDING: | Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking |
| BENCHMARK: | Research the cause-and-effect relationship between production needs and new and emerging technologies to support creativity and innovation in theatre. |
| CLARIFICATION: | Identify the factors necessity of new technologies, creative solutions and innovations |
| ITEM TYPES: | SR (Selected Response) / ER (Extended Response) |
| CONTENT LIMITS: | Focus of these items should look at new and emerging technology as a direct result of problems or needs that face contemporary theaters and design |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Contains a theatre production problem of situation that requires a knowledgeable solution |
| RESPONSE ATTRIBUTES: | See Front Matter. In addition: Response choices should be clear solutions to the given situation or problem |

SAMPLE ITEM:

You are designing a production that involves a large number of locations and scene changes within a black box theatre. What would be the easiest solution for reducing the length of scene changes?

- A. Use projections
- B. Use a fly system
- C. Hire more run crew
- D. Actor-assisted scene changes.*

KEY: D

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| BENCHMARK #: | TH.912.H.1.1 |
| BIG IDEA: | Historical and Global Connections |
| ENDURING UNDERSTANDING: | Through study in the arts, we learn about and honor others and the world in which they live(d) |
| BENCHMARK: | Analyze how playwrights' work reflects the cultural and socio-political framework in which it was created |
| CLARIFICATION: | Identify how the works of world-known playwright were affected by the cultural and socio-political environment of the time |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Works selected should be within the reading level of the class and should avoid inappropriate themes or topics for this grade level. The written or video excerpt should contain enough information that if the student is not familiar with the works that they would be able to answer the question. Care should be taken to focus of one aspect of the benchmark. Cultural and socio-political events should be well known |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Excerpts should present a readily discernible cultural/sociopolitical environment that is associated with a known playwright |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Watch the video.

What are two socio-political issues that are reflected in this excerpt from *Pygmalion*?

Give one example of how each socio-political issue is represented in the excerpt.

MEDIA: Video Excerpt

DESCRIPTION: <DW: Create Video of *Pygmalion* Act 2.1. where Higgins negotiates with Doolittle for the rental of his daughter.

Item Specific Scorer’s Rubric:

4-point sample answer:

In this excerpt, Higgins shows his views of women and how they are just property by suggesting that he can “rent” Eliza. He also shows how he thinks he is better than Doolittle by tricking him into leaving Eliza at his house.

| POINTS | SCORING RUBRIC |
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| 4 points | Response includes two examples of socio-political issues and one example for each. Examples may include, but are not limited to: Issue: Example <ul style="list-style-type: none">• Gender issues / Male superiority: Doolittle talks down to Eliza• Status / Class prejudice: Higgins talks down to Doolittle / acts superior / tricks him into leaving the house• Educational Prejudice: Higgins talks about his elevated learning / suggests that he is smarter than Doolittle• Family roles: Higgins assumes that Doolittle doesn’t care about Eliza |
| 3 points | Response includes two issues and one example. |
| 2 points | Response includes two issues. OR Response includes one issue and one example. |
| 1 point | The response includes one issue. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know.” |

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| BENCHMARK #: | TH.912.H.2.1 |
| BIG IDEA: | Historical and Global Connections |
| ENDURING UNDERSTANDING: | The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged |
| BENCHMARK: | Research the correlations between theatrical forms and the social, cultural, historical, and political climates from which they emerged, to form an understanding of the influences that have shaped theatre |
| CLARIFICATION: | Identify how cultural, social, historical and political environment of the time have affected the evolution of theatre |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Works selected should be within the reading level of the class and should avoid inappropriate themes or topics for this grade level. The written or video excerpt should contain enough information that if the student is not familiar with the works that they would be able to answer the question. Care should be taken to focus of one aspect of the benchmark. Cultural and socio-political events should be well known. Excerpts should present a readily discernible cultural/sociopolitical environment that is associated with a known playwright |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Excerpts should have a readily discernible culture, historical, or political climate from which influences are clearly determinable |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

What are four examples of events and activities taking place in the United States during that time period that inspired the musical “Hair”?

Item Specific Scorer’s Rubric:

4-point sample answer: One of the events that inspired the rock opera “Hair” was the sexual revolution. It was a very free time. Illegal drugs were also widely used. The Vietnam War inspired many anti-war protests and Hair’s story showed that sentiment. It also dealt with people dodging the draft. All of these events were going on in the U.S. and inspired the rock opera “Hair”.

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| POINTS | SCORING RUBRIC |
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| 4 points | <p>The response includes four examples of events and activities taking place in the United States. Examples may include, but are not limited to:</p> <ul style="list-style-type: none">• Hippie counterculture• Draft mandate• Sexual revolution• Changing sexuality• Peace movement• Anti-war sentiments• Illegal drug use |
| 3 points | <p>The response includes three correct examples.</p> |
| 2 points | <p>The response includes two correct examples.</p> |
| 1 point | <p>The response includes one correct example.</p> |
| 0 points | <p>The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know."</p> |

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| BENCHMARK #: | TH.912.H.2.4 |
| BIG IDEA: | Historical and Global Connections |
| ENDURING UNDERSTANDING: | The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged |
| BENCHMARK: | Research the intent of, and critical reaction to, artists in history who created groundbreaking, innovative, or controversial works |
| CLARIFICATION: | Identify and/or describe the effects of groundbreaking, innovative, or controversial works by well-known artists. This might include the reasons for the work or the critical reaction to the work |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Examples should focus on significant artists who are well known for their groundbreaking, innovative or controversial works |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: References a well-known theatrical artist or group |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

What are two ways the “Group Theatre” contributed to theatre history?

What are two reasons their contributions were significant?

Item Specific Scorer’s Rubric:

4-point sample answer: The “Group Theatre” people created new systems of acting that allowed performers to use analytic tools. They also focused on the ensemble. As a result, performances went beyond surface acting and became more naturalistic.

| POINTS | SCORING RUBRIC |
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| 4 points | <p>The response includes two contributions and two examples of why they were significant. Examples may include, but are not limited to:</p> <p>Contributions:</p> <ul style="list-style-type: none"> • Naturalistic, Disciplined • New American acting technique • Derived from Stanislavski • Emphasis on the ensemble <p>Significance:</p> <ul style="list-style-type: none"> • Changed acting styles in America and abroad • Shaped Film Acting • Focused on Characters Psychology • Interest in developing new works. |
| 3 points | <p>The response includes two contributions and one reason. OR The response includes one contribution and two reasons.</p> |
| 2 points | <p>The response includes one contribution and one reason. OR The response includes two reasons. OR The response includes one contribution and one reason.</p> |
| 1 point | <p>The response includes one contribution. OR The response includes one reason.</p> |
| 0 points | <p>The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know."</p> |

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| BENCHMARK #: | TH.912.H.2.10 |
| BIG IDEA: | Historical and Global Connections |
| ENDURING UNDERSTANDING: | The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged |
| BENCHMARK: | Analyze how the history of American musical theatre is tied to events in U.S. history and popular culture, detailing the ways in which theatre evolved |
| CLARIFICATION: | Identify how U.S. history, as well as popular culture have affected the evolution of musical theater |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Works selected should be within the reading level of the class and should avoid inappropriate themes or topics for this grade level. The written or video excerpt selected should contain enough information that if the student is not familiar with the works that they would be able to answer the question |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Excerpts should present readily discernible historical or popular cultural events |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

What are two ways that the music of George M. Cohan, in the vaudeville era, reflects American society in the early 1900s?

Item Specific Scorer’s Rubric:

2-point sample answer: George Cohan’s music brought out the cultural pride and patriotism early immigrants felt in the 1900s and also embodied the wartime spirit of WWI.

| POINTS | SCORING RUBRIC |
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| 2 points | Response includes two ways George M. Cohan’s music reflects American society in the early 1900s. Examples may include, but are not limited to: <ul style="list-style-type: none"> • Cultural pride • Patriotism • Ethnic diversity • Wartime spirit |
| 1 point | The response includes one correct example. |

0 points

The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know".

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| BENCHMARK #: | TH.912.H.3.2 |
| BIG IDEA: | Historical and Global Connections |
| ENDURING UNDERSTANDING: | Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields |
| BENCHMARK: | Compare the applications of various art forms used in theatre production |
| CLARIFICATION: | Compare and identify a variety of ways different art forms can be used in theatre production. |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Focus on connections with music, visual art, dance and language arts |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: May include a video or photo example of a production with multiple art forms easily observable |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

A production director has incorporated Italian Architecture into a production of Romeo and Juliet.

What are two other art forms that were common to this time period that can be used to re-create a Renaissance courtyard?

Item Specific Scorer’s Rubric:

2-point sample answer: The Director could use strolling music players to play period music. They could also add a street artist as was common during this time period

| POINTS | SCORING RUBRIC |
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| 2 points | The response should include but not be limited to sculpture, music, painting, or landscape. |
| 1 point | The response includes one of the above elements. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know”. |

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| BENCHMARK #: | TH.912.H.3.4 |
| BIG IDEA: | Historical and Global Connections |
| ENDURING UNDERSTANDING: | Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields |
| BENCHMARK: | Create a routine of wellness and care for the actor's physical being as a performance instrument |
| CLARIFICATION: | Identify the various techniques used to create a wellness routine |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Topics may include nutrition, proper exercise, how to maintain health during intense rehearsals, vocal health, etc. |
| DEPTH OF KNOWLEDGE: | Level One: Recall |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Sets a real life situation where health maintenance is critical for wellness |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

What are two ways health routines have a positive effect on actors?

What are two benefits these routines provide?

Item Specific Scorer's Rubric

Sample answer: To maintain health as an actor you need proper exercise and effective nutrition. Both of these will help an actor remain fit and aid in the endurance needed while performing.

| POINTS | SCORING RUBRIC |
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| 4 points | <p>Responses include two examples of health routines and two examples of how health routines can help an actor.</p> <p>Routines:</p> <ul style="list-style-type: none"> • Proper exercise • Effective nutrition • Health maintenance • Vocal health <p>Benefits:</p> <ul style="list-style-type: none"> • Actors stay fit. • Aid in endurance. |
| 3 points | The response includes two routines and one explanation. |
| 2 points | The response includes one routines and one explanation or two routines and no explanation |
| 1 point | The response includes one correct example with no explanation. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know”. |

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| BENCHMARK #: | TH.912.O.1.1 |
| BIG IDEA: | Organizational Structure |
| ENDURING UNDERSTANDING: | Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process |
| BENCHMARK: | Research and analyze a dramatic text by breaking it down into its basic, structural elements to support development of a directorial concept, characterization, and design |
| CLARIFICATION: | Identify, describe and/or explain a script by breaking down the dramatic structure to aid in defining the director's choices, how a character should be played or the thematic design. |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Works selected should be within the reading level of the class and should avoid inappropriate themes or topics for this grade level. The written or video excerpt selected should contain enough information that if the student is not familiar with the works that they would be able to answer the question. Focus should be on interpreting directions, characterization, and design |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Excerpt must present a scene with readily discernible structural elements |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Watch this video. What is the objective of Lord Capulet's tirade?

MEDIA: Video clip
 DESCRIPTION: <DW: Create a video of Romeo and Juliet 3.4. Juliet and Lord Capulet. Lines 158-175.>

- A. To show he is remorseful
- B. To show how masculine he is
- C. To encourage Juliet to run away
- D. To convince Juliet to marry Paris*

KEY: D

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| BENCHMARK #: | TH.912.O.2.6 |
| BIG IDEA: | Organizational Structure |
| ENDURING UNDERSTANDING: | The structural rules and conventions of an art form serve as both a foundation and departure point for creativity |
| BENCHMARK: | Deconstruct a play, using an established theory, to understand its dramatic structure |
| CLARIFICATION: | Identify various elements in dramatic structure by breaking down the structure of the play |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Works selected should be within the reading level of the class and should avoid inappropriate themes or topics for this grade level. The written or video excerpt should contain enough information that if the student is not familiar with the works that they would be able to answer the question. Theories used should be commonly taught in the course |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Choose one of the following scenes from Romeo and Juliet.

Balcony scene

Ball room scene

Friar Laurence's cell

Juliet's cell

At what point in the plot structure does it appear?

What is its significance to the advancement of the story?

Item Specific Scorer's Rubric:

2-point sample answer: Romeo and Juliet meet at the initial incident. This allows the audience to meet the characters and begin to understand the story will revolve around this meeting.

| POINTS | SCORING RUBRIC |
|----------|--|
| 2 points | <p>Response includes the point in plot structure and significance for one of the scenes identified. Examples may include, but are not limited to:</p> <p>Balcony Scene:</p> <ul style="list-style-type: none"> • Initial incident: Romeo and Juliet meet <p>Ball Room Scene:</p> <ul style="list-style-type: none"> • Preliminary situation: creates rising action <p>Scene in Friar Laurence’s Cell:</p> <ul style="list-style-type: none"> • Preliminary situation: creates rising action <p>Juliet’s Cell Scene:</p> <ul style="list-style-type: none"> • Climax / creates falling action |
| 1 point | <p>The response includes one point in the plot structure. OR The response includes one example of the significance.</p> |
| 0 points | <p>The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know..”</p> |

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| BENCHMARK #: | TH.912.S.1.2 |
| BIG IDEA: | Skills, Techniques, and Processes |
| ENDURING UNDERSTANDING: | The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art |
| BENCHMARK: | Describe the Stanislavski Method and its impact on realism in theatrical performance in the 20th century |
| CLARIFICATION: | Explain what the Method is and its influence on modern technique and performance |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | N/A |
| DEPTH OF KNOWLEDGE: | Level Two: Skill/Concept |
| STIMULUS ATTRIBUTES: | See Front Matter |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:In acting realism, what are four examples of how Stanislavski influenced modern techniques in acting, analysis, and performance?

Item Specific Scorer’s Rubric:

4-point sample answer: Stanislavski influenced modern techniques by establishing specific guidelines for creation of a character including actors making specific character choices about who they are, where they are, the actions of the character are and the objectives behind the actions.

| POINTS | SCORING RUBRIC |
|----------|--|
| 4 points | The response includes four examples of how Stanislavski influenced modern techniques. Examples may include, but are not limited to: <ul style="list-style-type: none"> • Character biography • Character status • Character environment • Characters Wants • Characters actions • Characters relationships |
| 3 points | The response includes three correct examples. |
| 2 points | The response includes two correct examples. |
| 1 point | The response includes one correct example. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written “I don’t know.” |

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| BENCHMARK #: | TH.912.S.1.4 |
| BIG IDEA: | Skills, Techniques, and Processes |
| ENDURING UNDERSTANDING: | The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art |
| BENCHMARK: | Compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product and assess the success of the final artistic product using established criteria |
| CLARIFICATION: | Compare and identify a theatrical work with the script and assess how successful the execution is. |
| ITEM TYPES: | SR (Selected Response) / SA (Short Answer) |
| CONTENT LIMITS: | Provide both written and video examples that can be compared to evaluate authenticity in empathy, aesthetic distance, historical accuracy, personal or cultural perspective, social issues |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Excerpts present readily observable components of execution |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Watch the video of *The Tempest* and compare it to the written description of the storm scene.

What are two ways this production was effective in interpreting the scene?

MEDIA: Video clip and Text
 DESCRIPTION: <DW: Create Video clip of The Tempest set in the Arctic where the ship wreck happens inside the radio on stage.>
 TEXT: students will read the stage directions of the “Storm scene” from The Tempest.

Item Specific Scorer's Rubric:

2-point sample answer: The description says it is a storm on a boat. The video shows the storm on the boat revealed inside a radio. The actors showed the danger as well. They used sound effects well.

| POINTS | SCORING RUBRIC |
|----------|--|
| 2 points | The response includes two ways the production was effective. Examples may include, but are not limited to: <ul style="list-style-type: none">• Sound• Lighting• Set• Acting |
| 1 point | The response includes one correct example. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know." |

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| BENCHMARK #: | TH.912.S.3.1 |
| BIG IDEA: | Skills, Techniques, and Processes |
| ENDURING UNDERSTANDING: | Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques |
| BENCHMARK: | Articulate, based on research, the rationale for artistic choices in casting, staging, or technical design for a scene from original or scripted material |
| CLARIFICATION: | Explain the concept of a particular script, and justify the artistic choices made in producing the play |
| ITEM TYPES: | SA (Short Answer) / ER (Extended Response) |
| CONTENT LIMITS: | Item should focus on artistic choices in casting, staging, or technical design for a scene from original or scripted material |
| DEPTH OF KNOWLEDGE: | Level Three: Strategic Thinking |
| STIMULUS ATTRIBUTES: | See Front Matter. In addition: Sets a situation where students are casting, staging, or designing a scene |
| RESPONSE ATTRIBUTES: | See Front Matter |

SAMPLE ITEM:

Watch the video.

What are two things about the concept of this production of Macbeth that are unique?

What are two reasons why the concept fits the play?

Video
 <DW: Create a video of Macbeth 2.2 Line 18-62 using leather contemporary clothing and weapons. The set should be military is style. There should be barbed wire visible in the background. Lighting should have strong Red overtones to establish mood.>

Item Specific Scorer’s Rubric:

4-point sample answer: This performance is unique because the actors are wearing contemporary clothing, and it is very modern. It fits with the play because it happens during the war and it involves multiple murders

| POINTS | SCORING RUBRIC |
|----------|---|
| 4 points | <p>The response includes two examples of how the concept is unique and two reasons why it fits the play. Examples may include, but are not limited to:</p> <p>How concept is unique:</p> <ul style="list-style-type: none"> • Contemporary Clothing • Modern Military weapons • Dangerous Mood <p>Reasons why it fits the play:</p> <ul style="list-style-type: none"> • Play happens during war • Involves multiple murders • Red light symbolizes blood |
| 3 points | <p>The response includes two examples of how the concept is unique and one reason why it fits the play. OR The response includes one example of how the concept is unique and two reasons why it fits the play.</p> |
| 2 points | <p>The response includes two examples of how the concept is unique. OR The response includes two reasons why it fits the play. OR The response includes one example of how the concept is unique and one reason why it fits the play.</p> |
| 1 point | The response includes one example. |
| 0 points | The response indicates inadequate or no understanding of the concept needed to answer the item. The student may have written on a different topic or written "I don't know." |