



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400000 M/J Theatre 1

Course Title: M/J Theatre 1

Course Number: 0400000

Abbreviated Title: M/J THEATRE 1

Course Length: Year

Course Level: 2

PERFORMING Benchmarks

Task A/B/C/D	Item Type	Course Description:
		Students learn the basics of building a character through such activities as pantomime, improvisation, and effective speaking using articulation, projection, and breathing. Students also learn the importance of technical theatre and explore the use of such elements as costumes, props, and scenery. Students practice writing for the theatre and explore various theatre roles and functions. 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.68.O.2.4 Perform a scene or pantomime to demonstrate understanding of blocking and stage movement.
B	P1	TH.68.S.2.4 Memorize and present a character's lines from a monologue or scene.
A/B/C	CP1	TH.68.S.3.1 Develop characterizations, using basic acting skills, appropriate for selected dramatizations.
C	CP2	TH.68.F.1.2 Use vocal, physical, and imaginative ideas, through improvisation, as a foundation to create new characters and to write dialogue.
C	CP2	TH.68.F.1.3 Demonstrate creative risk-taking by incorporating personal experiences in an improvisation.
C	CP2	TH.68.O.3.3 Discuss the collaborative nature of theatre and work together to create a scene or play, respecting group members' ideas and differences.
C	CP2	TH.68.S.1.2 Invent a character with distinct behavior(s) based on observations of people in the real world and interact with others in a cast as the invented characters.

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: 0400000 M/J Theatre 1

Prepared Performance I – TASK A (Pantomime)

COURSE	MJ Theatre
BENCHMARK #(S)	TH.68.O.2.4, TH.68.S.3.1
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.68.O.2.4 - Perform a scene or pantomime to demonstrate understanding of blocking and stage movement. TH.68.S.3.1 - Develop characterizations, using basic acting skills, appropriate for selected dramatizations.
BENCHMARK CLARIFICATION	Perform pantomime using correct blocking, stage movement, and characterization.
ITEM TYPES	Prepared
CONTENT LIMITS	Perform a prepared pantomime from a non-theatrical source in the style of a 20 th century representational pantomime.
CONTEXTS (Student's Role)	Perform
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	Prepare, create, and perform a pantomime that will contribute to the development of the character and story. The attributes should include all the elements necessary to create and perform an effective character and settings including: expression, stage movement, and character movement. Duration should not exceed 1 minute.
RESPONSE ATTRIBUTES	Perform an original solo pantomime on the testing date. Pantomime is realistic and tells a complete story without the use of costumes, sets, music, or stage properties. Camera with tripod to show student from feet to 6" above heads at all times and to allow for movement (i.e., no close-ups). The student will be assessed using the rubric.
TIME ALLOTMENT	1 minute
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter

SAMPLE QUESTION: Prepared Performance I – TASK A

Pantomime: The actor creates and performs an original solo one-minute realistic pantomime depicting their morning breakfast routine.

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Item Specific Scorer's Rubric: Prepared Performance I

4-point sample answer:

POINTS	1	2	3	4
Clear gestures and facial expressions (Acting Skills)	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. (Acting Skills)	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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Prepared Performance II – TASK B

COURSE	MJ Theatre
BENCHMARK #(S)	TH.68.S.2.4, TH.68.S.3.1
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.68.S.2.4 - Memorize and present a character's lines from a monologue or scene. TH.68.S.3.1 - Develop characterizations, using basic acting skills, appropriate for selected dramatizations.
BENCHMARK CLARIFICATION	Perform a memorized scene using effective characterization.
ITEM TYPES	Prepared
CONTENT LIMITS	Perform a prepared scene (2 persons) in the style of a 20 th century realistic play.
CONTEXTS (Student's Role)	Perform
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	Prepare and perform a scene from a prepared list that will contribute to the development of the character and story. The attributes should include all the elements necessary to create and perform an effective character and settings including: expression, diction, stage movement, and character movement. Duration should not exceed 2 minutes.
RESPONSE ATTRIBUTES	Perform a duet scene without costumes, sets, music, or stage properties (required hand props are acceptable) that incorporates given stimulus. Camera with tripod to show the whole student in the frame at all times (no close-ups). Each student will be assessed individually, based on the rubric.
TIME ALLOTMENT	2 minute
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance II – TASK B

Scene: Actors perform a two-minute duet scene of any realistic scene where pantomime provides the stage business.

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Item Specifications for Benchmarks in Course: 0400000 M/J Theatre 1

Item Specific Scorer's Rubric: Prepared Performance I (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.
Characterization, Believability	Performer fails to present a believable, developed character based on the script.	Performer has rare moments of believability, but generally misses the character's motivation and intent.	Performer presents several moments of believability, but is inconsistent.	Performers present a consistent, believable character throughout the performance.
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	MJ Theatre
BENCHMARK #(S)	TH.68.S.2.4, TH.68.S.3.1
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.68.S.3.1 - Develop characterizations, using basic acting skills, appropriate for selected dramatizations.</p> <p>TH.68.F.1.2 - Use vocal, physical, and imaginative ideas, through improvisation, as a foundation to create new characters and to write dialogue.</p> <p>TH.68.F.1.3 - Demonstrate creative risk-taking by incorporating personal experiences in an improvisation.</p> <p>TH.68.O.3.3 - Discuss the collaborative nature of theatre and work together to create a scene or play, respecting group members' ideas and differences.</p> <p>TH.68.S.1.2 - Invent a character with distinct behavior(s) based on observations of people in the real world and interact with others in a cast as the invented characters.</p>
BENCHMARK CLARIFICATION	Perform an improvised scene using effective characterization and acting skills.
ITEM TYPES	Prepared
CONTENT LIMITS	Perform a prepared scene (2-3 students) in the style of a 20 th century realistic play.
CONTEXTS (Student's Role)	Perform
DEPTH OF KNOWLEDGE	2
STIMULUS ATTRIBUTES	Perform a scene that will contribute to the development of realistic characters. The attributes should include all the elements necessary to create and perform an effective character including: expression, diction, and character movement. Duration should not exceed 1 minute.
RESPONSE ATTRIBUTES	Video
TIME ALLOTMENT	1 minute
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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

Improvisation – Without preparation, performers create and perform an original one-minute scene based on the traits of two characters drawn out of a hat.

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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
Characterization and 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.

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