



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400320 Theatre 2

Course Title: Theatre 2

Course Number: 0400320

Abbreviated Title: Theatre 2

Course Length: Year

Course Level: 2

Credit: 1.0

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

PERFORMING Benchmarks

Task A/B/C/D	Item Type	Course Description:
		This course is designed for students with a year of experience or more, and promotes enjoyment and appreciation for all aspects of theatre through opportunities to build significantly on existing skills. Class work focuses on characterization, playwriting, and playwrights' contributions to theatre; while improvisation, creative dramatics, and scene work are used to help students challenge and strengthen their acting skills and explore the technical aspect of scene work.
A	P1	TH.912.C.1.2 Create, refine, and sustain complex and believable characters for performance through the integration and application of artistic choices based on research, rehearsal, feedback, and refinement.
A	CP1	TH.912.F.1.1 Synthesize research, analysis, and imagination to create believable characters and settings.
A	P1	TH.912.H.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.2.5 Perform memorized theatrical literature in contrasting pieces to show ability to apply principles and structure, focus on details of performance, and processing skills to establish successful interpretation, expression, and believability.
A	P1	TH.912.S.3.2 Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.
B	P2	TH.912.C.2.8 Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.
B	CP2	TH.912.S.1.3 Develop criteria that may be applied to the selection and performance of theatrical work.
B	P2	TH.912.S.1.6 Respond appropriately to directorial choices for improvised and scripted scenes.
C.1	CO1	TH.912.F.1.2 Solve short conflict-driven scenarios through improvisation.
C.2	CP3	TH.912.O.2.8 Create a scene or improvisation to manipulate and challenge the conventions of the performer/audience relationship.
C.2	CP3	TH.912.O.3.4 Create a performance piece to document a significant issue or event.
C.2	CP3	TH.912.S.1.5 Write monologues, scenes, and/or short plays using principles and elements of writing found in dramatic literature.

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D	CP4	TH.912.S.2.1	Create one or more technical design documents for a theatrical production.
E	CP5	TH.912.C.1.5	Make and defend conscious choices in the creation of a character that will fulfill anticipated audience response.
E	P3	TH.912.H.3.3	Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.
E	CP5	TH.912.O.2.4	Construct and perform a pantomime of a complete story, showing a full character arc.
E	P3	TH.912.S.2.6	Transfer acting and technical skills and techniques from one piece of dramatic text to another.

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:**
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Item Specifications for Benchmarks in Course: 0400320 Theatre 2

Prepared Performance I – TASK A (Pantomime)

COURSE	Theatre 2
BENCHMARK #(S)	TH.912.C.1.2, TH.912.F.1.1, TH.912.H.1.4, TH.912.O.2.2, TH.912.S.2.4, TH.912.S.2.5, TH.912.S.3.2
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.C.1.2 - Create, refine, and sustain complex and believable characters for performance through the integration and application of artistic choices based on research, rehearsal, feedback, and refinement.</p> <p>TH.912.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings. 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.2.5 - Perform memorized theatrical literature in contrasting pieces to show ability to apply principles and structure, focus on details of performance, and processing skills to establish successful interpretation, expression, and believability.</p> <p>TH.912.S.3.2 - Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.</p>
BENCHMARK CLARIFICATION	After researching the historical background of a text, perform a scene or monologue twice. Contrast the original by performing the second version in a non-traditional way remaining true to its dramatic structure.
ITEM TYPES	Prepared.
CONTENT LIMITS	Duet scene or monologue selected from predetermined list.
CONTEXTS (Student's Role)	Students create contrasting scenes within the context stimulus attributes given.
DEPTH OF KNOWLEDGE	DOK 3
STIMULUS ATTRIBUTES	Scene from predetermined list, information on the selection sent out four weeks before testing date, creation of a scene following benchmark guidelines.
RESPONSE ATTRIBUTES	Perform a scene in two contrasting ways on the testing date that incorporates the given stimulus. Camera with tripod to show both students from feet to 6" above heads at all times to allow for movement (i.e., no close-ups). Performance will demonstrate the appropriate physicality, energy, concentration, vocal delivery, contrast and interpretation. See front matter. Performers will be scored individually based on the rubric.
TIME ALLOTMENT	4 minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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SAMPLE QUESTION: Prepared Performance I

After receiving any duet scene, from any classical theatre performance literature, four weeks before the test, use the selected scene to research and refine two contrasting performances of the same scene: one from the historical period and one from the contemporary period. Scene will include full characterizations appropriate to the time periods. Final performance will be on the testing date with two minutes for each performance.

Item Specific Scorer's Rubric: Prepared Performance I

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 and concentration	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 for the majority of the performance.	Performer shows a connected emotional energy for the entirety of the performance.
Memorization	There was not a clear attempt at memorization.	Memorization is not clear for the majority of the scene.	Memorization is clear for the majority of the scene.	Memorization is clear for the entire scene.
Concentration	Performer is distracted and unfocused.	Performer maintains concentration for less than half the scene.	Performer maintains concentration for more than half the scene.	Performer clearly maintains concentration throughout the entire scene.
Contrast	Performer shows little or no contrast in period between the two performances.	Performer shows a contrast between the two time periods for less than half of the performance.	Performer shows a contrast between the two time periods for more than half of the performance.	Performer shows a contrast between the two time periods for 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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Item Specifications for Benchmarks in Course: 0400320 Theatre 2

Prepared Performance II – TASK B (Acting)

COURSE	Theatre 2
BENCHMARK #(S)	TH.912.C.2.8, TH.912.S.1.3, TH.912.S.1.6
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism. TH.912.S.2.4 - Sustain a character or follow technical cues in a production piece to show focus. 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. TH.912.S.1.3 - Develop criteria that may be applied to the selection and performance of theatrical work. TH.912.S.1.6 - Respond appropriately to directorial choices for improvised and scripted scenes.
BENCHMARK CLARIFICATION	Perform a duet scene on video. Watch the video and do a self-reflection. Present the duet scene a second time incorporating the criticism.
ITEM TYPES	Prepared.
CONTENT LIMITS	Dramatic text selected from predetermined list.
CONTEXTS (Student's Role)	Students perform a duet scene within the context stimulus attributes given.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	Copy of selected dramatic text, information on selection sent out four weeks before testing date, perform the duet scene following benchmark guidelines.
RESPONSE ATTRIBUTES	Camera with tripod to show both students in the frame at all times (no close-ups). Either the camera must be capable of playback with sound or a separate video playback unit must be provided. Perform a duet scene that incorporates blocking and the essentials of character development. Duet scene will be recorded on video and played back for students' viewing and self-reflection. Students will be assessed individually, based on the rubric. See front matter.
TIME ALLOTMENT	Four minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance II – (Acting)

After preparing a two minute duet scene, from any realistic play, which was given out four weeks before the testing date, perform the duet scene within a two minute time limit. The performances will be recorded. After the first performance, a two minute period will be allowed for self-reflection while watching the video playback. Each student will complete the rubric to score himself.

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

4-point sample answer:

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

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On-Demand Performance I – TASK C (Acting)

COURSE	Theatre 2
BENCHMARK #(S)	TH.912.F.1.2, TH.912.O.2.8, TH.912.O.3.4, TH.912.S.1.5
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.F.1.2 - Solve short conflict-driven scenarios through improvisation. TH.912.O.2.8 - Create a scene or improvisation to manipulate and challenge the conventions of the performer/audience relationship. TH.912.O.3.4 - Create a performance piece to document a significant issue or event. TH.912.S.1.5 - Write monologues, scenes, and/or short plays using principles and elements of writing found in dramatic literature.
BENCHMARK CLARIFICATION	Plan and perform an improvisation demonstrating definite conflict documenting a significant issue or event that involves the performer/audience relationship.
ITEM TYPES	On demand.
CONTENT LIMITS	Duet improvisation selected from a predetermined prompt.
CONTEXTS (Student's Role)	Students create a duet improvisation within the context stimulus attributes given.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	Predetermined improvisational situation selected at the testing time, creation of a duet improvisation following benchmark guidelines.
RESPONSE ATTRIBUTES	Perform a duet improvisation on the testing date that incorporates the given stimulus. Camera with a tripod to show both students in the frame at all times (i.e., no close-ups). Performers will be scored individually based on ensemble play, developed relationships and character development. Each student will be assessed individually, using the rubric.
TIME ALLOTMENT	Three minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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

Perform a duet improvisation of two presidential candidates on opposite sides of a political issue trying to win audience approval. Actors will have one minute to prepare and two minutes maximum to perform the pantomime.

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

4-point sample answer:

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

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Creating Performance I – TASK D (Design)

COURSE	Theatre 2
BENCHMARK #(S)	TH.912.S.2.1
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.S.2.1 - Create one or more technical design documents for a theatrical production. TH.912.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings.
BENCHMARK CLARIFICATION	Create and present a technical design for 20 th century realistic play. (examples include: floor plans, design boards, costume renderings)
ITEM TYPES	Prepared.
CONTENT LIMITS	Dramatic text selected from any 20 th century realistic play.
CONTEXTS (Student’s Role)	Student creates a technical design project for a 20 th century realistic play.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	Copy of selected dramatic text, information on selection sent out six weeks before testing date, creation of a project following benchmark guidelines.
RESPONSE ATTRIBUTES	Creation and presentation of a technical design. Camera with tripod to show the whole student in the frame at all times, one close-up pan of the design. Presentation must incorporate the play into a design concept that includes all necessary elements, based on comprehensive research in a clear, organized presentation which justifies design choices. Student assessment will be based on the rubric.
TIME ALLOTMENT	Three minutes for presentation.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Creating Performance I – TASK D (Design)

After picking a realism play four weeks before the testing date, student will use the selected dramatic text, research and design a costume or set rendering appropriate to support the context of the play. The student will present the design and justify choices in a three-minute presentation.

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Item Specific Scorer's Rubric: Task D (Design)

4-point sample answer:

POINTS	1	2	3	4
Incorporation of Play	The play is not used as a stimulus for the design.	The play is minimally incorporated into the design.	The play is incorporated in the design.	Aspects of the play are incorporated throughout the design.
Design Concept	Concept and design elements do not express the intent of the designer.	Concept is not clear and/or design elements do not clearly express the intent of the designer.	Concept is not clear or design elements do not clearly express the intent of the designer.	Concept is clearly established. Design elements clearly show the point of view of the designer.
Required Design Elements	Several elements are missing.	All but 1 of the required elements are included in design.	The design includes all required elements.	The design includes all required elements appropriate for the type of design plus additional information.
Written Communications	Items are not labeled. There are many capitalization or punctuation errors.	Some items are clearly labeled. There are many capitalization and/or punctuation errors.	Most items are clearly labeled. There are a few capitalization and/or punctuation errors.	All required items are clearly labeled. Capitalization and punctuation are correct throughout.
Research/Citations	No examples of research are included.	Many facts/drawings displayed are not accurate, or sources are not cited.	Some facts/drawings displayed are not accurate, and/or sources are not cited.	All facts/drawings displayed are relevant and accurate. Sources are cited.
Presentation/Justification	Student's presentation lacks clarity and is disorganized and confusing. And doesn't justify choices.	Student's presentation displays some organization but lacks clarity. There is some justification of choices.	Student's presentation is clear and organized for much of the time, and justifies choices.	Student's presentation is clear and well organized in a logical sequence and completely justifies choices.

Key: Responding

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Creating Performance I – TASK E (Pantomime)

COURSE	Theatre 2
BENCHMARK #(S)	TH.912.C.1.5, TH.912.H.3.3, TH.912.O.2.4, TH.912.S.2.6
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	TH.912.C.1.5 - Make and defend conscious choices in the creation of a character that will fulfill anticipated audience response. 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. TH.912.S.2.6 - Transfer acting and technical skills and techniques from one piece of dramatic text to another.
BENCHMARK CLARIFICATION	Perform a solo pantomime adapted from a predetermined non-theatre dramatic text showing complete characterization that fulfills audience response.
ITEM TYPES	Prepared.
CONTENT LIMITS	Solo pantomime based on a dramatic text from a predetermined list.
CONTEXTS (Student’s Role)	Student creates an original pantomime based on a dramatic text.
DEPTH OF KNOWLEDGE	DOK 2
STIMULUS ATTRIBUTES	Predetermined dramatic text from a non-theatre content area, information on selection sent out four weeks before testing date, creation of a solo pantomime following benchmark guidelines.
RESPONSE ATTRIBUTES	Camera with tripod to show the student from feet to 6” above head at all times and to allow for movement (i.e., no close-ups). Perform a solo pantomime on the testing date. Pantomime incorporates the given stimulus into a complete character and story and should incorporate clear gestures and facial expressions, emotional energy, concentration for characterization that incorporates the stimulus. See front matter. Student assessment will be based on the rubric.
TIME ALLOTMENT	Two minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Creating Performance II – TASK E (Pantomime)

After receiving the subject “white washing the fence” from Mark Twain’s novel *Tom Sawyer* four weeks before the testing date, use the selected dramatic text to create a solo pantomime with complete characterization for final presentation on the testing date in a maximum of two minutes.

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Item Specific Scorer's Rubric: Task E (Pantomime)

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 does not have any 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 performance.
Characterization - Communicates ideas to audience through well-developed character(s) through logical story development	The performer does not communicate ideas to the audience.	Performer begins to communicate the ideas of the story through character, but only sustains the character for a brief period..	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.	Performer incorporates the stimulus given for the majority of the performance.	Performer fully incorporates the stimulus given to create the entire pantomime.

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