



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400330 Theatre 3 Honors

Course Title: Theatre 3 – Honors

Course Number: 0400330

Abbreviated Title: Theatre 3 – Honors

Course Length: Year

Course Level: 3

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 significant experience in theatre, and promotes depth of engagement and lifelong appreciation for theatre through a broad spectrum of teacher- assigned and self-directed study and performance. Students regularly reflect on aesthetics and issues related to and addressed through theatre, and create within various aspects of theatre in ways that are progressively more innovative. 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 significant oral and written analytical and problem-solving skills based on their structural, historical, and cultural knowledge.	
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	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.H.3.3	Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.
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	CP1	TH.912.O.2.4	Construct and perform a pantomime of a complete story, showing a full character arc.
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.2.6	Transfer acting and technical skills and techniques from one piece of dramatic text to another.
A	P1	TH.912.S.3.2	Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.
A	P1	TH.912.C.2.8	Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.

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A	CP1	TH.912.S.1.3	Develop criteria that may be applied to the selection and performance of theatrical work.
A	P1	TH.912.S.1.6	Respond appropriately to directorial choices for improvised and scripted scenes.
B.1	CO1	TH.912.F.1.2	Solve short conflict-driven scenarios through improvisation.
B.2	CP1	TH.912.F.1.3	Stimulate imagination, quick thinking, and creative risk-taking through improvisation to create written scenes or plays.
B.2	CP2	TH.912.O.1.4	Write an original script or a dramatic adaptation of a literary work to demonstrate knowledge of theatrical conventions.
B.2	CP2	TH.912.O.2.1	Apply the principles of dramatic structure to the writing of a one-act play.
B.2	CP2	TH.912.O.2.8	Create a scene or improvisation to manipulate and challenge the conventions of the performer/audience relationship.
B.2	CP2	TH.912.O.3.4	Create a performance piece to document a significant issue or event.
B.2	CP2	TH.912.S.1.5	Write monologues, scenes, and/or short plays using principles and elements of writing found in dramatic literature.
C	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.
C	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.
C	P2	TH.912.H.1.3	Present a design or perform in the style of a different historical or cultural context to gain appreciation of that time and culture.
C	CP3	TH.912.O.3.5	Design technical elements to document the progression of a character, plot, or theme.
C	CP3	TH.912.S.2.1	Create one or more technical design documents for a theatrical production.
C	CP3	TH.912.S.2.9	Research and defend one's own artistic choices as a designer.
C	CP3	TH.912.S.3.4	Apply scientific and technological advances to develop visual and aural design elements that complement the interpretation of the text.

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	Theatre 3 Honors
BENCHMARK #(S)	TH.912.C.1.2, TH.912.C.1.5, TH.912.F.1.1, TH.912.H.1.4, TH.912.H.3.3, TH.912.O.2.2, TH.912.O.2.4, TH.912.S.2.5, TH.912.S.2.6, TH.912.S.3.2, TH.912.C.2.8, TH.912.S.1.3, TH.912.S.1.6
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.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings.</p> <p>TH.912.C.2.8 - Respond appropriately to directorial choices for improvised and scripted scenes.</p> <p>TH.912.S.1.6 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.</p>
BENCHMARK CLARIFICATION	Perform a monologue on video. Watch the video and do a self reflection. Present the monologue a second time incorporating the criticism.
ITEM TYPES	Prepared.
CONTENT LIMITS	Dramatic text selected from non-realistic, 20 th century theatre movement such as absurdist or epic theatre.
CONTEXTS (Student’s Role)	Student performs a monologue 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 monologue following benchmark guidelines.
RESPONSE ATTRIBUTES	Perform a monologue without costumes, sets, music, or stage properties (required hand props are acceptable) that incorporates given stimulus. Monologue will be recorded on video and played back for student viewing and self reflection. Perform the monologue a second time showing improvement. See front matter. Student will be evaluated based on the rubric.
TIME ALLOTMENT	Four minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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SAMPLE QUESTION: Prepared Performance I

After preparing a one minute monologue from *any Brecht play* which was sent out four weeks before the testing date, perform the monologue two times in a four 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. Perform the monologue a second time for improvement.

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

4-point sample answer:

POINTS	1	2	3	4
Characterization/ Believability	Performer uses no character traits or 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 in Final Performance	Performer uses the stimulus but it is not incorporated into the final performance.	Students use the stimulus but it is incorporated into the final performance for less than half the performance.	Students incorporate the stimulus given for the majority of the final performance.	Students fully incorporate the stimulus given to create the final Performance

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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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Prepared Performance II – TASK B (Acting)

COURSE	Theatre 3 Honors
BENCHMARK #(S)	TH.912.F.1.2, TH.912.F.1.3, TH.912.O.1.4, TH.912.O.2.1, TH.912.O.2.8, TH.912.O.3.4, TH.912.S.1.5
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.F.1.2 - Solve short conflict-driven scenarios through improvisation.</p> <p>TH.912.F.1.3 - Stimulate imagination, quick thinking, and creative risk-taking through improvisation to create written scenes or plays.</p> <p>TH.912.O.1.4 - Write an original script or a dramatic adaptation of a literary work to demonstrate knowledge of theatrical conventions.</p> <p>TH.912.O.2.1 - Apply the principles of dramatic structure to the writing of a one-act play.</p> <p>TH.912.O.2.8 - Create a scene or improvisation to manipulate and challenge the conventions of the performer/audience relationship.</p> <p>TH.912.O.3.4 - Create a performance piece to document a significant issue or event.</p> <p>TH.912.S.1.5 - Write monologues, scenes, and/or short plays using principles and elements of writing found in dramatic literature.</p>
BENCHMARK CLARIFICATION	Improvise a scenario based on an event. Use of improvisation work to write a one act play to demonstrate understanding of the process of playwriting and Dramatic Creation.
ITEM TYPES	On Demand and Prepared
CONTENT LIMITS	Any significant historical event. Improvisation and original play creation based on an historical event..
CONTEXTS (Student’s Role)	Students will write a One-act play based on the improvisation of historical events.
DEPTH OF KNOWLEDGE	DOK 3
STIMULUS ATTRIBUTES	Information on the selection sent out four weeks before testing date, creation of a play following benchmark guidelines.
RESPONSE ATTRIBUTES	Student performance is recorded and judged individually using Scene rubric. Students’ play judged by One act rubric.
TIME ALLOTMENT	Part 1 – 5 minutes, Part 2 - 4 Weeks
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand	See front matter.

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SAMPLE QUESTION: Prepared Performance II – Task B, Part 1(Acting)

Two students are presented a short paragraph about George Washington crossing the Delaware. After reading it for 2 minutes, the students improvise a short scene.

Task B, Part 2 (Creative)

After the scene they have 4 weeks to develop a one act play script based on the improvisation. The one act must be no fewer than 5 pages and no more than 10 pages.

Item Specific Scorer’s Rubric: On-Demand Performance I – Task B, Part 1 (Acting)

4-point sample answer:

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

Item Specific Scorer’s Rubric: Prepared Performance II – Task B (Playwriting), Part 2 (Creative)

POINTS	1	2	3	4
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.

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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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Prepared Performance III– TASK C (Acting)

COURSE	Theatre 3 Honors
BENCHMARK #(S)	TH.912.F.2.1, TH.912.F.3.6, TH.912.H.1.3, TH.912.O.3.5, TH.912.S.2.1, TH.912.S.2.9, TH.912.S.3.4
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>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.</p> <p>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.</p> <p>TH.912.H.1.3 - Present a design or perform in the style of a different historical or cultural context to gain appreciation of that time and culture.</p> <p>TH.912.O.3.5 - Design technical elements to document the progression of a character, plot, or theme.</p> <p>TH.912.S.2.1 - Create one or more technical design documents for a theatrical production.</p> <p>TH.912.S.2.9 - Research and defend one’s own artistic choices as a designer.</p> <p>TH.912.S.3.4 - Apply scientific and technological advances to develop visual and aural design elements that complement the interpretation of the text.</p>
BENCHMARK CLARIFICATION	Reflect on the major projects participation throughout the theatre student’s journey and discuss the role of a designer.
ITEM TYPES	Prepared
CONTENT LIMITS	Presentation of Design responsibilities.
CONTEXTS (Student’s Role)	Presentation of and reflection on designer responsibilities.
DEPTH OF KNOWLEDGE	DOK3
STIMULUS ATTRIBUTES	Student developed portfolio and presentation.
RESPONSE ATTRIBUTES	Students give a 5 minute presentation that explores their work and reflects on their growth.
TIME ALLOTMENT	5 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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

Students will present a 5 minute presentation on video that provides documentation of the student’s major design projects.

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

4-point sample answer:

POINTS	4	3	2	1
Analysis	The student has presented work of flair, imagination and clarity. He or she shows a complete understanding of the essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study and how these elements function individually. He or she applies skills and concepts in a practical way, with significant proficiency. He or she evaluates a range of diverse performances perceptively.	The student has presented effective work. He or she shows a good ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study, as well as a clear understanding of how these elements function individually. He or she applies skills and concepts in a practical and competent way. He or she evaluates a range of diverse performances intelligently.	The student has presented adequate work. He or she shows a satisfactory ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study, as well as an adequate understanding of how these elements function individually. He or she applies skills and concepts in a practical way. He or she evaluates a range of diverse performances satisfactorily.	The student shows a limited ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study. He or she shows a limited understanding of how these elements function individually and makes occasional attempts to apply skills and concepts practically. He or she makes some effort to evaluate a range of diverse performances.
Synthesis	The student shows an in-depth understanding of relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows significant proficiency in the ability to experiment and assess how these elements work together. He or she has approached a practical application of the outcomes of exploration with flair, imagination and clarity.	The student shows an effective ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows an ability to experiment and assess how these elements work together in a competent manner. There is clear evidence of an imaginative approach towards a practical application of the outcomes of exploration.	The student shows an adequate ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows a satisfactory ability to experiment and assess how these elements work together, as well as to apply in practice the outcomes of exploration.	The student shows a limited ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows some ability to experiment but this experimentation lacks focus and a clear assessment of how these elements work together. There is occasional evidence of a practical application of the outcomes of exploration.

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Reflection	The student shows a high- quality reflection on the content of the course and the individual and/or group creative processes. There is a perceptive, objective and considered critical response to the student’s own work and the work of others. The student shows an in-depth and comprehensive understanding of how his or her work connects with the work of others and the course as a whole. The student shows a resourceful and imaginative theoretical exploration of the different areas of performance and production undertaken. There is substantial evidence of research outcomes connecting with the student’s own practice.	The student shows a sustained reflection on the content of the course and the individual and/or group creative processes. There is a thoughtful critical response to the student’s own work and the work of others. The student makes effective connections between his or her work, the work of others and the course as a whole.	The student shows an adequate reflection on the content of the course and the individual and/or group creative processes. There is some critical response to the student’s own work and the work of others. There is a satisfactory understanding of how the student’s work connects with the work of others and the course as a whole.	The student shows a limited reflection on the content of the course and the individual and/or group creative processes. There is a limited critical response to the student’s own work and the work of others. There is a superficial understanding of how the student’s work connects with the work of others and the course as a whole.
Applied research	The student shows an in-depth understanding of relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows significant proficiency in the ability to experiment and assess how these elements work together. He or she has approached a practical application of the outcomes of exploration with flair, imagination and clarity.	The student shows a resourceful theoretical exploration of the different areas of performance and production undertaken. There is sufficient evidence of research outcomes connecting with the student’s own practice.	The student shows an adequate theoretical exploration of the different areas of performance and production undertaken. There is some evidence of research outcomes connecting with the student’s own practice.	The student shows a limited theoretical exploration of the different areas of performance and production undertaken. There is limited evidence of research outcomes connecting with the student’s own practice.

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Required Design Elements	Several elements are missing.	All but 1 of the required elements is included in design.	The design includes all required elements.	The design includes all required elements appropriate for the type of design plus additional information.
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.

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