



Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400340 Theatre 4 Honors

Course Title: Theatre 4 – Honors

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)

PERFORMING Benchmarks

Cluster A/B/C/D	Item Type	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.	
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.S.3.7	Demonstrate the audition process by researching and selecting monologues and presenting a memorized selection.

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B	P2	TH.912.C.2.7	Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs.
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	CP3	TH.912.C.1.1	Devise an original work based on a global issue that explores various solutions to a problem.
C	CP3	TH.912.C.2.2	Construct imaginative, complex scripts and revise them in collaboration with actors to convey story and meaning to an audience.
C	CP3	TH.912.F.1.3	Stimulate imagination, quick thinking, and creative risk-taking through improvisation to create written scenes or plays.
C	CP3	TH.912.H.2.9	Create scenes that satirize current political or social events.
C	CP3	TH.912.O.1.4	Write an original script or a dramatic adaptation of a literary work to demonstrate knowledge of theatrical conventions.
C	CP3	TH.912.O.2.1	Apply the principles of dramatic structure to the writing of a one-act play.
C	CP3	TH.912.O.3.4	Create a performance piece to document a significant issue or event.
C	CP3	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.
D	P4	TH.912.F.2.4	Apply the skills necessary to be an effective director, designer, stage manager, and/or technician in the mounting of a theatrical performance.
D	CP4	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.
D	P4	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.
D	P4	TH.912.H.2.5	Apply knowledge of dramatic genres and historical periods to shape the work of performers, directors, and designers.
D	P4	TH.912.O.1.3	Execute the responsibilities of director, designer, manager, technician, or performer by applying standard theatrical conventions.
D	CP4	TH.912.O.2.3	Create a non-traditional scenic or costume design of a classical play that visually connects it to another time period.
D	CP4	TH.912.O.3.5	Design technical elements to document the progression of a character, plot, or theme.
D	CP4	TH.912.O.3.7	Apply standard conventions of directing, stage management, and design to denote blocking and stage movement for production documentation.
D	P4	TH.912.S.1.7	Interpret dramatic texts, organize and conduct rehearsals, and justify directorial choices for formal and informal productions.
D	CP4	TH.912.S.1.8	Use research to extract clues in dramatic texts to create performances or technical elements, choosing those that are most interesting and that best convey dramatic intent.
D	P4	TH.912.S.2.2	Apply technical knowledge of safety procedures and demonstrate safe operation of theatre equipment, tools, and raw

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			materials.
D	CP4	TH.912.S.2.7	Create a prompt book to organize dramaturgy, blocking, and play analysis to demonstrate understanding of the production process and the job responsibilities of a director or stage manager.
D	CP4	TH.912.S.3.4	Apply scientific and technological advances to develop visual and aural design elements that complement the interpretation of the text.
D	CP4	TH.912.S.3.8	Direct a scene or one-act play.

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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Item Specifications for Benchmarks in Course: 0400340 Theatre 4 Honors

Prepared Performance I – TASK A (Pantomime)

COURSE	Theatre 4 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.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.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.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.H.3.3 - Apply knowledge of non-theatre content areas to enhance presentations of characters, environments, and actions in performance.</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.O.2.4 - Construct and perform a pantomime of a complete story, showing a full character arc.</p>
BENCHMARK CLARIFICATION	The student performs a pantomime adapted from a predetermined non-theatre dramatic text showing complete characterization that fulfills audience response.
ITEM TYPES	Prepared.
CONTENT LIMITS	A pantomime based on a non-theatre text.
CONTEXTS (Student’s Role)	Student creates an original pantomime based on a non-theatre 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	Perform a pantomime on the testing date. Pantomime incorporates the given stimulus into a complete character and story without the use of costumes, sets, music, or stage properties. See front matter. Student will be assessed based on the rubric.
TIME ALLOTMENT	3-5 minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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SAMPLE QUESTION: Prepared Performance I (Pantomime)

After receiving the subject “On the Slave Trade” by Benjamin Franklin four weeks before the testing date, use the text to create a solo pantomime with complete characterization for final presentation on the testing date in a maximum of five minutes.

Item Specific Scorer’s Rubric: Prepared Performance I (Pantomime)

4-point sample answer:

	4	3	2	1	0
Story has a logical development	Story has a beginning middle and end. Story presents a situation, explores the conflict presented and gives a resolution of that conflict.	The story is missing one element of structure (Beginning middle and end.) It still presents conflict but may not fully resolve it.	The story is missing two elements of structure. It has conflict bit does not seek to resolve it.	The story doesn’t follow any kind of logical development. Little or no conflict is presented.	Does not attempt a story driven pantomime.
Clear gestures and facial expressions	Gestures and facial expressions are totally specific and clarify the individual moments of the story. They maintain this for the entire scene.	Gestures are not totally specific and don’t fully clarify the individual moments of the story.	Gestures lack specificity and do not attempt to clarify the individual moments of the story.	Gestures are haphazard, superfluous and get in the way of the story.	Does not attempt gestures or facial expressions.
Shows emotional energy consistent with the level of the story.	Pantomime shows a connected emotional energy that fits the story. Has this energy for the entire scene.	Pantomime’s has energy but is not at a level consistent with the level of the story.	The pantomime has an inconsistent energy level for their pantomime.	The pantomime’s energy level is inconsistent for any pantomime.	The pantomime is performed without energy of any kind.
Shows muscular tones and balanced interactions	Performer uses muscular coordination, tone and balance to tell the story for the entire.	Performer maintains muscular coordination, tone and balance to tell the story for the majority of the performance.	Performer has trouble maintaining Coordination, tone and balance to tell the story for the less than half of the performance.	Performer has but does not maintain muscular coordination, tone and balance to tell the story for the any of performance.	Performer does not have any muscular coordination, tone and balance to tell the story for the majority of the performance.

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Communicates ideas to audience through well-developed character(s)	Performer clearly communicates the ideas of the story using well developed character traits for the entire scene.	Performer communicates the ideas of the story using character traits, but does not maintain clarity for the majority of the performance.	Performer communicates 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.	Performer does not use a character to communicate the ideas of the story.	The performer does not communicate ideas to the audience.
Incorporation of Non-dramatic stimulus	Student fully incorporates the stimulus given to create the entire pantomime.	Student incorporates the stimulus given for the majority of the performance.	Student uses the stimulus but it is incorporated into the performance for less than half the performance.	Performer uses the stimulus but it is not incorporated into the performance.	The performer does not use the stimulus at all.

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Prepared Performance II – TASK B (Acting)

COURSE	Theatre 4 Honors
BENCHMARK #(S)	TH.912.C.2.7, TH.912.C.2.8, TH.912.S.1.3, TH.912.S.1.6, TH.912.H.2.5
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.C.2.7 - Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs.</p> <p>TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.</p> <p>TH.912.S.1.3 - Develop criteria that may be applied to the selection and performance of theatrical work.</p> <p>TH.912.S.1.6 - Respond appropriately to directorial choices for improvised and scripted scenes.</p> <p>TH.912.H.2.5 - Apply knowledge of dramatic genres and historical periods to shape the work of performers, directors, and designers.</p>
BENCHMARK CLARIFICATION	The students will perform a duet scene. They will watch the recording and do a self-reflection. They will present the duet scene a second time incorporating the criticism.
ITEM TYPES	Prepared.
CONTENT LIMITS	Dramatic text selected from Shakespeare.
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	Perform a duet scene without costumes, sets, music, or stage properties (required hand props are acceptable) that incorporates given stimulus. Duet scene will be recorded on video and played back for students’ viewing and self-reflection. Perform the duet scene a second time showing improvement. Students will be evaluated individually, based on the rubric.
TIME ALLOTMENT	Six minutes.
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

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

After preparing a two minute duet scene from Shakespeare, perform the duet scene two times in a six 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 duet scene a second time to show improvement.

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

	1	2	3	4
Characterization/ Believability/ Emotional Commitment	Performer uses no character traits or theatrical conventions to create a believable character that they sustain less than half of the performance. 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 feedback stimulus	Performer uses the stimulus but it is not incorporated into the performance.	Students use the stimulus but it is incorporated into the performance for less than half the performance.	Students incorporate the stimulus given for the majority of the performance.	Students fully incorporate the stimulus given to create the entire Performance
Vocal Delivery	Performer delivers a performance with less than adequate vocal production, diction and interpretation clarity. Lines can barely be understood for meaning.	Performer delivers a performance with adequate vocal production, diction and interpretation clarity. Less than half of the lines are understood for meaning.	Performer delivers a performance with above average vocal production, diction and interpretation clarity. Most lines are understood for meaning.	Performer delivers a performance with exceptional vocal production, diction and interpretation clarity. Every line is understood for meaning.

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Ensemble Play/Developed Relationships	Performers rarely engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship.	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship less than half of the piece.	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship for most of the piece.	Performers engage in a connected relationship onstage that demonstrates through their physical and vocal performance a developed relationship for the entirety of the piece.
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Task C Creating I

COURSE	Theatre 4 Honors
BENCHMARK #(S)	TH.912.C.1.1, TH.912.C.2.2, TH.912.F.1.3, TH.912.H.2.9, TH.912.O.1.4, TH.912.O.2.1, TH.912.O.3.4, TH.912.S.1.5, TH.912.F.2.1
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.C.1.1 - Devise an original work based on a global issue that explores various solutions to a problem.</p> <p>TH.912.C.2.2 - Construct imaginative, complex scripts and revise them in collaboration with actors to convey story and meaning to an audience.</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.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	Students will write a one-act play to demonstrate understanding of the process of playwriting and dramatic Creation using global issues.
ITEM TYPES	Prepared
CONTENT LIMITS	Original play creation based on global issue.
CONTEXTS (Student's Role)	Students will write a One-act play based on Global issues.
DEPTH OF KNOWLEDGE	DOK 3
STIMULUS ATTRIBUTES	Global issue information.
RESPONSE ATTRIBUTES	Student turns in a play based on the stimulus.
TIME ALLOTMENT	4 Weeks
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand	N/A

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SAMPLE QUESTION: Task C

Student will receive an article about the Genocide in Rwanda and write a One-act play, at least ten pages and no more than twenty pages, that examines the crisis using theatrical conventions and dramatic structure.

Item Specific Scorer's Rubric: Task C (Playwriting)

4-point sample answer:

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

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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

COURSE	
BENCHMARK #(S)	TH.912.F.2.4, TH.912.F.3.6, TH.912.H.1.3, TH.912.H.2.5, TH.912.O.1.3, TH.912.O.2.3, TH.912.O.3.5, TH.912.O.3.7, TH.912.S.1.7, TH.912.S.1.8, TH.912.S.2.2, TH.912.S.2.7, TH.912.S.3.4, TH.912.S.3.8
BIG IDEA	
ENDURING UNDERSTANDING	
BENCHMARK(S)	<p>TH.912.F.2.4 - Apply the skills necessary to be an effective director, designer, stage manager, and/or technician in the mounting of a theatrical performance.</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.H.2.5 - Apply knowledge of dramatic genres and historical periods to shape the work of performers, directors, and designers.</p> <p>TH.912.O.1.3 - Execute the responsibilities of director, designer, manager, technician, or performer by applying standard theatrical conventions.</p> <p>TH.912.O.2.3 - Create a non-traditional scenic or costume design of a classical play that visually connects it to another time period.</p> <p>TH.912.O.3.5 - Design technical elements to document the progression of a character, plot, or theme.</p> <p>TH.912.O.3.7 - Apply standard conventions of directing, stage management, and design to denote blocking and stage movement for production documentation.</p> <p>TH.912.S.1.7 - Interpret dramatic texts, organize and conduct rehearsals, and justify directorial choices for formal and informal productions.</p> <p>TH.912.S.1.8 - Use research to extract clues in dramatic texts to create performances or technical elements, choosing those that are most interesting and that best convey dramatic intent.</p> <p>TH.912.S.2.2 - Apply technical knowledge of safety procedures and demonstrate safe operation of theatre equipment, tools, and raw materials.</p> <p>TH.912.S.2.7 - Create a prompt book to organize dramaturgy, blocking, and play analysis to demonstrate understanding of the production process and the job responsibilities of a director or stage manager.</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> <p>TH.912.S.3.8 - Direct a scene or one-act play.</p>
BENCHMARK CLARIFICATION	The student will analyze, synthesize and reflect on the major project participation throughout the theatre student's journey, demonstrating knowledge and practice of theatre conventions, through the use of research, while discussing growth as a theatre artist.
ITEM TYPES	Prepared

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CONTENT LIMITS	Culminating Presentation of Theatrical education.
CONTEXTS (Student's Role)	Presenter of reflection on their theatre growth and the impact of it on society.
DEPTH OF KNOWLEDGE	DOK 4
STIMULUS ATTRIBUTES	Student developed portfolio and presentation.
RESPONSE ATTRIBUTES	Student gives a 7-10 minute presentation that explores their work and reflects on their growth.
TIME ALLOTMENT	7-10 minutes
PHYSICAL ENVIRONMENT /EQUIPMENT (e.g., Microphone, Stand):	See front matter.

SAMPLE QUESTION: Prepared Performance III

Students will present a 7-10 minute culminating experience presentation on video that provides documentation of their major projects during their work in the theatre program and reflect on how the growth will impact their lives

Item Specific Scorer's Rubric: Prepared Performance IV (Portfolio)

4-point sample answer:

	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.

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Florida Performing Fine Arts Assessment

Item Specifications for Benchmarks in Course: 0400340 Theatre 4 Honors

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.
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.

- Key:**
- Responding
 - Performing
 - Creating
 - Best Assessed in the Classroom



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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.
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.
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:**
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