

# Sample Performance Assessment

**Content Area:** Drama and Theatre Arts

**Grade Level:** High School

**Instructional Unit Sample:** Scripted Works

**Colorado Academic Standard(s):**

Fundamental

DTA09-HSFP-S.1-GLE.1  
DTA09-HSFP-S.1-GLE.3  
DTA09-HSFP-S.1-GLE.4  
DTA09-HSFP-S.2-GLE.1  
DTA09-HSFP-S.2-GLE.3  
DTA09-HSFP-S.3-GLE.1  
DTA09-HSFP-S.3-GLE.2  
DTA09-HSFP-S.3-GLE.3

Extended

DTA09-HSEP-S.1-GLE.1  
DTA09-HSEP-S.1-GLE.3  
DTA09-HSEP-S.1-GLE.4  
DTA09-HSEP-S.2-GLE.1  
DTA09-HSEP-S.2-GLE.3  
DTA09-HSEP-S.3-GLE.1  
DTA09-HSEP-S.3-GLE.2  
DTA09-HSEP-S.3-GLE.3

**Concepts and skills students' master:** Creation, Performance, and Critical Response

## Unit Description

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In this unit, [Scripted Works](#), students will develop the **Fundamental** strand of the scripted work overview. The **Fundamental** strand focuses on the students' exploring personal emotional connections to a scripted work through the creation of a play. Students will be asked to analyze and refine performances through the lens of social, political, historical, and/or environmental factors. The unit will culminate in a scene performance in which students portray a character with a range of emotions while considering the context of social, political, historical, and/or environmental factors that faces the character.

## Performance Assessment Description

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Stimulus Material Prompt for Students: Congratulations! You have just been selected to perform a monologue (or duet) scene in showcase for a famous director! The director expects that you will deliver a well-rehearsed scene as a character that demonstrates a range of emotions. Decisions for your characterization should show a connection to the social, political, historical, and cultural era of the scene being performed. You will perform a scene for the director and an audience.

Note to Teacher on Assessment Rubric: The following assessment rubric allows each student to generate goals and self-reflect on his/her learning. The rubric has been developed to include the extended pathway at the high school level. This area is indicated in the shaded boxes. In the extended pathway, use the 'above mastery/4' from fundamental pathway as a 'mastery/3' for extended pathway and accordingly for 3, 2, 1. Adjust the weights to help students recognize areas of concern and personalize their goals to differentiate student growth.



## Acting Rubric for Evaluation of Scripted Works

	Above Mastery	Mastery of Grade Level Standards	Approaching Mastery	Novice	
<b>Scoring Criteria</b>	4	3	2	1	Weight
<b>Vocal Technique</b>	Utilizes adept vocal techniques to find the voice of the character (intonation and connotation, subtext revealed, and vocal emotion).	Clearly projected, articulate voice, with vocal variety (pitch, rate, tone, tempo, volume, inflection), used throughout the scene.	Some difficulties in dialogue articulation and projection, resulting in difficulty of understanding. Lack of vocal variety techniques.	No projection and/or articulation. No vocal variety to express the character.	X2
<b>Vocal Technique Extended</b>	The orchestration of vocal techniques solidifies director's vision within the playwright's intent.				
<b>Movement and Stage Presence</b>	<ul style="list-style-type: none"> <li>➤ Blocking, gestures, facial expressions create a new insight into the text and character.</li> <li>➤ Actor maintains a grounded presence, utilizes levels and positioning to create a believable character.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Blocking, gestures, facial expressions, posture are motivated by the text.</li> <li>➤ Actor represents a character that is grounded, while demonstrating proper stage positioning.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Non-intuitive blocking and gesturing, and a disconnect from the text.</li> <li>➤ Actor demonstrates a character that is not grounded (posture &amp; presence that is indicative of your character) within the scene.</li> </ul>	<ul style="list-style-type: none"> <li>➤ No variety in movement, and improvisational blocking of the scene. Frequent break down of traditional blocking rules, i.e. upstaging, not being open</li> <li>➤ Character represents the student and not the textual identity.</li> </ul>	X2
<b>Movement and Stage Presence Extended</b>	<ul style="list-style-type: none"> <li>➤ Dynamic, engaging, and connected stage compositions enhance production value</li> </ul>				
<b>Characterization</b>	<ul style="list-style-type: none"> <li>➤ Brings individual personal emotional experiences to develop character.</li> <li>➤ Active tactics connected to character.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Sustained believability through personal emotional experience connected to the text.</li> <li>➤ All choices are well-defined: obstacle, tactic, motivation, subtext, mannerisms, and physicality.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Believable moments occur within piece.</li> <li>➤ Students exhibit 3 to 4 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Characterization is not believable or present.</li> <li>➤ Student exhibits 1 to 2 choices: obstacle, tactic, motivation, subtext, mannerisms, and physicality.</li> </ul>	X3
<b>Characterization Extended</b>	<ul style="list-style-type: none"> <li>➤ Honest discoveries and realizations as the character.</li> </ul>				
<b>Relationship</b>	<ul style="list-style-type: none"> <li>➤ Clearly defined relationships with others in the scene. Relationship is ever changing and reactionary within the scene.</li> <li>➤ Realistic emotional levels</li> </ul>	<ul style="list-style-type: none"> <li>➤ Relationship demonstrated through conflict (opposing objectives, creating obstacles, and tension).</li> <li>➤ Portrayed through</li> </ul>	<ul style="list-style-type: none"> <li>➤ Actors appear to be engaged in a monologue and not reacting to the relationship within the scene</li> <li>➤ Some interactions present,</li> </ul>	<ul style="list-style-type: none"> <li>➤ Actors are not establishing any relationship outside of their characters sphere and strive to block others in pursuit of their</li> </ul>	X2



	portrayed.		interactions: emotional, factual, physical, trust, listening, and silence.	but the interaction appears to be forced.	own means. ➤ Actor actively chooses to ignore the interactions needed to be within the moment.	
<b>Relationship Extended</b>	➤ Relationships and reactions live in the moment and are fresh and new to the actor					
<b>Performance Fundamentals</b>	Student engages others in a professional collaborative process.		Memorized selection, professionalism, slate, etiquette is evident.	Hesitation within dialogue, incorrect slate, and professionalism lacking.	Not memorized, no slate and poor theatre etiquette.	X1
<b>Performance Fundamentals Extended</b>	Student mentors others in a professional and supportive manner.					
<b>Self-Reflection</b>	Goals determined by areas of personal emotional analysis and performances weakness identified within the competed rubric.		Reflection based on personal emotional experiences used within your performance, completed rubric, and justification of your score.	Completed rubric without justification for selections.	Partially or not completed rubric.	X1
<b>Self-Reflection Extended</b>	➤ Student reflects on feedback and connects it to goal setting for how it can be used in future circumstances. ➤ Student justifies why he/she has selected the piece as it pertains to their skill sets and goals.					
<b>Peer Critique</b>	Provides constructive feedback relevant to this rubric, class goals and objectives.		Analysis and synthesis of peers' performance to complete rubric and justification of their score.	Feedback is short and not concise, lacking support and justifications.	No feedback provided.	X1
<b>Peer Critique Extended</b>	Student provides specific feedback and strategies connected to examples within a performance in a professional and supportive manner.					



## Performance Assessment Development Template

Who is developing this performance assessment?	
<b>Name:</b> Colorado Content Collaborative in Drama and Theatre Arts	<b>Position/Affiliation:</b> Colorado Content Collaborative in Drama and Theatre Arts

I. CONTENT STANDARDS		
<b>Content Area: Drama and Theatre Arts</b>		
<b>Colorado Academic Standards</b> Specify the Colorado Academic Standard(s) that will be evaluated by the performance tasks. <a href="#">Colorado Academic Standards Online</a> (hold CTRL and click to visit the website)	<u>Fundamental</u> DTA09-HSFP-S.1-GLE.1 DTA09-HSFP-S.1-GLE.3 DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1 DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1 DTA09-HSFP-S.3-GLE.2 DTA09-HSFP-S.3-GLE.3	<u>Extended</u> DTA09-HSEP-S.1-GLE.1 DTA09-HSEP-S.1-GLE.3 DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1 DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1 DTA09-HSEP-S.3-GLE.2 DTA09-HSEP-S.3-GLE.3
<b>Grade Level(s)</b>	High School	
<b>Indicate the intended Depth of Knowledge (DOK) for this performance assessment.</b>	<input type="checkbox"/> DOK 1 <input type="checkbox"/> DOK 2 <input type="checkbox"/> DOK 3 <input checked="" type="checkbox"/> DOK 4	
<b>What are some real-world situations that relate to the content standards above? Some examples are included in the Colorado standards under "Relevance and Application."</b>	This unit and assessment are based on real life performance opportunities for a professional actor.	
<b>Summary.</b> Provide a brief summary describing the task in the boxes below.		
<b>Performance Task Name</b>	<b>Brief Description of the Task</b>	
<b>Scripted Works</b>	In this unit, students will develop the <b>Fundamental</b> strand of the scripted work overview. The <b>Fundamental</b> strand focuses on the students' exploring personal emotional connections to a scripted work through the creation of a play. Students will be asked to analyze and refine performances through the lens of social, political, historical, and/or environmental factors. The unit will culminate in a scene performance in which students portray a character with a range of emotions while considering the context of social, political, historical, and/or environmental factors that faces the character.	



<b>II. Claims, Skills, Knowledge &amp; Evidence</b>	
<b>Claims.</b> <i>What claim(s) do you wish to make about the student? In other words, what inferences do you wish to make about what a student knows or can do? Define any key concepts in these claims.</i>	<b>Successful completion of this task would indicate...</b> <ul style="list-style-type: none"> <li>➤ Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.</li> </ul>
<b>Skills.</b> <i>Refer to the standard(s), grade level, and DOK levels you listed in Section I. Given this information, what skills should be assessed? All skills should align with the above claims.</i>	<b>Student should be able to...</b> <ul style="list-style-type: none"> <li>➤ Using characterization strategies such as C.R.O.W. (Character, Relationship, Objective/Obstacle, Where)</li> </ul>
<b>Knowledge.</b> <i>Refer to the standard(s), grade level, and DOK level you listed in Section I. Given this information, what knowledge/concepts should be assessed? All knowledge should align with the above claims.</i>	<b>Student should know/understand...</b> <ul style="list-style-type: none"> <li>➤ Analysis of a character to include the social, political, historical, and cultural era or theme of the scene</li> <li>➤ Collaboration through working with fellow classmates on character discovery through effective communication such as: <ul style="list-style-type: none"> <li>○ Body language (e.g., gestures, posture, body alignment, control of isolated body parts, and rhythms)</li> <li>○ Tone of voice (e.g., Breath control, diction, projection, inflection, rhythm, and pace)</li> <li>○ Developing a relationship between other characters (e.g., Demonstrate knowledge of motivation (what the character wants) through the recall of emotional experience, blocking, and observations of the external world)</li> </ul> </li> <li>➤ Connecting feelings to thought process when creating a character</li> </ul>
<b>Evidence.</b> <i>What can the student do/produce to show evidence of the above knowledge and skills?</i>	<b>Student will show evidence of skills and knowledge by...</b> <ul style="list-style-type: none"> <li>➤ Students will produce a theatrical performance to be viewed by an audience</li> </ul>



<b>III.A. PERFORMANCE TASKS: Instructions to the Student</b>
<p><b><i>Think about the performance assessment process from a student’s perspective. What instructions does the student need? Make sure the instructions are <u>fair and unbiased</u>. Instructions should be detailed, clear, and written at the appropriate grade level.</i></b></p>
<p><b><i>Give the student an overview of the performance assessment (i.e., purpose of the assessment, tasks the student will need to complete, etc.).</i></b></p> <p>Congratulations! You have just been selected to perform a monologue (or duet) scene in showcase for a famous director! The director expects that you will deliver a well-rehearsed scene as a character that demonstrates a range of emotions. Decisions for your characterization should show a connection to the social, political, historical, and cultural era of the scene being performed. You will perform a scene for the director and an audience.</p>
<p><b><i>Stimulus Material. Describe what stimulus material the student will receive. For example, the stimulus might be a story or scenario that the student reads, analyzes, and to which the student provides a response.</i></b></p> <p>The stimulus material is the given prompt and a selection of scripts.</p>
<p><b><i>Explain to the student what documents/materials they have for the performance assessment. Explain what the student should <u>do</u> with those documents/materials.</i></b></p> <p>Students will receive the prompt, a selection of scripts, rehearsal time, needed props and costumes. Students will use the given materials to create a performance for a given audience.</p>
<p><b><i>Describe in detail any safety equipment that is required. Is safety equipment provided onsite, or are students expected to bring their own safety equipment?</i></b></p> <p>No safety equipment is needed</p>
<p><b><i>Explain what students need to do when they complete each task (e.g., submit work to the educator, move on to the next task, etc.).</i></b></p> <p>Students will need to perform the scripted material in a believable manner for a given audience. They will also provide feedback for their own performance as well as others.</p>
<p><b><i>Provide any other relevant information for the students’ instructions.</i></b></p> <p>N/A</p>



**III.B. PERFORMANCE TASKS:  
Instructions to the Educator**

***Think about the performance assessment process from an educator’s perspective. What instructions do educators need? Instructions to the educator should be clear and concise.***

**Before the Performance Assessment is Administered**

***How should the educator prepare the site where the performance assessment will be administered? Be as specific as possible.***

The best possible space is a stage with traditional audience seating.

***What materials should be provided to students? Be as specific as possible.***

Rubrics for self and peer evaluation, scripts for production, production materials (i.e. props and costumes)

***What materials should the student bring to the performance assessment session? Be as specific as possible.***

Production materials and rubrics.

***What materials should not be available to the student during the performance assessment session (e.g., cell phones, calculators, etc.)?***

Cell phones and other distractions for an audience member.

***Should the educator keep track of time? If so, specify how much time the student will have to complete the performance assessment. Explain how the educator should keep track of and record time.***

Time will vary based on the needs of students and the length of script.

***Will the educator need to video/audio record the students during the performance assessment session? If so, provide detailed instructions on how to set up the recording equipment.***

A video recording of live theatre is a wonderful assessment tool. Students can reflect on their own performance as well as others. Set up is based on the equipment used. A recording angle similar to an audience member is recommended.



### During the Performance Assessment Session

***How should the educator respond to students' questions?***

In a professional manner that inspires student growth and development.

***What should the educator do while the student is completing the tasks (e.g., should the educator make notes about the student's process, mark scores on rubrics, etc.)?***

Score performances on the rubric

### Upon Completion of the Performance Assessment

***What does the educator need to collect from the student?***

Rubrics for self and peer evaluation.

***What information should the educator give the student at the end of the performance assessment session?***

Feedback based on their performance and goals set.

***Who is responsible for cleaning/resetting the workstation (if necessary)—the student or the educator?  
How should the workstation be cleaned?***

Everyone should work together

**Other relevant information for the educator's instructions:**

N/A





**III.C. PERFORMANCE TASKS:****Other Considerations**

**How will students' responses be recorded? Describe how evidence will be collected about each student's performance (e.g., student submits a work product, educator records information about the student's process, etc.)**

Student's work is record on the rubric and by video

**What needs to be built for this performance assessment? Refer to the materials list above. Think about what materials must be created for this performance assessment. Some examples include: worksheets, instruction sheets for the educator, videos, websites, etc.**

A selection of scripts will need to be collected based on the level of the student

**III.D. PERFORMANCE TASKS:****Accommodations**

**What are the requirements for this set of tasks? What accommodations might be needed? List all accommodations that might apply (e.g., accommodations for language, timing, setting, etc.).**

The best accommodation for this assessment is built into the selection of scripted work. The level of student will drive the difficulty of the scripts.

**IV. EDUCATOR INFORMATION**

**What are the requirements to be an educator for this performance assessment? What are the knowledge and skills and educator must possess in order to successfully administer and score this performance assessment. Please provide your recommendations below.**

Licensed in the area of Drama and Theatre Arts  
Familiar and knowledgeable with the scripted materials



### **Performance Assessment Development Process**

The work of the Colorado Content Collaboratives is intended to support effective instructional practice by providing high quality examples of assessment and how assessment information is used to promote student learning.

The new Colorado Academic Standards require students to apply content knowledge using extended conceptual thinking and 21st century skills. Performance assessments have the highest capacity to not only measure student mastery of the standards but also provide the most instructionally relevant information to educators. Further, performance assessments can integrate multiple standards within and across content areas, providing educators a comprehensive perspective of student knowledge and giving students the opportunity to demonstrate the degree to which they understand and transfer their knowledge.

*Performance Assessment - An assessment based on observation and judgment. It has two parts: the task and the criteria for judging quality. Students complete a task (give a demonstration or create a product) and it is evaluated by judging the level of quality using a rubric. Examples of demonstrations include playing a musical instrument, carrying out the steps in a scientific experiment, speaking a foreign language, reading aloud with fluency, repairing an engine, or working productively in a group. Examples of products can include writing an essay, producing a work of art, writing a lab report, etc. (Pearson Training Institute, 2011)*

The Content Collaboratives worked closely with the [Center for Educational Testing and Evaluation from the University of Kansas](#) to establish protocols for the development of performance assessments and to use those protocols to develop performance assessments that include scoring rubrics. The Performance Assessment Development Process includes a collection of resources to aid schools and districts that choose to engage in locally developing performance assessments. These resources can be accessed in the CDE Assessment Resource Bank at <http://www.coloradopl.org/node/12765>.

**The Performance Assessment Development Process** is best utilized when intending to create an assessment for culminating assessment purposes such as a unit, end of course, end of semester, or end of year summative assessment. Additionally, a district, BOCES, or school may wish to create a common performance assessment that can be used across multiple classrooms. Engaging in the Performance Assessment Development Process serves as evidence that an educator is participating in valuable assessment work that aligns to the Colorado Academic Standards, district curriculum, and district goals.

The performance assessments developed by the Content Collaboratives serve as high-quality examples of performance assessments that can be used for a variety of purposes. Scores from these performance assessments are used at the discretion of the district or school.

