

**Directions for Administering the  
Washington Classroom-Based Performance Assessment (WCBPA)  
Arts Performance Assessment  
Comedy Tonight!  
Grade 10 Theatre**

**Introduction**

This document contains information essential to the administration of the Washington Classroom-Based Performance Assessment (WCBPA) Arts Performance Assessment of Theatre, **Grade 10, Comedy Tonight!** Prior to administration, all students should have received instruction in the skills and concepts being assessed. Please read this information carefully before administering the performance assessment.

**Test Administration Expectations**

- This assessment item is to be incorporated into classroom instruction.
- This assessment item is to be administered in a safe, appropriately supervised environment following district policy and procedures.
- Accommodations based upon student IEP or 504 plan determine the administration of this assessment.

**Description of the Performance Assessment**

Students taking this performance assessment will respond to a performance task.

- Performance tasks ask the students to individually create and perform a solo performance based on the criteria outlined in the task. All performances must be recorded by videotape to facilitate scoring and to document each student's performance.

**Materials and Resources**

Teachers will need the following materials and resources to complete this performance assessment:

- classroom set of reproduced student tasks, including the glossary of terms,
- one pen per student, and
- video recorder and tape.

**Teacher Preparation Guidelines**

- This assessment is a solo/individual performance, though each student will perform with a partner. Each student will be assessed individually.
- Reproduce a classroom set of student task directions and glossary of terms, found in the Student Task Booklet.
- Assign partners for this assessment.
- The student performance must be videotaped for this assessment.
- Video setup needs to be in a defined space, so the performer can be seen at all times.

- Students should be prompted to **clearly** say their name/number and their current grade level into the recording device before they begin their performance.
- Performers need to have a three second “neutral” pause at the end of the performance to indicate a clear ending.

### **Recommendation for Time Management**

Teachers may administer the task in the way that is most practical for their classroom and the allotted time periods. **The following two-day model is an example of how to administer the task.** This task should be administered in 1 to 2 days. The time frame is based on a 45–60 minute class session for specialist and classroom teachers. **Each individual instructor should tailor the administration of the task to his/her available class time and schedule.**

#### **Day One Estimated Time:**

- **15 minutes:** The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers any questions asked.
- **10 minutes:** The students create and develop their improvisation.
- **35 minutes:** Each student pair performs their improvisation, which the teacher records.

#### **Day Two Estimated Time:**

- **10 minutes:** The remaining student pairs review their improvisation.
- **45 minutes:** Each remaining student pair performs their improvisation, which the teacher records.

### **Test Administration**

**Students may have as much time as they need to complete the task.** All students who remain productively engaged in the task should be allowed to finish their work. In some cases, a few students may require considerably more time to complete the task than most students; therefore, you may wish to move these students to a new location to finish. In other cases, the teacher’s knowledge of some students’ work habits or special needs may suggest that students who work very slowly should be tested separately or grouped with similar students for the test.

Provide the class with the reproduced student tasks prior to beginning the task. The students will receive the task that follows. Instruct the students to look at the task. Have the students read the directions to themselves as you read them aloud. Answer any questions the students may have before you instruct them to begin.

If the class has an odd number of students, a student can perform twice. For assessment purposes, if students perform twice, the first performance should be used.

**Say: Today you will take the Grade 10 Washington Classroom-Based Performance Assessment (WCBPA) Arts Performance Assessment of Theatre entitled “Comedy Tonight!”**

## Comedy Tonight!

You are auditioning for the local improvisational comedy club, *Laughs!* The manager has asked you to bring a partner and work cooperatively to perform a 1-minute improvisation. The manager needs you to be clear with the setting and to establish a situation with a clear conflict and a resolution. She also wants you to sustain a believable character that is exciting to watch, makes imaginative choices, and exhibits varied layers of emotion. She told you that the best way to do this would be to use clear and expressive movement and vocal techniques.

The manager will be videotaping your performance. If you are successful in your audition, you will be a regular at *Laughs!* Your dream will come true!

The manager requires that you meet the following task requirements when creating your improvisation:

- Refer to your location by its common name.
- Create a clear understanding of where the improvisation is taking place (e.g., a home, a car, a store [food or retail], post office, etc.) through **movement** and **dialogue**.
- Establish a clearly defined **conflict** and **resolution** in your scene (e.g., cleaning a room, driving a car, going shopping, fixing a leak, opening a package, etc.) through **movement** and **dialogue**.
- Work cooperatively with your partner to create a mutual understanding of the location as well as the conflict and resolution in your scene.
- Use clear and expressive **movement** and **vocal techniques** to effectively create the character that you want in the improvisation.

The manager requires that you meet the following task requirements when performing your improvisation:

- Maintain **focus** throughout the entire performance.
- Use a series of **movement** and **vocal** techniques that enhance and bring to life a believable and sustainable character throughout the entire performance.
- Create a performance with layered **emotions** (more than one emotion exhibited at the same time).

You will have 10 minutes to create your improvisation and 1 minute to perform it with your partner. Your performance will be videotaped.

**Washington Classroom-Based Performance Assessment (WCBPA)**  
**Arts Performance Assessment**  
**Grade 10**  
**Comedy Tonight!**  
**Theatre Glossary**

**articulation**—the clear and precise pronunciation of words

**blocking**—the coordination of the actor’s movement within the space (stage)

**character**—a person, animal, or thing in a scene, story, or play

**conflict**—a struggle between two or more opposing forces in a scene or play

**dialogue**—words spoken by characters to express thoughts, emotions, and actions

**expression**—how the character says words to show feeling

**facial expressions**—movements of the face that express emotions or ideas

**focus**—the actor’s ability to concentrate and keep attention fixed on the matter at hand

**gesture**—a movement of the hands and/or legs that communicates character

**improvisation**—with little or no planning ahead of time, use of movement and speech to create a character or an object in a particular situation

**inflection/pitch**—the use of high and low sounds in speech

**layered emotions**—more than one emotion exhibited at the same time, e.g., love and surprise

**movement**—facial expressions, hand gestures, and whole-body movements that express and create character

**projection/volume**—using appropriate loud and soft sounds as a character

**rate**—how slowly and quickly words are spoken

**rehearsal**—the period of time used to prepare a play for performance before an audience

**resolution**—a solution to the conflict

**voice**—an actor’s use of articulation, projection, expression, inflection, and rate to create a character





**Scoring Guide**  
**Grade 10**  
**Theatre**  
**Comedy Tonight! (2005)**

## Introduction to the Scoring Guide

This booklet includes a training set of exemplar student responses. The responses will be used to instruct teachers how to score student responses using the rubrics provided.

### Rubrics

#### Performing—Setting Rubric (1.1.1)

4	A 4-point response: The student demonstrates a thorough understanding of setting in the improvisation by meeting all of the four task requirements listed below: <ul style="list-style-type: none"><li>• refers to the location specifically by its common name,</li><li>• uses movement effectively to indicate the location,</li><li>• uses dialogue clearly to enhance understanding of the location, and</li><li>• uses ensemble work appropriately to create a mutual understanding of the location.</li></ul>
3	A 3-point response: The student demonstrates an adequate understanding of setting in the improvisation by meeting three of the four task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of setting in the improvisation by meeting two of the four task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of setting in the improvisation by meeting one of the four task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of setting by meeting none of the four task requirements listed above.

#### Creating and Performing—Improvisation Rubric (1.2) (1.1.1)

4	A 4-point response: The student demonstrates a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all of the four task requirements listed below: <ul style="list-style-type: none"><li>• creates dialogue effectively,</li><li>• creates action(s) effectively,</li><li>• uses ensemble work appropriately, and</li><li>• uses movement and vocal skills effectively.</li></ul>
3	A 3-point response: The student demonstrates an adequate understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting three of the four task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting two of the four task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting one of the four task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting none of the four task requirements listed above.

**Performing—Character Rubric (1.2)**

4	<p>A 4-point response: The student demonstrates a thorough understanding of establishing a character in the improvisation by meeting all of the four task requirements listed below:</p> <ul style="list-style-type: none"><li>• uses a series of movements that thoroughly enhance and bring to life a believable and sustainable character throughout the entire performance,</li><li>• uses a series of vocal choices that thoroughly enhance and bring to life a believable and sustainable character throughout the entire performance,</li><li>• creates a performance with clearly layered emotions (more than one emotion exhibited at the same time), and</li><li>• maintains focus fully throughout the entire performance.</li></ul>
3	<p>A 3-point response: The student demonstrates an adequate understanding of establishing a character in the improvisation by meeting three of the four task requirements listed above.</p>
2	<p>A 2-point response: The student demonstrates a partial understanding of establishing a character in the improvisation by meeting two of the four task requirements listed above.</p>
1	<p>A 1-point response: The student demonstrates a minimal understanding of establishing a character in the improvisation by meeting one of the four task requirements listed above.</p>
0	<p>A 0-point response: The student demonstrates no understanding of establishing a character in the improvisation by meeting none of the four task requirements listed above.</p>



## Scoring Notes

The following scoring notes should be used as guidelines when scoring this item.

- On the Performing—Setting Rubric:
  - To be credited, the “movement” needs to be specific to a location (e.g. in a cave the character should be stumbling in the dark, hunching over, squinting to see).
  - If the setting is truly not established for the audience (Are they at the beach? A backyard? The gym?), the response earns a 0 for this rubric.
  - To earn credit for the first bullet, the actor(s) must literally state where they are, whether that is a cave or a car or a closet. If there is more than one setting in a scene, only one of them has to be verbally identified to earn the point.
- On the Creating and Performing—Improvisation Rubric:
  - To be credited, the “dialogue” must indicate conflict/resolution, and it must do so fully. The watcher should not be confused about events.
  - Without a clear central conflict and resolution, no points can be earned on this rubric.
- On the Performing—Character Rubric:
  - The first two bullets must relate directly to a character to earn credit. If there is not a specific character, these two points cannot be earned.
  - To be credited as having “layered emotions,” the character should be experiencing more than one emotion at the same time, not just experience two emotions over the course of the scene.

## **Exemplar Responses and Annotations**

### **Student Samples Scoring Note**

Some of the samples include student work that illustrates how students interpreted the directions. Student responses are authentic and may contain spelling errors in order to demonstrate the type of response a teacher would see and score. Authentic work during scoring training allows scorers to see that grammar and spelling are not considered when a score is given, unless the scorer is unable to interpret its meaning.

### **Purpose of Exemplar Set**

The set of exemplar papers is made up of examples of student responses that represent each score point. Each exemplar performance has been previously scored and includes an annotation that provides an explanation about the rationale for scoring.

## **Exemplar #1 Annotation**

### **Performing—Setting Rubric Score: 4**

This performance earns the score of 4 on the Performing—Setting Rubric for showing a thorough understanding of establishing setting by meeting all four of the task requirements. In the scene, the actors refer to the location by its common name (“beach,” or “surf’s up”), use movement to indicate location (steering motions when in car, surfing motions at the beach), use dialogue to enhance the concept of location (using surfer jargon to indicate their locale), and use ensemble work to further enhance location (coordinating movements together as they miss and then ultimately catch waves). Meeting all four task requirements earns the performance four points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 4**

This performance earns the score of 4 on the Creating and Performing—Improvisation Rubric for showing a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all four of the task requirements. In their quest for the perfect beach and the perfect wave; the actors create dialogue effectively, create actions effectively, use ensemble work appropriately, and use movement and vocal skills effectively. Meeting all four task requirements earns the performance four points on this rubric.

### **Performing—Character Rubric Score: 4**

This performance earns the score of 4 on the Performing—Character Rubric for showing a thorough understanding of establishing character by meeting all four of the task requirements. The actors use a series of movements to bring the characters to life (surfer gestures, activities with the boards), use a series of vocal choices to bring characters to life (accents, word choices), create a performance with layered emotions (anticipation of waves, disappointment when they are missed, joy when they are caught), and maintain focus throughout the scene (no lapses in concentration and smooth transitions between ideas). Meeting all four task requirements earns the performance four points on this rubric.

## **Exemplar #2 Annotation**

### **Performing—Setting Rubric Score: 4**

This performance earns the score of 4 on the Performing—Setting Rubric for showing a thorough understanding of establishing setting by meeting all four of the task requirements. In the scene, the actors refer to the location by its common name (going to the “party,” getting in the “car,” heading to “college”); use movement to indicate location (fastening seat belts in car, working with balloons at college); use dialogue to enhance the concept of location (“college balloon 101” class); and use ensemble work to further enhance location (coordinating movements together). Meeting all four of the task requirements earns the performance four points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 4**

This performance earns the score of 4 on the Creating and Performing—Improvisation Rubric for showing a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all four of the task requirements. In their quest to find work as clowns, the actors create dialogue effectively (“Fired? We got fired?”), create actions effectively, use ensemble work appropriately (working in sync with balloons), and use movement and vocal skills effectively. Meeting all four of the task requirements earns the performance four points on this rubric.

### **Performing—Character Rubric Score: 4**

This performance earns the score of 4 on the Character Rubric for showing a thorough understanding of establishing character by meeting all four of the task requirements. The actors use a series of movements to bring the characters to life (pie in face, balloon work, reacting to mimes), use a series of vocal choices to bring characters to life (the dialogue at the college), create a performance with layered emotions (fraught with anxiety about jobs mixed with fear of mimes), and maintain focus throughout the scene (no lapses in concentration, plus smooth transitions between ideas). Meeting all four of the task requirements earns the performance four points on this rubric.

## **Exemplar #3 Annotation**

### **Performing—Setting Rubric Score: 4**

This performance earns the score of 4 on the Performing—Setting Rubric for showing a thorough understanding of establishing setting by meeting all four of the task requirements. In the scene, the actors refer to the location by its common name (“wanna go to the mall?”), use movement to indicate location (struggling to get into the locked car); use dialogue to enhance the concept of location, and use ensemble work to further enhance location (coordinating movements together as they try to get into car). Meeting all four task requirements earns the performance four points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 4**

This performance earns the score of 4 on the Creating and Performing—Improvisation Rubric for showing a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all four of the task requirements. In their quest to get into the car to get to the mall, the actors create dialogue effectively, create actions effectively, use ensemble work appropriately (working in sync), and use movement and vocal skills effectively. Meeting all four task requirements earns the performance four points on this rubric.

### **Performing—Character Rubric Score: 3**

This performance earns the score of 3 on the Performing—Character Rubric for showing an adequate understanding of establishing character by meeting three of the four task requirements. The actors use a series of movements to bring the characters to life (pointing to the car, trying to climb into it), use a series of vocal choices to bring characters to life (valley girl accents, teenage word choices, “you are so blonde”) and maintain focus throughout the scene (no lapses in concentration). No further credit can be awarded because the performance does not include layered emotions (the actors are at an excitable level for the duration of the scene). Meeting three of the four task requirements earns the performance three points on this rubric.

## **Exemplar #4 Annotation**

### **Performing—Setting Rubric Score: 3**

This performance earns the score of 3 on the Performing—Setting Rubric for showing an adequate understanding of establishing setting by meeting three of the four task requirements. In the scene, the actors use movement to indicate location (the nurse showing the father the baby, his reactions), use dialogue to enhance the concept of location (“I hope my baby isn’t ugly” implies he is waiting at the hospital to see his child), and use ensemble work to further enhance location (the nurse and father working together to deal with the new baby situation). No further credit can be awarded because the actors never refer to the location by its common name, although they are clearly at the hospital, that locale is never specifically identified. Meeting three of the four task requirements earns the performance three points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 4**

This performance earns the score of 4 on the Creating and Performing—Improvisation Rubric for showing a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all four of the task requirements. In this new father’s hope to have a good-looking child; the actors create dialogue effectively; create actions effectively, use ensemble work appropriately (dealing with the “ugly” baby, trying to steal a new one), and use movement and vocal skills effectively. Meeting all four task requirements earns the performance four points on this rubric.

### **Performing—Character Rubric Score: 4**

This performance earns the score of 4 on the Performing—Character Rubric for showing a thorough understanding of establishing character by meeting all four of the task requirements. The actors use a series of movements to bring the characters to life (the nervous father, tense with expectation and dancing in celebration), use a series of vocal choices to bring characters to life (the father’s high-pitched, nervous voice), create a performance with layered emotions (the new dad suffers through a combination of fear and excitement), and maintain focus throughout the scene (no lapses in concentration). Meeting all four task requirements earns the performance four points on this rubric.

## **Exemplar #5 Annotation**

### **Performing—Setting Rubric Score: 3**

This performance earns the score of 3 on the Performing—Setting Rubric for showing an adequate understanding of establishing setting by meeting three of the four task requirements. In the scene, the actors use movement to indicate location (the shoplifter putting items in her pocket, the clerk ringing up sales at the cash register), use dialogue to enhance the concept of location (checking on prices, “are you going to pay for that?” indicate they are in a place of business), and use ensemble work to further enhance location (listening to each other when they talk). No further credit can be awarded because the actors never refer to the location by its common name, although they are clearly at a store, that locale is never specifically identified. Meeting three of the four task requirements earns the performance three points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 4**

This performance earns the score of 4 on the Creating and Performing—Improvisation Rubric for showing a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all four of the task requirements. In this conflict between a store clerk and a shoplifter; the actors create dialogue effectively, create actions effectively, use ensemble work appropriately, and use movement and vocal skills effectively. Meeting all four task requirements earns the performance four points on this rubric.

### **Performing—Character Rubric Score: 3**

This performance earns the score of 3 on the Performing—Character Rubric for showing an adequate understanding of establishing character by meeting three of the four task requirements. The actors use a series of movements to bring the characters to life (the clerk is disinterested, crossing legs and reading newspapers, while the surly teen shoplifter dawdles about, pocketing things), use a series of vocal choices to bring characters to life (inflection and word choices), and maintain focus throughout the scene (no lapses in concentration). No further credit can be awarded because the performance does not include layered emotions. Although there may be more than one emotion held by the shoplifter at different times, they are different emotions, not layered ones. Meeting three of the four task requirements earns the performance three points on this rubric.

## **Exemplar #6 Annotation**

*The student mentioned a brand name in the performance which has been deleted.*

### **Performing—Setting Rubric Score: 3**

This performance earns the score of 3 on the Performing—Setting Rubric for showing an adequate understanding of establishing setting by meeting three of the four task requirements. In the scene, the actors use movement to indicate location (the cashier working the register, the bar code reader, and the telephone), use dialogue to enhance the concept of location (interactions between the cashier and the customer), and use ensemble work to further enhance location (a clerk and a customer are clearly at a checkout counter). No further credit can be awarded because the actors never refer to the location by its common name, although they are clearly at a grocery store, that locale is never specifically identified. Meeting three of the four task requirements earns the performance three points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 3**

This performance earns the score of 3 on the Creating and Performing—Improvisation Rubric for showing an adequate understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting three of the four task requirements. In this conflict between a lazy store clerk and a harried customer; the actors create dialogue effectively (exchanging details about soup and bar codes), create actions effectively, and use movement and vocal skills effectively. No further credit can be awarded because they do not use ensemble work appropriately, as the two actors are really working individually in the same space more than they are working cohesively. Meeting three of the four task requirements earns the performance three points on this rubric.

### **Performing—Character Rubric Score: 3**

This performance earns the score of 3 on the Performing—Character Rubric for showing an adequate understanding of establishing character by meeting three of the four task requirements. The actors use a series of movement to bring the characters to life (the sulky, slow movements of the apathetic cashier), use a series of vocal choices to bring characters to life (the cashier's slow rate, her long pauses), and maintain focus throughout the scene (no lapses in concentration). No further credit can be awarded because the performance does not include layered emotions: the customer remained harried and frustrated throughout the scene, the cashier remains off in her own world. Meeting three of the four task requirements earns the performance three points on this rubric.



## **Exemplar #7 Annotation**

### **Performing—Setting Rubric Score: 2**

This performance earns the score of 2 on the Performing—Setting Rubric for showing a partial understanding of establishing setting by meeting two of the four task requirements. In the scene, the actors use movement to indicate location (crawling through a dark tunnel) and use ensemble work to further enhance location (both crawling, struggling to advance in spite of each other). No further credit can be awarded because the actors never refer to the location by its common name and because they do not use dialogue to enhance the concept of location. Meeting two of the four task requirements earns the performance two points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 4**

This performance earns the score of 4 on the Creating and Performing—Improvisation Rubric for showing a thorough understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting all four of the task requirements. In their quest for treasure, the actors create dialogue effectively, create actions effectively, use ensemble work appropriately, and use movement and vocal skills effectively. Meeting all four task requirements earns the performance four points on this rubric.

### **Performing—Character Rubric Score: 2**

This performance earns the score of 2 on the Performing—Character Rubric for showing a partial understanding of establishing character by meeting two of the four task requirements. The actors use a series of vocal choices to bring the characters to life (attempted accents, word choices, including the pirate-like exclamation “I’ll slit your gizzard.”) and maintain focus throughout the scene (no lapses in concentration). No further credit can be awarded because the performance does not use a series of movements to bring the characters to life (the movement emphasizes space, not character) and does not include layered emotions (the characters are very one-dimensional in their pursuit of treasure). Meeting two of the four task requirements earns the performance two points on this rubric.

## **Exemplar #8 Annotation**

### **Performing—Setting Rubric Score: 3**

This performance earns the score of 3 on the Performing—Setting Rubric for showing an adequate understanding of establishing setting by meeting three of the four task requirements. In the scene, the actors use movement to indicate location (the clerk searching through the inventory, the customer looking at shelves of shoes), use dialogue to enhance the concept of location (asking what shoe size the customer has, giving her shoes upon finding them), and use ensemble work to further enhance location (a clerk and a customer are clearly at a shoe store). No further credit can be awarded because the actors never refer to the location by its common name, although they are clearly at a shoe store, that locale is never specifically identified. Meeting three of the four task requirements earns the performance three points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 2**

This performance earns the score of 2 on the Creating and Performing—Improvisation Rubric for showing a partial understanding of how to establish conflict and resolution in the story structure of the improvisation by meeting two of the four task requirements. In this conflict between a shoe clerk and a customer, the actors create dialogue effectively (when the clerk tells the customer the shoes look bad) and use movement and vocal skills effectively. No further credit can be awarded because they do not create action effectively (the actions do not further the conflict) and do not use ensemble work appropriately (the actors are largely working on their own, just in the same scene). Meeting two of the four task requirements earns the performance two points on this rubric.

### **Performing—Character Rubric Score: 1**

This performance earns the score of 1 on the Performing—Character Rubric for showing minimal understanding of establishing character by meeting one of the four task requirements. The actors maintain focus throughout the scene, earning one point. No further credit can be awarded because the male actor does not establish character (he is just acting like himself), so points cannot be awarded for establishing character or performing with layered emotions. Meeting one of the four task requirements earns the performance one point on this rubric.

## **Exemplar #9 Annotation**

### **Performing—Setting Rubric Score: 3**

This performance earns the score of 3 on the Performing—Setting Rubric for showing an adequate understanding of establishing setting by meeting three of the four task requirements. In the scene, the actors refer to the location by its common name (“deep jungle Africa”), use movement to indicate location (using a machete to hack a way through the jungle), and use dialogue to enhance the concept of location (including the use of a kind of “native” language). No further credit can be awarded because the actors do not use ensemble work to enhance location (there is very little ensemble work, as one actor is simply pretending to film the other). Meeting three of the four task requirements earns the performance three points on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 0**

This performance earns the score of 0 on the Creating and Performing—Improvisation Rubric because it does not show a central conflict and resolution. Instead, the scene is simply a series of events with a small problem (trying to open the treasure?), but it is not established what the treasure is or why it was lost—there is no conflict in the scene. Without a conflict, no points can be earned on this rubric.

### **Performing—Character Rubric Score: 2**

This performance earns the score of 2 on the Performing—Character Rubric for showing a partial understanding of establishing character by meeting two of the four task requirements. The actors use a series of vocal choices to bring the characters to life (the native accents and language, the franticness of the search) and maintain focus throughout the scene (no lapses in concentration). No further credit can be awarded because the actors do not use a series of movements to bring the characters to life (the movements do not enhance character, they are simply actions) and do not utilize layered emotions. Meeting two of the four task requirements earns the performance two points on this rubric.

## **Exemplar #10 Annotation**

### **Performing—Setting Rubric Score: 1**

This performance earns the score of 1 on the Performing—Setting Rubric for showing minimal understanding of establishing setting by meeting one of the four task requirements. In the scene, the actors refer to the location by its common name (“the gym”), earning one point. No further credit can be awarded because the actors do not use movement to indicate location (they could be anywhere, indoor or out), do not use dialogue to establish location (again, they could be anywhere), and do not use ensemble work to enhance location. Meeting one of the four task requirements earns the performance one point on this rubric.

### **Creating and Performing—Improvisation Rubric Score: 0**

This performance earns the score of 0 on the Creating and Performing—Improvisation Rubric because it does not show a central conflict and resolution. Without a conflict, no points can be earned on this rubric.

### **Performing—Character Rubric Score: 2**

This performance earns the score of 2 on the Performing—Character Rubric for showing a partial understanding of establishing character by meeting two of the four task requirements. The actors use a series of movements to bring the characters to life (cheerleader motions, kicking and dancing) and a series of vocal choices to bring the characters to life (high volume cheers, screeching and screaming). No further credit can be awarded because the actors do not utilize layered emotions and do not maintain focus (they seem disinterested and uninvolved in the scene, completely unrehearsed). Meeting two of the four task requirements earns the performance two points on this rubric.