Sample Performance Assessment

Content Area: Drama and Theatre Arts

Grade Level: Fifth (5)

Instructional Unit Sample: Point of View Stew

Colorado Academic Standard(s): DTA09-GR.5-S.1-GLE.1; DTA09-GR.5-S.1-GLE.2, DTA09-GR.5-S.1-GLE.3; DTA09-GR.5-S.2-GLE.1; DTA09-GR.5-S.2-GLE.2; DTA09-GR.5-S.3-GLE.1; DTA09-GR.5-S.3-GLE.2; DTA09-GR.5-S.3-GLE.3; DTA09-GR.5-S.3-GLE.4

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

Unit Description

This unit, Point of View Stew, will explore the relationship between perspective, environment, and culture when depicting a character. Throughout the duration of this unit, students will consider different perspectives and how that influences characterization, individual and ensemble work, scene/monologue writing and production choices. The unit will culminate with a final collaborative theatrical performance demonstrating character perspective in relation to cultural and environmental influences.

Performance Assessment Description

Stimulus Material Prompt for Students: Imagine you have jumped into the pages of a fairytale in the present day and now you are a citizen of the modern-day city of Fairytale-o-polis. You are going to create a performance that demonstrates your character's perspective (personal story, culture and background), and how it is influenced/altered by a dynamic environment (e.g. moving from a country environment in the traditional story to an urban environment). You will perform your presentations for your peers.

Notes to Instructors: The included weights in the rubric are recommendations only. Please feel free to modify to meet students' needs and goals.

Acting Rubric for Evaluation of Improvisation and Performance

	Above Mastery	Mastery of Grade Level Standards	Approaching Mastery	Novice	
Scoring Criteria	4	3	2	1	Weight
Vocal Technique	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.	X1
Movement and Stage Presence	➢ Blocking, gestures, facial expressions create a new insight into the given circumstances. ➢ Actor maintains a grounded presence, utilizes levels and positioning to create a believable character.	➢ Blocking, gestures, facial expressions, posture are motivated by the given circumstances. ➢ Actor represents a character that is grounded, while demonstrating proper stage positioning.	➢ Non-intuitive blocking and gesturing, and a disconnect from the given circumstances. ➢ Actor demonstrates a character that is not grounded (posture & presence that is indicative of your character) within the scene.	➢ No variety in movement in the scene. Frequent break down of traditional blocking rules, i.e. upstaging, not being open ➢ Character represents the student and not the textual identity.	X1
Characterization	➢ Brings individual uniqueness to develop character point of view. ➢ Active tactics connected to character.	➢ Sustained believability through-out performance based on character point of view. ➢ Character motivations are unique within the given circumstances	➢ Believable moments occur within piece. ➢ Character motivations are typical within the given circumstances	➢ Characterization is not believable or present. ➢ Character motivations are lacking within the given circumstances	X2
Relationship	➢ Clearly defined relationships with others in the scene. Relationship is ever changing and reactionary within the scene. ➢ Realistic emotional levels portrayed.	➢ Relationship demonstrated through conflict ➢ Portrayed through interactions: emotional, factual, physical, trust, listening, and silence.	➢ Actors appear to be engaged in a monologue and not reacting to the relationship within the scene ➢ Some interactions present, but the interaction appears to be forced.	➢ Actors are not establishing any relationship outside of their characters sphere and strive to block others in pursuit of their own means. ➢ Actor actively chooses to ignore the interactions needed to be within the moment.	X2
Performance Fundamentals	Student engages others in a professional collaborative process. Student mentors others in a professional and supportive manner.	Memorized selection, professionalism, slate, etiquette is evident.	Hesitation within dialogue, incorrect slate, and professionalism lacking.	Not memorized, no slate and poor theatre etiquette.	X1

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Dramatic Structure	Student develops a dramatic structure that incorporates all elements of dramatic situation to create a paradoxical point of view.	Student successfully develops a dramatic situation using elements such as who, what, where, when, conflict, and point of view.	Student attempts to develop a dramatic situation but is unsuccessful with orchestration of all elements: who, what where, when, conflict, and point of view.	No attempt to establish dramatic situation or scene is noticeably lacking with more than one element: who, what where, when, conflict, and point of view.	X3
Peer Critique	Provides constructive feedback relevant to this rubric, class goals, and objectives.	Completed rubric and justification of their scores.	Feedback is short and not concise, lacking support and justifications.	No feedback provided.	X1
				TOTAL	

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Performance Assessment Development Template

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

I. CONTENT STANDARDS	
Content Area: Drama and Theatre Arts	
Colorado Academic Standards Specify the Colorado Academic Standard(s) that will be evaluated by the performance tasks. Colorado Academic Standards Online (hold CTRL and click to visit the website)	DTA09-GR.5-S.1-GLE.1 DTA09-GR.5-S.1-GLE.2 DTA09-GR.5-S.1-GLE.3 DTA09-GR.5-S.2-GLE.1 DTA09-GR.5-S.2-GLE.2 DTA09-GR.5-S.3-GLE.1 DTA09-GR.5-S.3-GLE.2 DTA09-GR.5-S.3-GLE.3 DTA09-GR.5-S.3-GLE.4
Grade Level(s)	**Grade 5**
Indicate the intended Depth of Knowledge (DOK) for this performance assessment.	☐DOK 1 ☐DOK 2 ☑DOK 3 ☐DOK 4
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."	Performance of theatre and entertainment are real life as we often perform for careers Changing communities and/or society levels is a real world change of perspective
Summary. Provide a brief summary describing the task in the boxes below.	
Performance Task Name	**Brief Description of the Task**
Point-Of-View Stew	This unit will explore the relationship between perspective, environment, and culture when depicting a character. Throughout the duration of this unit, students will consider different perspectives and how that influences characterization, individual and ensemble work, scene/monologue writing and production choices. The unit will culminate with a final collaborative theatrical performance demonstrating character perspective in relation to cultural and environmental influences.

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II.	Claims, Skills, Knowledge & Evidence
Claims. *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.*	**Successful completion of this task would indicate…** Cultural perspective of a specific character's point of view (such as opposing soldiers in a war) expands character and scene development in a dramatic presentation.
Skills. *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.*	**Student should be able to…** ➢ Portray diverse cultural historical perspectives in a theatrical performance. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) ➢ Create characters that convey historical conflict from multiple perspectives. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) ➢ Analyze script and performance content for paradoxical points-of-view. (DTA09-GR.5-S.3-GLE.1,2,3,4) ➢ Identify multiple theater practitioner roles and their effect on performance. . (DTA09-GR.5-S.3-GLE.1,2,3,4)
Knowledge. *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.*	**Student should know/understand…** ➢ The different interpretations of History based upon individual or societal perspectives that are exhibited through theatrical performance. (DTA09-GR.5-S.1-GLE.1,2) and (DTA09-GR.5-S.2-GLE.1,2) and (DTA09-GR.5-S.3-GLE.3,4) ➢ Ways in which theatrical performances have the ability to show how diversity has impacted historical events. (DTA09-GR.5-S.3-GLE.4) ➢ How lighting and sound influences theatrical mood and content (DTA09-GR.5-S.1-GLE.1) and (DTA09-GR.5-S.3-GLE.3) ➢ The contributions of body movement and stage placement to thoughtful character interpretation. (DTA09-GR.5-S.1-GLE.2) and (DTA09-GR.5-S.2-GLE.1,2)
Evidence. *What can the student do/produce to show evidence of the above knowledge and skills?*	**Student will show evidence of skills and knowledge by…** ➢ Creating a script and performing his/her role for a selected audience.

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III.A. PERFORMANCE TASKS:
Instructions to the Student

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.

Give the student an overview of the performance assessment (i.e., purpose of the assessment, tasks the student will need to complete, etc.).

Individually or in collaboration create a script and perform for an audience within the given circumstances of the prompt.

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.*

Imagine you have jumped into the pages of a fairytale in the present day and now you are a citizen of the modern-day city of Fairytale-o-polis. You are going to create a performance that demonstrates your character's perspective (personal story, culture and background), and how it is influenced/altered by a dynamic environment (e.g. moving from a country environment in the traditional story to an urban environment). You will perform your presentations for your peers.

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.

Students have access to a list of fairy tales from which to choose their material. Costumes and set pieces/properties can be accessed for more effective storytelling.

Describe in detail any safety equipment that is required. Is safety equipment provided onsite, or are students expected to bring their own safety equipment?

N/A

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.).

Upon completion of the initial phase of work, students will need to submit a completed script demonstrating dramatic structure with plot that stays true to the primary source material. After script approval, students will turn in a rubric for assessment of their final performance.

Provide any other relevant information for the students' instructions.

N/A

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.

Traditional performance space with audience seating should be provided.

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

Assessment rubrics, access to properties and costumes as needed.

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

Assessment rubric and performance materials including but not limited to costumes, props, and properties.

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

Cell phones or any distractions that pull focus from the performance.

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 limitations are up to teacher discretion.

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.

Video recordings will be provided for student self-reflection. Recording material will be set out of the way to avoid distractions for the performers.

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During the Performance Assessment Session

How should the educator respond to students' questions?

Educator should respond in a professional manner applicable to the given circumstances.

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.)?

Mark scores on rubrics, observe student interaction and collaboration. Redirect as necessary.

Upon Completion of the Performance Assessment

What does the educator need to collect from the student?

Rubric for assessment.

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

Completed rubric and opportunities for self-reflection for further goal setting. Recording of performance if available.

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

Resetting the work area is a collaborative effort between educator and students. Educator should serve as the facilitator in conjunction with the prompter.

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

N/A

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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.)*   Evidence will be gathered on the performance rubric and on video or audio recording when applicable.
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.*   Student generated lists of primary source options.   Instructions on the structure of dramatic storytelling and fairy tale structure.

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.).   Accommodations are inherent in the selection of primary source material.

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.   Qualified theatre educator with deep knowledge of the Colorado Academic Standards in Drama and Theatre Arts.

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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.coloradoplc.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.

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