

OSPI-Developed Performance Assessment

A Component of the
Washington State Assessment System

The Arts: Theatre

Thinking on Your Feet

Grade 8

Office of Superintendent of Public Instruction
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Introduction

To Washington educators who teach the arts:

Welcome to one of our OSPI-developed performance assessments and this implementation and scoring guide. This document is part of the Washington assessment system at the Office of Superintendent of Public Instruction (OSPI).

The assessments have been developed by Washington State teachers and are designed to measure learning for selected components of the Washington State Learning Standards. They have been developed for students at the elementary and secondary levels. Teachers from across the state in small, medium, and large districts and in urban, suburban, and rural settings piloted these assessments in their classrooms. These assessments provide an opportunity for teachers to measure student skills; they can both help teachers determine if learning goals have been met, and influence how teachers organize their curricula. They also provide an opportunity for students to demonstrate the knowledge and skills they have gained.

These assessments:

- ♦ Provide immediate information to teachers regarding how well their students have acquired the expected knowledge and skills in their subject areas.
- ♦ Inform future teaching practices.
- ♦ Provide resources that enable students to participate in measuring their achievements as part of the learning experience.

Included in this document are:

- ♦ directions for administration
- ♦ assessment task
- ♦ scoring rubrics
- ♦ additional resources

Our hope is that this assessment will be used as an integral part of your instruction to advance our common goal of ensuring quality instruction for all students.

If you have questions about these assessments or suggestions for improvements, please contact:

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Thinking on Your Feet

An OSPI-Developed Performance Assessment

Theatre
Grade 8

Overview

This document contains information essential to the administration of *Thinking on Your Feet*, an OSPI-developed arts performance assessment for theatre (Grade 8). Prior to administration of this assessment, all students should have received instruction in the skills and concepts being assessed. Please read this information carefully before administering the performance assessment.

This assessment may be used in several ways:

- ♦ As an integral part of instruction.
- ♦ As a benchmark, interim, or summative assessment.
- ♦ As a culminating project.
- ♦ As an integral part of a unit of study.
- ♦ As a means of accumulating student learning data.
- ♦ As an individual student portfolio item.

Synopsis of *Thinking on Your Feet*

Each student works with a partner to prepare an improvisational scene in which they:

- Establish setting, conflict, character, and objective.
- Attempt an exciting beginning and a surprise ending.

They'll perform first in front of peers and use the feedback to refine the performance. The teacher records the final performance. Students must also respond to questions about their performances and the dramatic structure of their improvisations.

Test Administration: Expectations

The skills assessed by this task should be authentically incorporated into classroom instruction.

This assessment task is to be administered in a safe, appropriately supervised classroom environment following district policy and procedures.

All industry and district safety policies and standards should be followed in the preparation and administration of OSPI-developed performance assessments in dance, media arts, music, theatre, and visual arts.

Accommodations based upon a student’s individualized education program (IEP) or 504 Plan may require additional modifications to this assessment.

Additional modifications to the administration of this assessment may be required to accommodate cultural differences, diversity, and religious mores/rules.

Description of the Performance Assessment

- ◆ Performance prompts ask each student to create and present a performance or product based on the criteria outlined in the task. The teacher should record (film) the students’ performances both to document them and to facilitate scoring.
- ◆ The improvisation is performed with a partner, but each student is assessed separately.
- ◆ Students must also respond to short-answer questions and prompts. Their answers may be written or oral. All written work must be completed on the response sheets provided. Oral responses may be recorded to facilitate scoring and to document each student’s performance.

Learning Standards

This assessment addresses the following learning standards. For more information, refer to Washington State Learning Standards: *The Arts Learning Standards: Theatre by Grade Level* (2017).

Anchor 3 Grade 8	TH:Cr3.1.8	b. Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/ theatre work.
Anchor 4 Grade 8	TH:Pr4.1.8	a. Explore different pacing to better communicate the story in a drama/theatre work. b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.
Anchor 7 Grade 8	TH:Re7.1.8	a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.

Depending on how individual teachers build their lesson units, additional Washington State Learning Standards can be addressed.

Supporting Materials and Resources for Teachers

Preparation for Administering the Assessment

Tools & Materials

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

- ♦ copies of the task, including the glossary of terms (one set for each student)
- ♦ copies of the student-response sheets (one set for each student)
- ♦ a marked performance space
- ♦ one pencil per student
- ♦ an audiovisual recording device

Guidelines

This assessment is an individual performance.

- ♦ Copy the student's task, glossary of terms, and response sheets. Make one set of copies for each student.
- ♦ Props and costumes should not be used in this assessment; however, students may use chairs, tables, blocks, and/or benches in the performance.
- ♦ Assign a partner to each student; the two students should work together to create and perform an improvisation.
- ♦ Assign to each set of partners another set of partners; each pair will watch the other's performance and provide feedback.
- ♦ Students should obtain your approval of their storylines prior to creating their performances.
- ♦ Each student's performance must be recorded for this assessment.
 - Recording setup must be in a defined space where the performer can be seen at all times. The camera should be placed so as to record the scene from the audience's perspective.
 - Students should be prompted to state their names/numbers and current grade level into the recording device before they begin performing.
- ♦ Coach the students to face the audience while performing. (The performer's face must be seen so that facial expression can be assessed.)

- ♦ Each performer must include a three-second neutral pause at the beginning and at the ending of the performance to indicate a clear start and a clear ending. The student may end off stage or off camera.
- ♦ Students who respond in writing must include their names/numbers on their response sheets.
- ♦ As an alternative to a written response:
 - You may permit video or audio recording. Coach the students who are being recorded to face the recording device when responding. Students must have a copy of the response sheet when being recorded. The teacher's role during recording is to read questions.
 - Students may dictate their response-sheet answers as necessary to meet their needs.
- ♦ Students may use resources that are visible in the testing classroom, but you may not prompt or coach students during the assessment.
- ♦ When you are administering the assessment, students may ask questions to clarify the process. You should encourage students to ask questions at any time throughout the administration of the assessment.

Using the Glossary

Terms listed in the glossary of this assessment were selected from the glossary of the Washington State Learning Standards for this subject area. When terms that come from other sources may be useful to the student, they are listed at the end of the glossary under the subheading *Additional Vocabulary*. The student's use of this additional vocabulary should not be considered in the scoring of the assessment.

Recommendations for Time Management

Students may have as much time as they need to complete the task. The timeframes suggested here are meant only as a guide, and you may shorten or lengthen them to suit the individual circumstances of the class and students.

The following is a **three-day** suggested timeframe:

Day 1

- | | |
|-------------|---|
| 15 minutes: | The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers questions. |
| 20 minutes: | The teacher assigns partners to the students; the partners create and develop their improvisations. |
| 20 minutes: | Each pair of students performs their improvisation for another pair (assigned by the teacher), who provide feedback. |

Day 2

- | | |
|-------------|---|
| 15 minutes: | The partners review and refine their performances, incorporating the feedback that they received. |
| 40 minutes: | The students perform their improvisations for the teacher, who records each performance. |

Day 3

- | | |
|-------------|--|
| 5 minutes: | The teacher distributes response sheets to the students. |
| 15 minutes: | The students prepare their verbal or written responses. |
| 5 minutes: | The teacher collects the response sheets of the students who responded in writing. |
| 20 minutes: | The teacher records the responses of the students who need to respond verbally. |
-

All students who remain productively engaged in the task should be allowed to finish their work. If a few students require considerably more time to complete the task than most students, you may wish to move these few 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.

Assessment Task

Teacher's Instructions to Students

1. Say: "Today you will take the Grade-8 Washington OSPI-developed arts performance assessment for theatre. This assessment is called *Thinking on Your Feet*."
2. Provide the class with copies of the student's section of the assessment (which may include the student's task, response sheets, rubrics, templates, and glossary), along with any other required materials.
3. Tell the students that they may highlight and write on these materials during the assessment.
4. Have the students read the directions to themselves as you read them aloud. We also encourage you to review the glossary and scoring rubrics with the students.
5. Answer any clarifying questions the students may have before you instruct them to begin.
6. If this assessment is used for reporting purposes, circle the scoring points on the first page of each student's response sheets.

Accommodations

The following accommodations can be made for students with special needs or whose English language skills are limited:

- ♦ To complete the response sheets, students may dictate their answers to an instructional aide, who will write them down.
- ♦ Students may give the written and/or recorded responses in their first language. We request a written and/or oral English translation for consistency (validity/reliability) in scoring the rubric.

Refer also to the student's individualized education program (IEP) or 504 Plan.

Student's Task

The following section contains these materials for students:

- ☒ The student's task: *Thinking on Your Feet* (Grade 8)
- ☒ Assessment rubric
- ☒ Response sheets (optional)

Thinking on Your Feet

You are a camper at a summer theatre camp. Every camper gets a chance to do an improvisational scene with a partner around the campfire. Your acting coach has told you that tonight will be your night to do your improvisation. As you prepare your improvisation, you should establish the setting, conflict, character, and objective. Attempt an exciting beginning and a surprise ending. You will be performing with an assigned partner.

You will receive feedback from another set of partners (assigned by your teacher), and you will refine your performance based on their feedback.

Your teacher will record your final performance. You will then be asked to prepare a response about your final performance and the dramatic structure of your improvisation.

Your Task

First, create your performance—

Your acting coach explains that you must meet the following requirements when you create your improvisation:

- ☐ Clearly establish the setting.
- ☐ Create effective dialogue.
- ☐ Create an effective character using movement and vocal choices that demonstrate objectives.
- ☐ Use ensemble work appropriately.
- ☐ Develop a dramatic structure that:
 - Creates a clear beginning.
 - Creates a clear middle.
 - Includes a central conflict.
 - Creates a clear resolution to that conflict (ending).
- ☐ Maintain focus throughout the entire performance.

Second, rehearse; then give your final performance —

Your acting coach explains that you must meet the following requirements when developing and presenting your performance:

- ☐ Work with your partner to develop your performance. Perform your improvisation for the pair of partners assigned by your teacher. Refine and rehearse your performance based on the feedback that they provide.
- ☐ Begin and end your performance with a three-second neutral pause to indicate a clear beginning and a clear ending. You may end “off stage” or “off camera.”

Your final performance will be recorded.

Third, explain how you fulfilled your acting coach’s requirements —

Your acting coach explains that you must also respond to questions about your performance and the process you went through to create it:

- ☐ You must respond in writing or orally following the final performance (see the response sheets).
- ☐ You must use the vocabulary of theatre correctly in your responses.

Thinking on Your Feet

	4 Points	3 Points	2 Points	1 Point
Creating & Performing	The student meets all four of the following requirements, thereby demonstrating a thorough understanding of how to establish character and dramatic structure in an improvisation: - Clearly establishes the setting. - Creates an effective character using movement and vocal choices that demonstrate objectives. - Creates dialogue effectively to sustain the performance. - Uses ensemble work appropriately.	The student meets three of the four requirements listed at left, demonstrating an adequate understanding of how to establish character and dramatic structure in an improvisation.	The student meets two of the four requirements listed at left, demonstrating a partial understanding of how to establish character and dramatic structure in an improvisation.	The student meets one of the four requirements listed at left, demonstrating a minimal understanding of how to establish character and dramatic structure in an improvisation.
Creating (story)	The student meets all four of the following requirements, thereby demonstrating a thorough understanding of how to create the structure of a story: - Creates a clear beginning. - Creates a clear middle. - Includes a central conflict. - Creates a clear resolution to that conflict (ending).	The student meets three of the four requirements listed at left, demonstrating an adequate understanding of how to create the structure of a story.	The student meets two of the four requirements listed at left, demonstrating a partial understanding of how to create the structure of a story.	The student meets one of the four requirements listed at left, demonstrating a minimal understanding of how to create the structure of a story.
Performing	The student sustains character with zero interruptions and lapses in the performance.	The student sustains character with one interruption or lapse.	The student sustains character with two interruptions or lapses.	The student sustains character with three interruptions or lapses.
Responding	In the response, the student demonstrates a thorough understanding of the creative process by meeting all four of the following requirements: - Clearly describes the process used to create the improvisation. - Clearly describes the dramatic structure used. - Appropriately describes how focus was maintained throughout the performance. - Uses the vocabulary of theatre correctly.	In the response, the student demonstrates an adequate understanding of the creative process by meeting three of the four requirements listed at left.	In the response, the student demonstrates a partial understanding of the creative process by meeting two of the four requirements listed at left.	In the response, the student demonstrates a minimal understanding of the creative process by meeting one of the four requirements listed at left.

No Score: If the student demonstrates no understanding of the concepts indicated, meets none of the requirements listed, or is unable or unwilling to complete the task, the student will earn no score.

Student's Name/ID# _____ Grade Level _____

Circle number:

Creating & Performing Score	4	3	2	1
Creating (story) Score	4	3	2	1
Performing Score	4	3	2	1
Responding Score	4	3	2	1

Responses

Respond to the following prompts and questions to explain how you met the requirements. Remember to use the vocabulary of theatre.

1. Describe the process that you and your partner used to develop your improvisation. (For example: Why are you creating this improvisation? Who are you creating it for? Where did you gather information to create your character, the setting, and/or the story? How did you develop ideas throughout the creation of the improvisation? When you did your improvisation for the other pair of partners, how did you think it went? Why? How did you change things based on the feedback that you received? When you gave your final performance for the audience, how did you think it went? Why?)

2. Fully describe your dramatic structure, including the beginning, conflict, and resolution (end).

3. How did you sustain your focus throughout the entire performance?

Glossary

character development: creating from a text a character that uses tactics to overcome obstacles to achieve objectives; portraying this character by choosing and sustaining throughout the performance physical actions, vocal qualities, and believable emotions

conflict: the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

creative processes: the application of production and technical elements (see the definitions) to a theatrical production

also, the process by means of which an artist creates a work of theatre; the steps include:

Identifying the audience and purpose of a theatrical performance

Exploring the elements of character, plot, setting, conflict, and dialogue to create a work of theatre

Gathering and interpreting information from diverse sources to create a work of theatre

Using ideas, skills, foundations, and techniques to create a work of theatre through guided exploration

Implementing choices of elements, principles, and skills to create a work of theatre

Reflecting for the purposes of self-evaluation and improvement

Refining a work of theatre through feedback and self-reflection

Performing a work of theatre in front of others

dialogue: a conversation between two or more characters

dramatic structure: the composition of a theatrical work, including a play, scene, or improvisation, that includes:

exposition: the background information included in the beginning of the play that introduces characters, actions, setting, and so on

inciting incident: an action that occurs that sets the conflict of the play in motion.

rising action: the intensification and the complication of the inciting event

conflict: the central struggle of the play, either within a character or plot

climax: the moment in the play when all conflict comes to a central and high point

falling action: the actions that occur after the climax, heading towards resolution

resolution/dénouement: the ending action that resolves or concludes the conflicts within the play

ensemble: a group of actors who work together cooperatively and responsibly to achieve the group's goal by means of problem-solving and creativity

focus: commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play
also, the intended point of interest on stage

improvise: the spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed

improvisation: a spontaneous performance during which the actors establish a story (including objectives, setting, characters, and relationships) with little or no preparation

movement: a physical action used to establish meaning and emotion in order to create a character

objective: a goal or particular need or want that a character has within a scene or play

setting: the time, place, and atmosphere in which the scene or play occurs

Terms in italics are reproduced from the glossary of the National Core Arts: Theatre Standards by the National Coalition for Core Arts Standards.

The full glossary for this subject area can be found in the Washington State Learning Standards: *The Arts Learning Standards: Theatre by Grade Level* (2017).