

Michigan Arts Education Instruction and Assessment Program
Arts Education Assessment Specifications

Theatre

August 2016

Edited by James Scott Cochran, Cheryl L. Poole, and Edward Roeber

Michigan Assessment Consortium
Lansing, MI

Table of Contents

| Section | Page(s) |
|---|-----------|
| Table of Contents | 2 |
| List of Tables | 3 |
| Chapter 1 – Introduction to the MAEIA Assessment Specifications Document | 4 |
| 1.1 – Purpose of the Arts Education Assessment Specifications | 4 |
| 1.2 – What Are Assessment Specifications? | 4 |
| 1.3 – How Was the MAEIA Assessment Specifications Used? | 5 |
| 1.4 – How Were the MAEIA Assessment Specifications Developed? | 5 |
| 1.5 – How Are the MAEIA Assessment Specifications Structured? | 5 |
| Chapter 2 – Overview of the Arts Education Assessment Design | 7 |
| 2.1 – Discipline Areas Assessed | 7 |
| 2.2 – Cognitive Complexity and Difficulty of the Items | 7 |
| Table 2.2.1 – Webb’s Depth of Knowledge | 8 |
| 2.3 – Nature of the Assessment Items | 9 |
| Table 2.3.1 – Performance Tasks | 9 |
| Table 2.3.2 – Performance Events | 9 |
| Table 2.3.3 – Constructed-Response Items | 9 |
| Table 2.3.4 – Selected-Response Items | 9 |
| 2.4 – Assessment at the High School Level | 10 |
| 2.5 – Use of Graphics, Audio and Video in the Assessments | 11 |
| 2.6 – Accessibility and Accommodations – Universal Design (UD) and Evidence-Centered Design (ECD) | 11 |
| 2.7 – Issues of Bias and Sensitivity in Arts Education Assessments | 11 |
| 2.8 – Assessment Time and Structures | 12 |
| 2.9 – Potential Assessment Administration Processes | 12 |
| Chapter 3 – Content Standards for the Theatre Assessment | 13 |
| 3.1 – Michigan Arts Education Content Standards | 13 |
| 3.2 – Performance Standards Assessed in the MAEIA Project | 14 |
| Table 3.2.1 – Theatre Performance Standards | 14 |
| Chapter 4 – Theatre Assessment Specifications | 17 |
| 4.1 – Design of the Theatre Assessments | 17 |
| 4.2 – Description of the Theatre Assessments | 18 |
| Table 4.2.1 Illustrative Theatre Ideas for Assessment – Grades K-2 and 3-5 | 19 |
| Table 4.2.2 Illustrative Theatre Ideas for Assessment – Grades 6-8 | 23 |
| Table 4.2.3 Illustrative Theatre Ideas for Assessment – Grades 9-12 | 28 |
| 4.3 – Range of Content for Assessing Theatre | 31 |
| Table 4.3.1 Resources for Theatre at Grade Spans | 32 |
| 4.4 – Nature of the Scoring Rubrics for Assessing Theatre | 33 |
| Table 4.4.1 Sample Theatre Rubric for Acting/Performance Assessments | 34 |
| Table 4.4.2 Sample Theatre Rubric for Reflection and Evaluation | 35 |
| Chapter 5 – Summary of Available Theatre Assessments | 37 |
| 5.1 – Overview | 37 |

| | |
|--|----|
| 5.2 – Number of Performance Events and Performance Tasks Available | 37 |
| Table 5.2.1 Number of Theatre Performance Events Grades K-8 | 37 |
| Table 5.2.2 Number of Theatre Performance Tasks Grades K-8 | 38 |
| Table 5.2.3 Number of Grades 9-12 Theatre Performance Events | 38 |
| Table 5.2.4 Number of Grades 9-12 Theatre Performance Tasks | 38 |

References for Theatre **39**

| List of Figures and Tables | Page(s) |
|--|----------------|
| Figure 2.2.1 – Webb’s Depth of Knowledge | 8 |
| Table 2.3.1 – Performance Tasks | 9 |
| Table 2.3.2 – Performance Events | 9 |
| Table 2.3.3 – Constructed-Response Items | 9 |
| Table 2.3.4 – Selected-Response Items | 9 |
| Table 3.2.1 – Theatre Performance Standards | 14 |
| Table 4.2.1 – Illustrative Theatre Ideas for Assessment – Grades K-2 and 3-5 | 19 |
| Table 4.2.2 – Illustrative Theatre Ideas for Assessment – Grades 6-8 | 23 |
| Table 4.2.3 – Illustrative Theatre Ideas for Assessment – Grades 9-12 | 28 |
| Table 4.3.1 – Resources for Theatre at Grade Spans | 32 |
| Table 4.4.1 – Sample Theatre Rubric for Acting/Performance Assessments | 34 |
| Table 4.4.2 – Sample Theatre Rubric for Reflection and Evaluation | 35 |
| Table 5.2.1 – Number of Theatre Performance Events Grades K-8 | 37 |
| Table 5.2.2 – Number of Theatre Performance Tasks Grades K-8 | 38 |
| Table 5.2.3 – Number of Grades 9-12 Theatre Performance Events | 38 |
| Table 5.2.4 – Number of Grades 9-12 Theatre Performance Tasks | 38 |

Chapter 1

Introduction to the MAEIA Theatre Assessment Specifications Document

Assessment specifications communicate the standards and content to be measured in an assessment, as well as how that content will be assessed, to a wide variety of audiences. These audiences include the individuals who help to build the assessments, as well as those who will use the assessments and the assessment results. Therefore, this Arts Education Assessment Specifications Document - Theatre (ASD) is intended to serve as a supporting document to help the full array of potential users understand the purposes and uses of the planned assessment, as well as provide more specific information as to how to accurately read and interpret the MAEIA arts education assessments.

1.1 Purpose of the Arts Education Assessment Specifications

The purpose of the MAEIA Arts Education ASD is to provide information on the assessment specifications that guided the development and use of the Michigan Theatre arts education measures. To this end, this MAEIA ASD will describe the following:

- What are assessment specifications?
- How was the MAEIA assessment specifications used?
- How were the MAEIA assessment specifications developed?
- How are the MAEIA Assessment Specifications structured?

1.2 What Are Assessment Specifications?

Good achievement assessments are content driven. Successful completion of the assessment development process requires deep understanding of the knowledge, skills, and abilities that are measured on an assessment, and how these are derived from the content standards upon which the assessment is based. Not only is understanding of the specific content important, developers and users must also know the range and depth of content eligible to be assessed, the relative weighting among the various content strands to be included on the assessment, the item types used to measure each strand, and other key factors such as depth of knowledge spread within and across strands/standards/indicators.

Specifically, a set of assessment specifications is a formal document that guides the development and assembly of an assessment by explaining the following essential information:

- Content (standards, indicators, and validity claims) that is or is not to be included for each assessed arts discipline at each grade level, across various levels of the system (student and classroom);
- Emphasis and balance of content, generally indicated as number of items or percentage of points per standard or indicator;
- Item types, sending a clear message to item developers how to measure each standard or indicator, and to arts educators and students about learning expectations; and
- Depth of Knowledge (DOK)¹, indicating the complexity of item types for each standard or

¹ Depth of Knowledge is a procedure developed by Norm Webb, University of Wisconsin, Wisconsin Center for Education Research to evaluate the alignment of assessments to standards. It is also used to judge the cognitive

indicator.

Assessment specifications are essential for both assessment developers and for those responsible for curriculum and instruction. For assessment developers, the assessment specifications declare how the assessments will be developed to ensure full coverage of content and maintain fidelity to the intent of the content standards on which the assessment is based. Full alignment to content standards is necessary if educational stakeholders are to make valid, reliable, and unbiased inferences about student achievement at the student, classroom, school, and state levels.

For those responsible for curriculum and instruction, the ASD provides a guide to the competing demands of arts education content for instructional planning purposes, as well as suggesting how the content is intended to be demonstrated, as indicated by item type.

In summary, assessment specifications provide clear development guidance to test developers and signals to the broader education community both the full complexity of the pertinent content standards and how performance on these standards will be measured.

1.3 How was the MAEIA Assessment Specifications Used?

As described above, the MAEIA ASD was used to:

- Describe in general terms what the MAEIA assessments in dance, music, theatre and visual arts would cover.
- Provide more detailed information about the types of assessment exercises that were used and what knowledge and skills they addressed.
- Provide prototype assessment exercises to show readers the types of assessments to be selected or developed.
- Describe how the assessments may be administered and scored.
- Provide illustrative information about the manner in which assessment results may be reported.
- Discuss how the assessment information may be used by school districts.

1.4 How were the MAEIA Assessment Specifications Developed?

MAEIA assessment specifications were developed by arts educators and others under the guidance of a MAEIA Project Management Team (PMT) from the Michigan Assessment Consortium (MAC). Once drafted by the assessment specifications writers, the MAEIA ASD underwent editorial review by the MAC PMT. This was paired with a field review by Michigan and national arts educators to assure that the ASD presented a challenging yet attainable level of expectations for students and schools. Since the ASD was used first in the development of the arts education assessments, this development process also yielded refinements that needed to be made to the document itself.

As plans for field testing the assessments in schools were made, and such use occurred, additional refinements to the document were necessary. In this sense, because the ASD remains a “living document,” its development and refinement was a more or less continual process over several years.

1.5 How are the MAEIA Assessment Specifications Structured?

complexity of standards and assessments. The MAEIA project will use Webb cognitive complexity processes in assessment development.

The assessment specifications writers used the outline provided by the PMT to fill in the information needed. A draft outline for the MAEIA ASD was first created and was used at the initial meeting of the assessment specifications writers to suggest the topics to be included in the MAEIA ASD. Subsequently, this outline was refined and used by the team in each discipline to describe the assessment to be developed in each discipline.

The examples and recommendations in the ASD are not exhaustive; they describe some of the more important examples of arts education assessments that will guide the development and use of the MAEIA assessments. The MAEIA ASD contain several chapters, including:

- Chapter 2 – An Overview of the Arts Education Assessment Design
- Chapter 3 – Content Standards for the Theatre Assessment
- Chapter 4 – Theatre Assessment Specifications
- Chapter 5 – Summary of Available Theatre Assessments

These chapters include information on a number of topics.

- A discussion of the purposes for the arts education assessment program,
- An overview of the arts education standards to be assessed,
- A description of the proposed arts education assessment design and instruments,
- Illustrations of this assessment in each of the arts disciplines for which assessments will be created (dance, music, theatre, and visual arts),
- An overview of the assessment development steps and how the assessments will be administered, and,
- An overview of the manner in which the results of the assessments may be reported at different educational levels to different groups and audiences.

Chapter 2

Overview of the Arts Education Assessment Design

This chapter provides an overview of the arts education assessments, the Depth of Knowledge and difficulty levels intended for the items, a description of the different types of assessments to be created, and other assessment design and development issues considered in the development of the MAEIA assessments.

2.1 Discipline Areas Assessed

Since the first edition of the Michigan Arts Education Content Standards in 1998, Michigan has provided recommended learning expectations for students in dance, music, theatre, and the visual arts. This is consistent with the 1994 National Arts Education Standards. The MAEIA assessments are anchored in the grade-level and high school content expectations in the arts disciplines of dance, music, theatre, and visual arts.

The MAEIA project was aware that NCCAS was developing standards for media arts. The development of media arts standards as part of the Michigan Arts Education Content Standards may be work that the Michigan Department of Education will embark on since national leadership in the form of NCCAS Media Arts Standards became available in 2014.

The MAEIA arts education assessments have been linked to the Anchor Standards contained in the National Core Arts Standards materials. This will permit users to link to both state and national arts education standards.

2.2 Cognitive Complexity and Difficulty of the Items

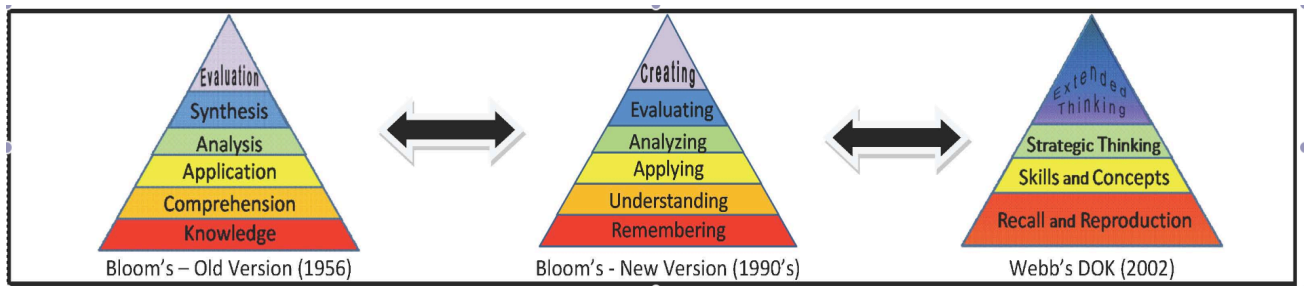
One of the essential characteristics of the assessments that were created is their cognitive complexity. This is an important ingredient in well-crafted assessment measures because there is at least a modest correlation between complexity of the task and the depth at which the performance standards in arts education will be measured.

The National Standards of the Arts encourage the organization of learning processes into three categories: Create, Perform, and Respond. Through this method of organization, assessment opportunities become a natural part of the process of learning. The process of measuring growth can include assessments used for summative and formative purposes, authentic performances, and the cognitive, affective, and psychomotor domains. The assessments cover several levels of cognitive complexity, and use a variety of tools including portfolios, pre- and post-tests, performance tasks and events, constructed-response, and selected-response items.

Historically, there have been several methods for judging the cognitive complexity of a set of content standards as well as the assessments that measure them. Schema such as Bloom's Taxonomy have been used in the past by educators. When states were required to demonstrate the complexity of their content standards and the alignment of their state assessments to these standards, though, two new methods were developed. The first, developed by Achieve, judged the standards and the assessments holistically. The other was a tool developed by Norman Webb, Wisconsin Center for Education Research, University of Wisconsin, called the Webb Alignment Tool. Because of the nature of this tool, most states (including the Michigan Department of Education) used the Webb tool for their NCLB-required alignment studies to show alignment between the content standards and assessments. The Webb Alignment Tool is used to ensure assessments measure the content standards at the same level of rigor dictated by the standard.

Levels of Thinking in Bloom's Taxonomy² and Webb's Depth of Knowledge are related to one another, as shown in Figure 2.2.1

Figure 2.2.1
Comparison of Bloom's Taxonomy and Webb's Depth of Knowledge



2.2.1 *Webb's Depth of Knowledge (DOK)* – Depth of Knowledge is one part of the Webb alignment tool developed by Norm Webb. The Webb Alignment Tool is used to judge the cognitive complexity of standards and assessments. The Webb Alignment Tool is used to judge the depth of knowledge of each standard, followed by the depth of knowledge, range of knowledge, categorical concurrence, and balance of representation of both a set of standards and the assessments that measure them. Depth of Knowledge is the most important of these criteria. DOK is used to judge the cognitive complexity of standards and assessments. Webb defined four levels of DOK:

- *Level 1 (Recall)* includes the recall of information such as a fact, a definition, a term, or a simple procedure, as well as performing a simple algorithm or applying a formula. Key words that signify a Level 1 include “identify,” “recall,” “recognize,” “use,” and “measure.”
- *Level 2 (Skill/Concept)* includes the engagement of some mental processing beyond a habitual response. A Level 2 assessment item requires students to make some decisions as to how to approach the problem or activity, whereas Level 1 requires students to demonstrate a rote response, perform a well-known algorithm, follow a set procedure (like a recipe), or perform a clearly defined series of steps. Keywords that generally distinguish a Level 2 item include “classify,” “organize,” “estimate,” “make observations,” “collect and display data,” and “compare data.”
- *Level 3 (Strategic Thinking)* requires reasoning, planning, using evidence, and a higher level of thinking than the previous two levels. In most instances, requiring students to explain their thinking is a Level 3 activity. Activities that require students to make conjectures are also at this level. The cognitive demands at Level 3 are complex and abstract. The complexity does not result from the fact that there are multiple answers, a possibility for both Levels 1 and 2, but because the task requires more demanding reasoning. An activity, however, that has more than one possible answer and requires students to justify the response they give would most likely be a Level 3.

² *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.*
<http://www.paffa.state.pa.us/PAAE/Curriculum%20Files/7.%20DOK%20Compared%20with%20Blooms%20Taxonomy.pdf>

- *Level 4 (Extended Thinking)* requires complex reasoning, planning, developing, and thinking most likely over an extended period of time. The extended time period is not a distinguishing factor if the required work is only repetitive and does not require applying significant conceptual understanding and higher-order thinking. At Level 4, the cognitive demands of the task should be high and the work should be very complex. Students should be required to make several connections - relate ideas *within* the content area or *among* content areas - and have to select one approach among many alternatives on how the situation should be solved, in order to be at this highest level. Level 4 activities include developing and proving conjectures; designing and conducting experiments; making connections between a finding and related concepts and phenomena; combining and synthesizing ideas into new concepts; and critiquing experimental designs.

Where possible, assessment writers strive to write most of their assessment items at DOK levels 3 and 4, although items written at DOK levels 1 and 2 are also necessary in developing a well-rounded assessment.

2.3 Nature of the Assessment Items

The MAEIA arts education assessments are comprised of a number of different types of assessment items. Each of these is described below. The item types are listed here in descending order of importance to the overall assessment effort, since one goal of this arts education effort was to create assessments that mirror and encourage authentic instruction at deep levels of cognitive complexity.

2.3.1 Performance Tasks – As used in this assessment design, performance tasks are prompts that require students to spend multiple class periods, weeks, or months in preparing a response. These typically are multi-part items and may require students research a topic, prepare a response, develop a paper, a presentation, and/or a performance, and reflect on what they learned during the process of responding to the prompts. Many of these items are constructed to measure performance standards at DOK levels 3 and 4.

Performance tasks should be comprised of multiple components that culminate in a final product. For these assessment items, educators and students should be provided with a rubric as well as examples that have reached the array of scores (Jackson & Davis, 2000). The rubric should provide sufficient detail to guide students' efforts in the task and samples of student work to provide more in depth examples for how to proceed. For example, students might create an original work of art through the design process of

1. Identifying a problem
2. Planning possible solutions
3. Testing solutions to determine best
4. Refining design through the use of a prototype
5. Completing a work that results in the solution of the design problem
6. Exhibiting the finished product for feedback.

The performance task may consist of multiple steps along the way. Thus, a checklist might be used to help guide students in completing all aspects of the task and/or to convey the manner in which these different parts of the task may be scored. Both types of checklists are useful in helping students to do their best on these types of assessments.

2.3.2 *Performance Events* – These are on-demand performance assessment items that require students to construct a response in a very brief period of time, with little or no advance preparation or rehearsal. Sometimes, this is viewed as “first draft” work on the part of the student. After their initial performance, students are also given little or no subsequent opportunities to improve their performance. These assessments may require a class period or less to implement. Students may work alone or with a small group of other students (e.g., the performance of a scene from a play) in preparing and implementing their responses. When small groups are assessed, individual students still receive their own scores. These assessments are also at DOK levels 3 and 4.

2.3.3 *Constructed-Response Items* – This item type requires the individual to create their own answer(s) rather than select from prewritten options. These items are open-ended, that is, there are usually several ways in which they can be answered correctly. Responses are often written, although they need not be, and even in the case when they are, these may be essays, charts, graphs, drawings, or other types of written responses. Such items are typically at DOK levels 2 or 3. These items are included in conjunction with the other item types (e.g., performance tasks or performance events).

2.3.4 *Selected-Response Items* – This item type includes multiple-choice, true-false, matching, and other types of items in which students are provided with a variety of responses and students select the answers to the questions, rather than constructing their own responses.

Many assessments are comprised of a significant number of selected-response items. In the MAEIA arts education assessment, this item type will be used only in conjunction with the other item types (e.g., performance tasks or performance events). These items measure content at DOK 1 and 2 and cover content required to respond correctly to the other types of items.

See Chapter 4 for examples of each type of Theatre assessment.

2.4 Assessment at the High School Level

At the high school level, the MAEIA assessments have been created to address different levels of past and current participation in instruction in an arts discipline. Students participate in the arts for different reasons and durations, ranging from students who take a year of instruction to fulfill the one-credit Michigan high school graduation requirement to students who intend to study the arts in college and enter arts careers afterwards. Tasks and events were developed for this range of high school arts students.

- Level 1—Students who fulfill their one credit visual, performing, or applied arts (VPAA) high school graduation requirement only, or who are in their first year of a multi-year VPAA program.
- Level 2—Students who have already completed their first year in an arts discipline and are now in their second year of instruction in the *same* arts discipline.
- Level 3—Students who have already completed their first and second year courses in a single arts discipline and are now in their third year or fourth year of instruction in the *same* arts discipline.

Note: If a student takes one year of instruction in one discipline (e.g., music) and then one year of instruction in another discipline (e.g., theatre), this student would participate in the Level 1 assessments in each discipline. While many assessments are written for two or more of these levels, teachers also have the flexibility to adjust the assessments to match the instructional levels of the students being assessed.

2.5 Use of Graphics, Audio and Video in the Assessments

Because the arts are so media-rich, it is natural that the assessments will use a variety of media in the assessments. The potential media to be used include:

- Video and Photography – This medium is used to present content in the arts education assessments. For example, clips of dance or performance, a scene from a theatrical or a visual arts production are used. In these cases, the clips are short (a couple of minutes or less) and are available to the test administrator to download from a web site.
- Audio – This medium is used particularly in the music assessment, although audio might be part of a theatre assessment as well. Again, these audio clips might be downloaded from a web site.
- Print media – Particularly in the visual arts assessment, high quality reproductions are necessary. Some of these are used with individually administered assessment items, while others are used with group-administered items. The nature of the reproduction is carefully considered. For example, some prints are reproduced in test booklets, while others might be prints that educators administering the assessments need to download or purchase. Some assessments use digital projections of prompt material. In all cases, the quality of the reproductions is an issue – whether reproduced in black-and-white or in color.
- Digital materials – Digital materials such as jpegs, mp3, mp4 or video files should be easily assessable and may require the use of screens, LCD projectors, and MP3 players.
- Capturing student responses – Student responses to dance, music, and theatre items might be video recorded or audio-taped. Digital student portfolios are available to preserve and maintain digital evidence and sampling of student work and performance. Maintaining it in digital format will permit later scoring and if necessary, re-scoring.
- Use of Copyrighted Materials – One of the issues with the use of graphics, audio and video is that some of the best examples may be copyrighted and permission to use this material is required unless the materials are located in the public domain. This project sought to obtain permissions to use copyrighted materials that are shown in the assessment booklets..

2.6 Accessibility and Accommodations – Universal Design (UD) and Evidence-Centered Design (ECD)

The principles of universal design were taught to item writers so as to minimize the need for assessment accommodations by increasing the accessibility of the items for all students, including students with disabilities and who are English learners. While it was impossible to avoid all accessibility issues, many were eliminated by careful attention to the manner in which the assessment items were written and provided to students. This said, it is almost certain that some students, those with Section 504 plans, IEPs, or English learners, will still require certain accommodations.

The principles of evidence-centered design (ECD) were used in creating the items. ECD is a technique used to assure that the items meet the purposes for which they are designed. Validity claims for the items are established, the characteristics of the items to be developed are described, and then the items are created to address and show evidence that the items demonstrate these claims. This is an item technique useful for creating items for the full range of students and all content areas.

2.7 Issues of Bias and Sensitivity in Arts Education Assessments

Careful consideration in any assessment needs to be given to avoiding using sensitive topics or material as the basis of the assessment, as well as to assure that the items are not biased against any sub-group of students. Each of these requires some study and review during the assessment development, review,

and field testing process. In order to avoid sensitive topics for assessment development, the MAEIA Project Management Team developed a list of topics and material that the assessment developers would avoid or would be sure to treat with sensitivity.

2.8 Assessment Time and Structures

The assessments that were created can take several class periods to administer. Some of the assessments are designed to be carried out outside of the classroom, with support from the certified arts educators throughout the assessment process. For example, outside the classroom might be through adjudication at festivals or through co-curriculum activities.

In some of the arts disciplines, individually-administered assessments or small-group assessments are used. While the length of each of these assessments may be only a few minutes, this time may need to be multiplied times the number of individual students or groups of students that need to be assessed.

2.9 Potential Assessment Administration Processes

It should be possible for the group-administered assessments to be given to students in one or two class periods as an entire class group. The regular certified arts educator will give these assessments to their classes when they meet. There may be test booklets/answer documents needed, or the assessments might be administered online (at the district choice). In addition, ancillary materials may be needed to administer these assessments, including visual arts models or reproductions, special tools (e.g., drawing pencils), and so forth. Digital and print media might be needed for these assessments.

Individually-administered assessments will be more challenging to administer to students, since the time for assessment is multiplied by as many students as there are in the group being assessed. It is suggested that in such cases, the certified arts educator conduct the individual assessments. If done during regular class time, an additional educator might be asked to take over the class. Or, the individual assessments might be scheduled at times outside of regular classroom instruction. There is no method that will work in all circumstances. It is an issue that each school administering the MAEIA assessments will need to consider and determine.

Chapter 3

Content Standards for the Theatre Assessment

This chapter describes in some detail the content assessed in the MAEIA Visual Arts Assessments. This includes the Michigan arts education content standards and benchmarks at the grades 3-8 and high school level, the MAEIA performance standards, and the National Core Arts Standards.

3.1 Michigan Arts Education Content Standards

The Michigan Arts Education Content Standards and Benchmarks for Dance, Music, Theatre and the Visual Arts (1998) were first approved by the State Board of Education in 1998. They were aligned to the 1994 National Arts Education Standards, part of the series of voluntary standards developed by each of the content areas under Goals 2000. These established the expectations that all students should achieve in all core curricular subjects, including the arts.

In 2011, the Michigan State Board of Education approved a revised set of Michigan Arts Education Content Standards and Benchmarks and Grade Level Content Expectations. In addition to providing learning expectations at the K-8 grade levels, the 2011 revision aligned the Michigan Standards to two new sets of guidelines: the artistic-creative process as described in the [Michigan Credit Guidelines for the Visual, Performing and Applied Arts](#) (2006) and 21st century skills of critical thinking, communication, collaboration, creativity; information, media and technology skills; life and career skills.

A partnership of organizations and states worked together as the [National Coalition for Core Arts Standards \(NCCAS\)](#) to lead the revision of the 1994 National Core Arts Standards (NCAS). NCAS goals are consistent with the core alignments that drove the 2011 Michigan arts education standards revision. Therefore, while based on Michigan's 2011 Arts Education Content Standards, the MAEIA Blueprint and Assessment Specifications reflects current thinking in the field of education and the arts.

The NCAS was released in 2014. The standards describe what students should know and be able to do as a result of a quality curricular arts education program. NCCAS has committed to developing the next generation of voluntary arts education standards, building on the foundation created by the 1994 document. In addition, NCCAS is committed to supporting the 21st-century needs of students and educators, helping ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum.

In both the 1998 and 2011 editions of the Michigan Arts Education Content Standards, student learning has been organized around these five standards which are consistent for dance, music, theatre, and visual arts at all grade levels:

1. Students apply arts education skills and knowledge to perform in the arts.
2. Students apply arts education skills and knowledge to create in the arts.
3. Students apply arts education skills and knowledge to analyze, describe, and evaluate works of art.
4. Students apply arts education skills and knowledge to understand, analyze and describe the arts in their historical, social, and cultural contexts.
5. Students apply arts education skills and knowledge to recognize, analyze, and describe

connections among the arts; between the arts and other disciplines; and between the arts and everyday life.

Responding to national efforts to streamline standards for educators, the [Michigan Credit Guidelines for the Visual, Performing and Applied Arts](#) (2006) organized the artistic-creative process around three strands: Perform, Create, and Respond. The first two strands align directly to Michigan Arts Education Content Standards 1 and 2. The Respond Strand encompasses Michigan Arts Education Content Standards 3-5. It is noteworthy that the artistic-creative process is described as iterative and non-linear. Students at the 9-12 level are expected to identify the components of the process and to be given sufficient opportunities to engage in the process multiple times.

Students learn through the steps of Create, Perform, and Respond to synthesize information so that it becomes part of their embodied knowledge, hence creating “enduring understandings” and connected learning across disciplines.

3.2 Performance Standards Assessed in the MAEIA Project

For the purposes of identifying important arts learning for the MAEIA assessment specifications development process, two sets of writing teams comprised of K-16 dance, music, theatre, and visual arts educators studied the Michigan Standards, Benchmarks, and Grade Level Content Expectations in Dance, Music, Theatre, and the Visual Arts. They identified commonalities and overarching ideas. They discussed what was fundamental to the learning processes and what tied some of the standards together in terms of students’ abilities to be able to demonstrate knowledge and skills. They also discussed which over-arching ideas were fundamental to demonstrating learning in their respective arts disciplines and to really function as an artist in the world. They found the frame of Perform, Create, and Respond helpful in terms of organizing these ideas. They worked within those to identify what are referred to in MAEIA documents as performance standards.

Performance standards are discipline-specific and condense the Michigan Merit Curriculum’s five content standards into the three overarching performance standards of Create, Perform, and Respond. These performance standards were developed to serve as the basis for MAEIA model assessments that measure student proficiency in each arts discipline at each grade span - K-2, 3-5, 6-8, and 9-12. Considerations in the identification of performance standards included:

- Scope and sequence and dedicated instructional time
- Vertical and horizontal alignment at the grade spans focused on the artistic process
- Differentiation of the curriculum for varying developmental, social, cognitive levels as well as for students with disabilities and English language learners.

There are certain nuances to the performance standards that are important in each arts discipline along with discipline specific considerations to remember when developing assessments. They are presented below.

3.2.1 Theatre Performance Standards

The theatre program described in the MAEIA Blueprint is discipline-based, and is an interwoven exploration and study of all aspects of theatre. The theatre program described in MAEIA Blueprint cultivates the whole person, gradually building many kinds of literacy, including innovations in technology, while developing intuition, reasoning, imagination, creativity, and dexterity into unique forms of expression and communication.

Students present their final creative voices through performance. Guided by Michigan standards, students respond to the creative work of others and reflect on their own creative work. Students also learn how response to the presentation of creative work can change based on institutional setting, cultural backdrop, and media.

THEATRE PERFORMANCE STANDARDS

Grades K-5

Create

1. Students can recognize, identify, manipulate, and create parts of a story including characters, scenery, costumes, props, lighting, sound, and makeup.
2. Students can paraphrase, memorize, perform and improvise dialogue to create stories.
3. Students can show varied interpretations and collaborate to dramatize stories through clear definition of characters, relationships, environments, and plot lines.

Perform

1. Students can recognize, imitate, and recreate (vocally and physically) real and non-real characters, based on real and non-real experiences.
2. Students can dramatize simple stories bringing alive various environments through design and performance.
3. Students can select movement, music, and/or visual elements to communicate locale and to enhance the mood of a classroom dramatization.

Respond

1. Students can discuss classroom dramatizations using appropriate theatrical vocabulary and constructively collaborate to reflect on and improve quality.
2. Students can recognize and discuss the role of the audience.
3. Students can build skills to critique self and others performance.
4. Students can recognize, discuss, and reflect upon how theatre reflects life in our own and others' cultures.

Grades 6-8

Create

1. Students can discuss, examine, and demonstrate various actor roles and the role of designer in developing technical elements to support a story/script.
2. Students can create monologue, dialogues, and short plays that reflect dramatic action in response to real life conflict.
3. Students can work collaboratively to explain and apply the elements of script.
4. Students can execute varied research methods to inform creative decisions.

Perform

1. Students can practice and lead vocal and physical warm ups and facilitate effective rehearsals.
2. Students can demonstrate acting skills to develop characterizations that reflect artistic choices.
3. Students can practice and explain the functions and interrelated nature of design in creating appropriate environments for the drama.
4. Students can work collaboratively to play a part in design or performance for a complete play.

Respond

1. Students can describe and discuss how theatre can synthesize several art forms into a

2. dramatic structure.
3. Students can describe and analyze audience response and appreciation of dramatic performances.
4. Students can describe and evaluate the perceived effectiveness of students' contributions to the collaborative process of developing improvised and scripted scenes and articulate and support the meanings constructed from their and others' dramatic performances.
5. Students can compare and contrast the ways in which many cultures have used theatre to communicate ideas regarding the human experience and condition.
6. Students can explain the knowledge, skills, and discipline needed to pursue work in theatre, film, television, and electronic media.

Grades 9-12

Create

1. Students can collaborate with actors to construct, refine and rehearse imaginative scripts so that story and meaning are communicated to an audience.
2. Students can compare and demonstrate various classical and contemporary acting techniques and methods.
3. Students can develop designs that use visual and aural elements to convey environments that clearly support and bring the text to life.
4. Students can design coherent stage management, promotional, and business plans.

Perform

1. Students can analyze, practice, and present the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media. Effectively communicate directorial choices to actors and designers.
2. Students can apply technical knowledge and skills, based on dramatic text and research, to create functional scenery, properties, lighting, sound, costumes, and makeup.
3. Students can individually and collectively make and justify artistic choices.

Respond

1. Students can analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.
2. Articulate how audiences impact a performance and how individual audience members bring their own perspective and aesthetic criteria to bear upon their viewing experience.
3. Analyze the effect of their own social and cultural experiences on their dramatic work and evaluate the validity and practicality of the information in critiquing productions.
4. Compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts.
5. Identify cultural and historical sources and artists of American and musical theatre
6. Analyze and explain knowledge, skills, and discipline needed to pursue careers and vocational opportunities in theatre, film, television, and electronic media
7. Explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life

Chapter 4

Theatre Assessment Specifications

4.1 Design of the Theatre Assessment – The number of performance tasks and events are balanced with the number of constructed and selected-response questions. Due to the diverse body of student learners, diverse body of material, and varied aspects of production, it is necessary to include a variety of assessment types to demonstrate learning in a multitude of theatre disciplines. Given that theatre can incorporate elements of dance, visual art, and music, as well as those elements more specific to theatre, this is a challenging task.

The other challenge in designing theatre assessments is capturing the essence of excellence in theatre. That essence, sometimes called “talent,” is difficult to teach and may not be accessible to the practitioner during each period of the practitioners’ life in or out of the classroom. The actor and acting professor [Phillip Kerr](#) once told a group of acting students in his class at University of Michigan that he had just finished Olivier’s book *On Acting*. He lamented that while he enjoyed the book, it didn’t tell him how to be a great actor. Reading it didn’t reveal the secret to unlocking talent like Olivier’s. This addresses a conundrum in theatre education. There are places to go to study theatre, from the Julliard School to The Actors Studio, to the local YMCA to the classroom in a K-12 public school. Whether it is acting, directing, play writing, design, production or stage management, there are classes. And yet, there is something about theatre performance that cannot be taught, but only learned, by the experience of live performance in front of an audience.

Theatre is, at its essence, live performance. The minimal requirements for a theatrical production are an actor, space, inspiration, and an audience. David Mamet writes, “The audience will teach you how to act and the audience will teach you how to write and to direct.” To that end, Performance Tasks and Performance Events are essential to demonstrating theatre and to *learning* theatre. It would be impossible to assess essential student skills, ability or knowledge in theatre without performance tasks or events. In our role as educators we learn that “...assessment needs to be part of an integrated system of curriculum, instruction and assessment” (Pelligrino, Chudowsky and Glaser, 2001). In assessing theatre skills and knowledge through performance tasks and performance events, assessment is not only *integrated* with instruction, in theatre, performance assessments and tasks *are* instruction. This is especially true when the assessments and tasks are presented in front of a public audience of theatre goers, not only in front of classmates.

All of the work that is done in class, such as learning the physical skills of acting, learning script analysis, and the language of working in the theatre, are all ultimately realized and presented in performance. There are few other places in education where learning must be done and demonstrated in front of a public audience. Everyone who works on a show knows that something different is revealed in performance that is not revealed in class or rehearsal. Mamet (2011) calls the revelation that takes place on stage the “Truth of the moment.” Classes and practice can help prepare theatre practitioners for the “Truth of the moment” so that it isn’t lost or missed or only experienced through luck, but “Truth of the moment” *only* occurs live, on stage, in front of an audience. Because of this, performance tasks and events should take up the majority of the time spent on assessment and are, in fact, the essence of theatre instruction.

While performance tasks and events are essential for quality theatrical training and education, other types of assessment are also important to a theatre education program. The goals of a K-12 education in theatre are not only to prepare students for a professional life in theatre, but also to grow creativity, to enhance observation and listening skills, and to teach and practice public presentation and

interpersonal communication skills. Because topics in theatre span the gamut of human experience, K-12 theatre education engages students in learning about all subjects. Visual artist Phoebe Gloeckner (2013) writes, "...a properly prepared artist/creator must simply know *everything*. Not just how to draw, but how to see. Not just how to use a computer program, but what the word "penultimate" means." This holds true for theatre as well. Theatre assessments cannot measure understanding in every content area, but should include assessments that demonstrate student thinking about learning, about creating, and about responding to one's own work and the work of others.

In Arts with the Brain in Mind, Eric Jensen (2001) writes, "Art-making helps students acquire a feel for what it means to transform an idea into a product or art form. Art making will refine, in the learners, a heightened awareness of the senses. Students will gain aesthetic qualities of art . . . They will be able to apply these qualities to life."

In theatrical assessment, access to a performance space that allows for staging plays and scenes that include a number of actors, scenery and props, is ideal. It is also important to have a "rehearsal" space that allows for safe, kinesthetic movement for a class of approximately 30 students.

Digital video recording, photography and the ability to project is also helpful, since theatre is live performance. In order for students to be able to respond to performances, it will be necessary to view performances. In some areas, the assessment calls on the students and educators to use photos or videos of classroom work to reflect. Using video and photography that is generated in the classroom facilitates the selection of age appropriate content, because students will be creating the work.

Constructed-response items assist in measuring the student's feelings or thoughts about theatre. They are useful for making the creative process visible and measurable. Through writing, the actor and designer's craft becomes visible. Response in theatre is traditionally observed through audience applause or other visible, emotional response. But applause and emotional responses do not always reveal the individual experiences of each audience member. Constructed-response items are a way to gain a more nuanced understanding of a student's response to the presentation of another artist's product or art form. Further, the theatre student may not always be an audience member. Theatre students may be play writers, drama students, or script readers, and constructed-response items can be used to assess the different types of writing and thinking used by these specialists.

Selected-response items are used for measuring understanding of theatre concepts and vocabulary. A solid understanding of terms and concepts is important while creating, responding and making final choices for performance. While it is possible for an theatre artist to offer superb performance without specific concept knowledge or specific vocabulary, such knowledge and vocabulary give the practitioners of theatre a structure for honing craft and for effective communication with one another. Theatre is always collaborative. Collaboration depends on communication, and effective communication is shared understanding. Selected-response items in theatre classes address vocabulary and concepts that are shared among theatre practitioners in all stages of production, including design, acting, directing and script analysis.

4.2 Description of the Theatre Assessments – Tables 4.2.1, 4.2.2, and 4.2.3 provide illustrations for the items that could be used to measure each performance standard with the anticipated Webb Depth of Knowledge also shown. Some performance standards are assessed in a stand-alone manner, while others may be assessed using two or more types of assessment items.

**Table 4.2.1
Illustrative Theatre Ideas for Assessment – Grades K-2 and 3-5**

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|---|---|--|--|---|---|
| <p>Perform/ Present/ Produce</p> <p>Particular Standards to be assessed:</p> | <p>1. Recognize, imitate, and recreate (vocally and physically) real and non-real characters, based on real and non-real experiences.</p> | <p>Develop a real or imaginary character, and rehearse and perform as that character in a student-created, scripted or improvised performance, demonstrating the ability to:</p> <ul style="list-style-type: none"> - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. - Use rehearsal time effectively. <p>DOK: 4</p> | <p>Pantomime characters going through their daily routine and side coach with questions:</p> <ul style="list-style-type: none"> ● What are you eating for breakfast? ● Are you feeding your pets? ● What are you choosing to wear to school today? <p>After the pantomime, ask students to discuss how their character choices are alike or different from their own choices.</p> <p>DOK: 3</p> | <p>Answer questions regarding character:</p> <ul style="list-style-type: none"> ● How old are you? ● Where do you live? ● What is your favorite hobby? <p>DOK 2</p> | |
| | <p>2. Dramatize stories bringing alive all identifying elements of a story.</p> | | <p>Perform in a teacher narrated story dramatization where students show an understanding of character, relationships, conflict, setting, actions, and plot.</p> <p>DOK: 3</p> | <p>From the story, describe how you match the following:</p> <ul style="list-style-type: none"> ● Settings with action ● Character relationships ● Conflict resolution <p>DOK: 3</p> | <p>Sequence the events in the story.</p> <p>(5-7 points)</p> <p>DOK: 2</p> |
| | <p>3. Select audio and visual elements to communicate</p> | <p>Design and create visual representations of the mood of</p> | <p>Measure a room at home, create a ground plan and place</p> | <p>Create a playlist of music that reflects the mood or special</p> | <p>Students will identify the following theatrical</p> |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|---|--|---|---|---|
| | locale and to enhance the mood of a classroom dramatization . | the story using one of the following: <ul style="list-style-type: none"> • Collage • Crayon drawing • Water color • Finger painting • Set model • Shadow box <p>DOK: 4</p> | furniture according to the plan. DOK: 2 | effects of the story. DOK:4 | elements based on a well known story: <ul style="list-style-type: none"> • Where is this story best set? • What is the mood of the story? • What piece of music best fits the scene? • What costume piece is best for the main character? • 4 points) <p>Website for stories: http://www.worldoftales.com/ and <i>Usborne Stories from Around the World</i>, Illustrated by Linda Edwards and Retold by Heather Amery DOK: 2</p> |
| Create | 1. Recognize, identify, manipulate, and create parts of a story through performance and design. | Using student tableaux or theatre photographs, create a group response analyzing elements appropriate to the scene including characters, costumes, lighting, sound, etc. DOK: 4 | Using tableaux change parts of a story and discuss the alternative following action and ending. DOK: 3 | Identify characters in the tableaux or photographs. Describe from the tableaux or photographs: <ul style="list-style-type: none"> • Costumes • Props • Scenery • Lighting DOK: 1 | |
| | 2. Paraphrase, memorize, perform and | Perform short plays or stories in a sequence: | Improvise characters solving various | In pairs, assume characters and write letters to | |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|--|---|---|---|---|
| | improvise dialogue to create stories. | <ul style="list-style-type: none"> • Improvised • With read dialogue • With memorized dialogue DOK: 3 | conflicts. Recite a story poem. http://www.sheilverstein.com/indexsite.html Improvise a scene based on written material such as a newspaper article or journal entry. DOK:3 | each other based on a real event. Retell a story told by the teacher. DOK:3 | |
| | 3. Show varied interpretations and collaborate to dramatize stories. | Perform Reader's Theatre multiple times while making choices to change settings and characters, and making choices to add props and costumes. Websites for Reader's Theatre scripts: http://www.thebestclass.org/rtscripts.html http://pinterest.com/judyhelton/readers-theater/ DOK: 3 | Create group improvisations based on the Reader's Theatre script that further define character relationship, conflict resolution, and props and costumes. DOK: 4 | List multiple: <ul style="list-style-type: none"> •Characters •Places •Actions DOK: 1 | |
| Respond | 1. Discuss classroom dramatizations using appropriate theatrical vocabulary. | | | Translate and communicate written stage directions of a short scene into the following: <ul style="list-style-type: none"> - Designated entrances and exits - Interaction with costumes, props, | Choose the appropriate words (multiple choice) to identify <ul style="list-style-type: none"> •Parts of the stage (4 points) •Effective speech (2 points) •Effective |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|--|--|--|--|---|
| | | | | and sets - Onstage movements - Offstage speaking DOK: 2 | movement (2 points) •Blocking (2 points) DOK:1 |
| | 2. Recognize and discuss the role of the audience. | | Serve in both the role of performer and audience. Discuss the importance of each. DOK: 3 | Identify varying theatre spaces: areas of the theatre, the type of theatre space and the intended audience. DOK:2 | Identify appropriate responses at performances or public settings: <ul style="list-style-type: none"> • Ballet • Jazz music • Football game • Theatre • Movies (5 points) DOK: 1 |
| | 3. Build skills to critique self and others' performance. | | Perform scenes and monologues for student audience. DOK: 4 | Respond to in class dramatic work, providing thoughtful and respectful feedback to peers related to: - Projection - Diction - Physicalization - Gesture DOK: 4 | Select words from a word bank that describe the student performances. (5 points per observed performance) DOK: 2 |
| | 4. Recognize, discuss, and reflect upon how theatre reflects life in our own and others' cultures. | Create a student made "theatre around the world" wall with photographs and articles of performances from around the world. | Bring some of the photographs alive through tableaux. Read plays from various cultures. Attend/watch live theatre. | Encourage students to write their impressions of the "theatre around the world" performances and post them on the "wall." Write a journal entry responding to attendance at a live theatre performance. | Identify the place of origin or type of performance posted on the wall. (5 points) |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|-----------------------|-------------------|--------------------|---|-------------------------|
| | | | | <p>Online performances: http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket http://www.wolfgangsvault.com/concerts/ http://www.mfa.org/explore/interactive-tours http://www.digitaltheahttp://www.digitaltheatre.com/</p> | |

**Table 4.2.2
Illustrative Theatre Ideas for Assessment – Grades 6-8**

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--|---|---|---|--|---|
| Perform/ Present/ Produce | 1. Practice and lead vocal and physical warm ups and facilitate effective rehearsals. | Working in an ensemble, rehearse a scene, ensuring participation by all actors that includes vocal and physical characterization, blocking, memorization of lines, etc. DOK: 4 | Lead actors warm up and participate in peer led actors warm up with attention to specific elements of focus including breath, voice, diction, movement, etc. 175 Theatre Games: Warm-up exercises for Actors by Nancy Hurley (Sep 2009) DOK: 2 | Write instructions for a particular actor’s warm up that focuses on an identified need such as voice, body, teambuilding, response time, etc. DOK: 3 From the perspective of a director, write a short paragraph motivating an ensemble of | Select the acting skill is the focus of a particular warm up DOK:1 During an effective rehearsal, actors display what types of behaviors? DOK: 1 |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|--|---|--|---|---|
| | | | | actors during a rehearsal. DOK: 3 | |
| | 2. Demonstrate acting skills that reflect clear artistic choices. | Perform independently a monologue from a classic or contemporary play with focus on development of character, objectives and motivation. - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. DOK: 4 | Perform in an ensemble an improvised or scripted scene with focus on development of character, objectives, and motivation. - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. DOK:4 | Using the provided scene or monologue, write a character analysis that includes characters thoughts, feelings, motivation, obstacles, and changes. DOK: 3 | |
| | 3. Practice and explain the interrelated nature of design in creating appropriate dramatic environments. | | Using a selected character from a script, create a costume for that character using quotes from the script to justify choices. (Potential scripts: Willy Wonka and the Chocolate Factory, The Watsons Go To Birmingham, Annie) DOK:3 | Using a selected piece from a script, sketch the environment described and document choices with quotes from the script. (Potential scripts: Shakespeare A Midsummer Night's Dream, Act 5, Scene 1 or Alice in Wonderland, Tea Party) DOK:3 | What costume best fits the given character? DOK 2 What scenic design best incorporates the description from the playwright? DOK: 2 |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|--|---|--|--|--|
| Create | 1. Discuss, examine, and demonstrate various technical roles in support of a story/script. | Demonstrate to an audience the workings of the design using a theatrical stage or scale model. DOK 3 | Using a script for a play, create a lighting plot or set design for one or more scenes. DOK 4 | Describe the role of a lighting design in the transition from scene to scene in a performance. DOK: 2 Using the provided text as a reference, sketch a costume for the given character. Justify your choices with text from the reading. DOK: 3 Using the blank face below, sketch lines to provide a make-up guide for an 'old-age' face. DOK: 1 | Which prop should be included for the given scene? DOK: 1 |
| | 2. Create monologues, dialogues, and short plays that reflect dramatic action in response to real life conflict. | Create and perform an original dialogue or short scene with focus on development of character, objectives and motivation. -Use story arch to develop clear beginning, middle, and end. - Use vocal and physical expression to interpret a | Present original scripts to an audience via performance or reading. DOK: 3 | Using the character description provided, write a short monologue for the character being sure to include dramatic action in response to the provided real life conflict. DOK: 4 | Identify the conflict in the situation below. DOK: 1 |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|---|---|--------------------|--|---|
| | | <p>character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. DOK: 4</p> <p>Create and perform independently a monologue with focus on character arch, development of character, objectives and motivation. - Use vocal and physical expression to interpret a character's thoughts, feelings and wants. -Use stage movement to communicate character physicality - Use rehearsal time effectively. DOK: 4</p> | | | |
| | <p>3. Work collaboratively to explain and apply the elements of script.</p> | | | <p>Using the example text, annotate the 5 elements of the dramatic arch including exposition, rising action, climax, falling action, resolution. DOK: 2</p> | <p>According to the written selection, what choices would be best suited for the scene? DOK: 2</p> |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|-----------------------------|---|---|---|---|---|
| | 4. Execute varied research methods to inform creative decisions. | | Present, to an audience, the research used to inform writing of original monologue or dialogue. | | Select one of the following images to justify creative choices made for set, costumes, etc. DOK: 2 |
| Respond/ Analyze | 1. Describe and discuss how theatre can synthesize several art forms into a dramatic structure. | | | After viewing a play, describe how a variety of art forms contributed to the impact of the scene? Include specific examples from play as evidence of understanding DOK: 3 | Using the given set design, what piece of art influenced the design? DOK:3 |
| | 2. Describe and analyze audience response and appreciation of dramatic performances. | Work with classmates to design and deliver a meaningful rubric for evaluation of performance. DOK: 4 | | Describe the role the audience plays in theatre performance. DOK: 2 | |
| | 3. Practice skills to critique self and others performance. | | | Reflect on own performance including strengths and opportunities for improvement. DOK: 2 | |
| | 4. Compare and contrast the ways in which many cultures have used theatre to communicate | | Using a Venn diagram, analyze the example of a fairy tale from different cultures. Example: Brothers Grimm | After reading the passage, retell the story from the perspective of your own cultural experience. | |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Response Items | Selected Response Items |
|--------------------|---|-------------------|--|----------------------------|-------------------------|
| | ideas regarding the human experience and condition. | | Little Red Riding Hood and Pretty Selma: A Little Red Riding Hood Story from Africa. DOK: 3 | DOK: 4 | |

**Table 4.2.3
Illustrative Theatre Ideas for Assessment – Grades 9-12**

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Responses | Selected Responses |
|--|--|--|---|--|---|
| Perform/ Present/ Produce | Apply Skills and knowledge to perform in the arts | | | | |
| | 1. Analyze, practice, and present the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media. | Select a text and analyze a full-length script. DOK: 4 | | Conduct a character analysis from a dramatic text. DOK: 3 | Questions to investigate elements of a character - emotional - physical - motivation DOK: 2 |
| | 2. Effectively communicate directorial choices to actors and designers | Student creates, sets, and directs blocking for a scene. DOK: 3 | In a presentation to your classmates, employ a visual image (photo, front rendering, or floor plan) of a set from a theatrical production. Discuss the critical issues for a director | | |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Responses | Selected Responses |
|--------------------|--|--|--|-----------------------|--|
| | | | blocking a production on this setting. DOK: 4 | | |
| | 3. Apply technical knowledge and skills, based on dramatic text and research, to create functional scenery, properties, lighting, sound, costumes, and makeup. | Create a design prospectus for a production of your choice that defines the core elements of plot, period, and physical needs of the setting. DOK: 4 | Build a 1' to ¼" Scale model of a theatrical setting DOK: 3 | | Define the concepts of structural analysis of plot. Define Production Concept DOK: 1 List physical needs of a setting DOK: 1 Collect images and references to support design Concept. DOK: 3 |
| Create | Apply skills and knowledge to create in the arts | | | | |
| | 1. Collaborate with actors to construct, refine and rehearse scripts to effectively communicate the story. | Create a structural and character analysis for a full-length play. DOK: 4 Create a rehearsal plan with specific blocking, gestural, movement, vocal, and emotional | Work with colleagues to meet demands of the script, incorporating director's notes in revision of scene. DOK: 3 | | Define structural analysis of plot and character. DOK: 2 Define rehearsal plan. DOK:2 Define issues of gesture and movement |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Responses | Selected Responses |
|--------------------|--|---|--|-----------------------|--------------------|
| | | notations. DOK: 4 | | | DOK: 2 |
| | 2. Compare and demonstrate various classical and contemporary acting techniques and methods. | | Perform two monologues of contrasting style and periods. DOK: 4 | | |
| | 3. Develop designs that use visual and aural elements that support and bring the text to life. | Create a sound score that provides a background for a dramatic scene of your choice. DOK: 3 | | | |
| | 4. Design coherent stage management, promotional, and business plans. | Design and deliver a press kit that includes a poster, press release and program. DOK: 4 | | | |
| Respond | Analyze, describe and evaluate works of art. | | | | |
| | 1. Analyze the effect of their own social and cultural experiences on their dramatic work and evaluate the validity and practicality of the information in critiquing productions. | As individuals create a performance evaluation rubric based on your personal perspective. Share that rubric with your peers, then discuss the similarities, and differences | | | |

| Performance Strand | Performance Standards | Performance Tasks | Performance Events | Constructed Responses | Selected Responses |
|--------------------|---|--|--------------------|---|---|
| | | in the evaluative methods. DOK: 3 | | | |
| | 2. Compare how universal themes are treated in drama from various cultures and historical period. | Create a diary of entries for your character that includes hand written reflections in the character's voice as well as pictures of clothing choices, locations, and events the character may have seen. DOK: 4 | | Write a comparative essay examining the works of early African Americans (Minstrel/ Jim Crow) to modern works (Raisin In The Sun/ Ragtime/ Fences). DOK: 3 | Define physical, emotional, intellectual, and spiritual aspects of human behavior as they relate to acting. DOK: 2 |
| | 4. Analyze and explain knowledge, skills, and discipline needed to pursue careers and vocational opportunities in theatre, film, television, and electronic media | Complete a thorough research on a person of significance from the theatrical world. Create a performance work that allows you to become that person, and explain their impact on the world of theatre. DOK: 4 | | | |

4.3 Range of Content for Assessing Theatre – In theatre, there are many different areas of focus where students demonstrate expertise. Some students excel in performance as an actor, others as a designer, others as a builder or as a playwright. Still others may be able to demonstrate proficiency as a critic or observer. There are many ways of knowing theatre. Therefore we need many ways to assess learning.

Many skills in theatre are subject to scaffolding, in that there is an expectation that students grow in depth of understanding and in performance from year to year and experience to experience. Moving through a progression of creating, performing and responding, students will demonstrate depth of knowledge in a variety of areas.

For some strands, there will be more than one type of assessment listed. In some places, assessments may be linked across standards and strands. For instance, a “Performance Event” that assesses the “Perform” or “Create” strand may be used as the basis for “Constructed-response” in the “Respond” strand.

Selection of materials for use in all grades should keep in mind issues of quality and community standards, while maintaining a diversity of artistic and cultural heritage. Classic or historically significant texts, as well as contemporary works of comparable literary merit, cultural significance, and rich content are preferred. Educators should pay particular attention to age appropriateness, accuracy of information, and excellence of presentation in recognition of a school audience.

The following sources serve to exemplify the level of complexity and quality that the curriculum requires of all students in a given grade level. Additionally, they are suggestive of the breadth of material that students may encounter throughout their education in theatre.

4.3.1 Resources for Theatre at Grade Spans

Grades K-2 and 3-5

Nelson-Mandela's Favorite African Folktales

Zoomy Zoomy: Improv games and exercises for groups

Website for Stories <http://www.worldoftales.com/>

- *Usborne Stories from Around the World*, Illustrated by Linda Edwards and Retold by Heather Amery
- Caldecott Medal and Honor Books, 1938 <http://www.worldoftales.com>
- Shel Silverstein works: <http://www.shelsilverstein.com/indexsite.html>

Websites for Reader's Theatre scripts:

- <http://www.thebestclass.org/rtscripts.html>
- <http://bms.westport.k12.ct.us/mccormick/rt/rtscriphome.html>
- <http://pinterest.com/judyhelton/readers-theatre>

Online performances:

- <http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket>
<http://www.digitaltheatre.com/>
- <http://www.wolfgangsvault.com/concerts/>
<http://www.wolfgangsvault.com/concerts/>
- <http://www.mfa.org/explore/interactive-tours>
- <http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket>
- <http://www.digitaltheatre.com/>

Grades 6-8

- 175 Theatre Games: Warm-up exercises for Actors, Hurley, Nancy, 2011

Zoomy Zoomy: Improv games and exercises for groups

- <http://www.amazon.com/books/dp/0964235080>

Online performances:

- <http://www.metoperafamily.org/ondemand/index.aspx?icamp=mood&iloc=wllgbucket>
- <http://www.wolfgangsvault.com/concerts/>, <http://www.mfa.org/explore/interactive-tours>
- <http://www.digitaltheatre.com/>
- <http://www.amazon.com/books/dp/0964235080>

The Second City Almanac of Improvisation

- <http://www.amazon.com/The-Second-City-Almanac-Improvisation/dp/0810118017>

Improvisation Starters

- <http://www.amazon.com/Improvisation-Starters-Philip-Bernardi/dp/1558702334>
- <http://www.amazon.com/books/dp/0964235080>
- <http://www.stratfordfestival.ca/education/teachers.aspx?id=1096>
- <http://artsedge.kennedy-center.org/educators.aspx>

Works cited in the Common Core State Standards, Appendix B:

http://www.corestandards.org/assets/Appendix_B.pdf

Grades 9-12

Zoomy Zoomy: Improv games and exercises for groups

- <http://www.amazon.com/books/dp/0964235080>
- <http://www.amazon.com/Training-American-Actor-Arthur-Bartow/dp/1559362685>

An Actor Prepares

- <http://www.amazon.com/An-Actor-Prepares-Constantin-Stanislavski/dp/0878309837>

The Second City Almanac of Improvisation

- <http://www.amazon.com/The-Second-City-Almanac-Improvisation/dp/0810118017>

Improvisation Starters

- <http://www.amazon.com/Improvisation-Starters-Philip-Bernardi/dp/1558702334>
- <http://www.amazon.com/books/dp/0964235080>
- <http://www.stratfordfestival.ca/education/teachers.aspx?id=1096>
- <http://artsedge.kennedy-center.org/educators.aspx>

Works cited in the Common Core State Standards, Appendix B:

http://www.corestandards.org/assets/Appendix_B.pdf

American Theatre Wing/ Tony's :

- http://americantheatrewing.com/theatrereferences/tr_research.php

IB: Theatre Arts

- <https://sites.google.com/a/ccsd.edu/theatre-arts-ib/>

Works cited in the Common Core State Standards, Appendix B:

- http://www.corestandards.org/assets/Appendix_B.pdf

Additional Scripts to those in the Common Core State Standards:

- *The Clean House* by Sarah Ruhl
- *Book of Days* by Lanford Wilson
- *Fortinbras* by Lee Blessing
- *King Lear* by Shakespeare

4.4 Nature of the Scoring Rubrics for Assessing Theatre

Rubrics can be a valued tool in instruction by providing guidance to the student. Rubrics describe for the student a direction and vision for improvement. A rubric tells us how an individual scorer evaluated a performance task, an event, or a constructed-response item and the level of quality observed by the scorer. It also tells us which areas of focus are important when evaluating work.

Objectivity is hard to achieve when educators score their own students. Personal preferences and biases may be inherent in the process. Rubrics address this challenge by defining in detail each performance. In order to fairly compare different individuals or programs, the same rubric should be used by the same group of raters. If more than one person is using a scoring rubric, steps should be taken to improve

inter-rater reliability. To yield more accurate and useful information, it is helpful to use samples of student responses to train scorers. By asking them to rate pre-scored example performances and then to talk about the reasoning behind their scores, different individuals can learn to score student work in a comparable manner, the essence of reliability. Training can also be done by providing some specific samples of work at each level that helps the scorer differentiate between the levels of quality.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student (Vatsky, 2008, p.14).

Table 4.4.1
Sample Theatre Rubric for Acting/Performance Assessments

| Dimension | 1 | 2 | 3 | 4 |
|--|--|--|--|--|
| Voice: Volume Articulation Dynamics/ Inflection | Speaks without being heard Lacks clarity in speech Maintains monotone, displays no emotion | Speaks with only partial ability to be heard Partially lacks clarity in speech Maintains monotone, uses contrived emotional elements | Speaks “to the back of the room” Words are all fully understood Emotions clearly embody the motivations of the character | Creates a personal interpretation to a point of realization using purposeful choices about volume, articulation, dynamics and inflection Skills and techniques are applied at a high level of proficiency. The student shows an excellent ability to apply the artistic processes involved in creating art. |
| Body: Purposeful Movement/ Gross Motor Gesture/Fine Motor Spatial Awareness | No locomotor movements No gestures No evidence of purposeful movements or gestures Gestures and movement do not reflect character but rather personal | Gross motor choices are not consistently motivated by character. Gestures are not consistently motivated by character. Movements are not consistent in the use of the space. | Large movement reflects character motivation Gestures demonstrate character Movement demonstrates understanding of space | Creates a personal interpretation to a point of realization using purposeful choices about Purposeful Movement/ Gross Motor Gesture/Fine Motor Spatial Awareness Skills and techniques are |

| Dimension | 1 | 2 | 3 | 4 |
|--|---|---|---|--|
| | physical habits of the performer Movements interfere with movements of other actors | | | applied at a high level of proficiency. The student shows an excellent ability to apply the artistic processes involved in creating art. Employs gesture that presents subtle and eloquent levels of characterization |
| Mind: Present in the moment Stays focused on task | Distracts other actors and audience from surrounding circumstances Creates distraction unrelated from surrounding circumstances | Is not aware of the surrounding circumstances Becomes distracted from the task | Is aware of the surrounding circumstances Is not distracted from the task | Is in control of the surrounding circumstances Is in control of the tasks at hand |
| Rehearsal Time: Prepared Contributes Takes Direction Active re-drafting | Usually fails to bring materials Often fails to attend rehearsals Often Leaves rehearsals early or arrives late Does not respond to or ignores direction | Brings basic materials to the rehearsal Is active in rehearsal process. Does not act on direction or suggestion Little change from one attempt to another. | Brings materials to rehearsal Participates in discussions that contribute to the rehearsal process Demonstrates effective change from one attempt to another. Changes only when prompted through direction | Brings materials to rehearsal Leads discussions that contribute to the rehearsal process Leads discussions that assist in establishing direction Demonstrates effective change from one attempt to another with direction or through own initiative |

**Table 4.4.2
Sample Theatre Rubric for Reflection and Evaluation**

| Dimension | 1 | 2 | 3 | 4 |
|-----------------|------------------|-------------|-------------|-------------|
| Critical | The student does | The student | The student | The student |

| Dimension | 1 | 2 | 3 | 4 |
|------------------------|---|--|---|---|
| Reflection | not reach a standard described by any of the descriptors | records his or her artistic development and processes with little reflection. | reflects critically on his or her artistic development and processes at different stages of his or her work. | reflects critically and deeply on his or her artistic development and processes at different stages of his or her work. |
| Evaluation | The student does not reach a standard described by any of the descriptors | The student carries out a limited evaluation of his or her work, with guidance. | The student carries out a good evaluation of his or her work. The evaluation includes an appraisal of the quality of work produced and an identification of some areas of improvement | The student carries out an excellent evaluation of his or her work. This shows a considered appraisal of the quality of work produced and details of improvements that could be made. |
| Use of Feedback | The student does not reach a standard described by any of the descriptors | The student uses feedback in his or her artistic development with extensive guidance, which informs his or her own artistic development and processes. | The student uses feedback in his or her artistic development with little guidance, which informs his or her own artistic development and processes | The student intentionally uses feedback in his or her artistic development, which shows an appropriate consideration of his or her artistic processes. |

Chapter 5 Summary of Available Theatre Assessments

This chapter provides summary information of the number of assessments in the MAEIA assessment pool for each grade range (K-2, 3-5, 6-8, and 9-12) for each MAEIA performance standard. At the high school level, additional information provided on the number of performance tasks and performance events designed for students in Levels 1, 2, and/or 3.

All assessments developed by MAEIA are available at www.maeia-artsednetwork.com.

5.1 Overview

The types of assessment activities most appropriate for gauging the nature and extent of learning in the arts range from expansive, creative projects that unfold over time that allow for collaborative work among small groups of students, to large group assessment activities to “snapshots” of student understanding at a given moment in time. Each of these assessments provides a window into students’ creative and critical thinking and allows educators to use the assessment data to improve their teaching while providing critical feedback to the learners as they work towards improving various aspects of their artistic skills.

The range of activities encompasses an appropriate balance of all three of the learning modalities in the Create, Perform, Respond model. When considering the range and balance of assessment activities we paid close attention to the teaching settings and structures that are currently most common in theatre programs in our state.

Because of the subjective nature of art, when students are asked to complete performance tasks or events and constructed or selected-response items and reflect on their work, the emphasis should be on the “rigorous investigation and informed personal choices” of the student creating the art or the artwork being responded to by the student. (Vatsky, 2008, p.14)

5.2 Number of Performance Events and Performance Tasks Available in Grades K-2, 3-5, 6-8 and 9-12

Table 5.2.1 through 5.2.4 show MAEIA theatre assessment items by grade level, K-2, 3-5, 6-8 and 9-12 that are available for use in assessment of the theatre.

Table 5.2.1 indicates the number of K-8 MAEIA performance events that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork.com

**Table 5.2.1
Number of Theatre Performance Events
Grades K-8**

| Level | Create | Perform | Respond | Total |
|--------------|---------------|----------------|----------------|--------------|
| Grades K-2 | 1 | 0 | 1 | 2 |
| Grades 3-5 | 1 | 2 | 6 | 9 |
| Grades 6-8 | 3 | 3 | 5 | 11 |
| TOTAL | 5 | 5 | 12 | 22 |

Table 5.2.2 indicates the number of K-8 MAEIA performance tasks that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork.com

Table 5.2.2
Number of Theatre Performance Tasks
Grades -K-8

| Level | Create | Perform | Respond | Total |
|--------------|---------------|----------------|----------------|--------------|
| Grades K-2 | 1 | 0 | 1 | 2 |
| Grades 3-5 | 2 | 0 | 5 | 7 |
| Grades 6-8 | 1 | 0 | 3 | 4 |
| TOTAL | 4 | 0 | 9 | 13 |

Table 5.2.3 indicates the number of MAEIA performance events for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 5.2.3
Number of Grades 9-12 Theatre Performance Events
Levels 1-3

| Performance Standard | Level 1 | Level 2 | Level 3 | Total |
|-----------------------------|----------------|----------------|----------------|--------------|
| Create | 3 | 4 | 3 | 10 |
| Perform | 4 | 0 | 2 | 6 |
| Respond | 1 | 0 | 2 | 3 |
| TOTAL | 8 | 4 | 7 | 19 |

Table 5.2.4 indicates the number of MAEIA performance tasks for grades 9-12 that were completed. These are now available in the final pool of model assessments. www.maeia-artsednetwork

Table 5.2.4
Number of Grades 9-12 Theatre Performance Tasks
Levels 1-3

| Performance Standard | Level 1 | Level 2 | Level 3 | Total |
|-----------------------------|----------------|----------------|----------------|--------------|
| Create | 0 | 5 | 1 | 6 |
| Perform | 2 | 1 | 3 | 6 |
| Respond | 3 | 0 | 1 | 4 |
| TOTAL | 5 | 6 | 5 | 16 |

References

- Pelligrino, Chudowsky and Glaser. (2001). *Knowing What Students Know: The Science and Design of Educational Assessment*
- Indiana Content Standards for Educators retrieved from
<http://www.doe.in.gov/sites/default/files/educator-effectiveness/fine-arts-theatre.pdf>
- Michigan Arts Education Blueprint For A Gold Standard Arts Education Program, retrieved from
www.maeia-artsednetwork (2016)
- Michigan. Department of Education. (2011).
http://www.michigan.gov/documents/mde/CompleteVPAA_Expectations_June_2011_356110_7.pdf.
- New Mexico Content Standards with Benchmarks and Performance Standards retrieved from
<http://www.ped.state.nm.us/standards/http://www.ped.state.nm.us/standards/>
- North Carolina Essential Standards for Theatre Arts retrieved from
<http://www.dpi.state.nc.us/docs/acre/standards/new-standards/arts/theatre/9-12.pdf>
- The American Alliance for Theatre and Education (1994.). *National theatre standards*. Retrieved from
<http://www.aate.com/?page=NationalStandards>.
- Theatre Standards - Texas Education Agency (2004) retrieved from
<http://www.tea.state.tx.us/WorkArea/linkit.aspx?LinkIdentifier=id&ItemID=6061>
- Sources for Rubrics
- Rogers, Spence and Graham, Shari (2003). *The High Performance Toolbox: Succeeding with Performance Tasks, Projects and Assessments* 3rd Edition,
- Renaissance in the Classroom: Arts Integration
http://www.google.com/url?q=http%3A%2F%2Fwww.amazon.com%2FRenaissance-Classroom-Integration-Meaningful-Learning%2Fdp%2F0805838198&sa=D&sntz=1&usg=AFQjCNGYZc5oqQErubF1RGlhg_J3l4gF2g