

# OSPI-Developed Performance Assessment

A Component of the  
Washington State Assessment System

## The Arts: Theatre

# Getting the Part

## High School Proficient

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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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# Getting the Part

An OSPI-Developed Performance Assessment

Theatre  
Proficient

## Overview

This document contains information essential to the administration of *Getting the Part*, an OSPI-developed arts performance assessment for theatre (High School Proficient). 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 *Getting the Part*

Each student chooses a one-minute monologue from a published play and performs it as though for an audition. After memorizing the monologue, the student will write an analysis of the character who delivers it. (The analysis should be based on questions listed on the response sheet.) Before performing the monologue for the teacher, the student will perform it for a partner, who will offer feedback. The teacher records the student's final performance.

## 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 students’ final performances should be recorded to facilitate scoring and to document each student’s performance.
- ◆ 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).

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<b>Anchor 4</b> High School Proficient	TH:Pr4.1.1	b. Shape character choices using given circumstances in a drama/theatre work.
<b>Anchor 5</b> High School Proficient	TH:Pr5.1.1	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
<b>Anchor 6</b> High School Proficient	TH:Pr6.1.1	a. Perform a scripted drama/theatre work for a specific audience.
<b>Anchor 7</b> High School Proficient	TH:Re7.1.1	a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

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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 for each student)
- ◆ copies of the student-response sheets (one set for each student)
- ◆ a selection of published plays, monologues, or books that contain monologues from published plays
- ◆ a marked performance space
- ◆ one pencil per student
- ◆ a 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.
- ◆ Provide a variety of monologue books (such as *The Actor's Scenebook* edited by Michael Schulman and Eva Mekler, *Scenes and Monologues from the New American Theatre* edited by Frank Pike and Thomas G. Dunn, *The Actor's Book of Contemporary Stage Monologues* edited by Nina Shengold, and *Great Monologues for Young Actors* edited by Craig Slight and Jack Sharrar) from which the students can choose their monologues. All monologues must come from published plays.
- ◆ Students must memorize their monologues; students may use previously memorized monologues.
- ◆ Prior to the assessment, give the students time to select a play and monologue. Alternatively, you may assign monologues to students, or all students may use the same monologue.
- ◆ Students may work outside of class on memorization and on researching the play from which the monologue is taken.
- ◆ Only experienced students should attempt a classical monologue.

- ◆ Students may use stools, tables, acting blocks, or chairs in the performance; however, they may NOT use hand props or costumes. Students must mime the use of props and costume pieces.
- ◆ Assign to each student a partner who will watch the student’s performance and provide feedback to the performer.
- ◆ 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. (You may also ask that they state the title and author of the play and the name of the character being portrayed.)
  - 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.
- ◆ 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.
  - 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 **four-day** suggested timeframe:

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### 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.
- 5 minutes: The teacher distributes the response sheets to the students.
- 35 minutes: The students select, memorize, and begin to analyze their monologues based on the questions on the response sheet.
- 5 minutes: The teacher collects the response sheets.

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### Day 2

- 5 minutes: The teacher redistributes all materials to the students.
- 50 minutes: The students continue memorization, analysis, and development of their performances based on questions on the response sheet.
- 5 minutes: The teacher collects the response sheets.

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### Day 3

- 5 minutes: The teacher redistributes all materials to the students.
- 15 minutes: The students rehearse their monologues.
- 35 minutes: Each student performs for a partner and receives feedback to help refine the performance.
- 5 minutes: The teacher collects the response sheets.

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### Day 4

- 5 minutes: The teacher redistributes all materials to the students.
  - 40 minutes: Each student performs for the teacher, who records the performance.
  - 5 minutes: The teacher collects response sheets from those who responded in writing and records the students who responded orally.
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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 high school proficient, Washington OSPI-developed arts performance assessment for theatre. This assessment is called *Getting the Part*."
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: *Getting the Part* (High School Proficient)
- Assessment rubric
- Response sheets (optional)

# Getting the Part

You are an actor auditioning for a part in a community theatre production. For the audition, you must perform a one-minute monologue from a published play. After you have selected and memorized your monologue, you will write a character analysis of the character who delivers it. Your analysis should be based on the questions on the response sheets.

To prepare for your audition, you will first perform your monologue in front of a partner. Your partner will give you feedback so that you can refine your work.

Your teacher will record your final performance.

## Your Task

**First, choose your monologue, analyze your character, and prepare your performance—**

The director of the theatre company explains that to be cast in this production, you must meet the following requirements when you prepare and give your audition:

- Create an exciting and unique character analysis. (Use the questions on the response sheet as a guide):
  - Identify the given circumstances of the play.
  - Identify your character's objectives in the monologue.
  - Identify the obstacles that stand in the way of your character achieving those objectives.
  - Select possible tactics your character could use to overcome obstacles and achieve the objectives.
- Develop a believable and vivid character by:
  - Making movement choices that are interesting and based on your character analysis.
  - Making vocal choices that are effective, expressive, and based on your character analysis.
  - Making emotional choices that are layered and based on your character analysis.
  - Sustaining your character throughout the entire performance.

## **Second, refine and perform your monologue—**

After you have selected, memorized, analyzed, and rehearsed your monologue, you will be given one minute to perform it for a partner. You should revise and refine your performance based on your partner's feedback.

Your final performance will be in front of the theatre's director. This performance will be recorded.

## **Third, complete your response sheets—**

After you have answered the questions about the play, monologue, and character, complete the response sheets by evaluating your portrayal of the character. Be sure to use the vocabulary of theatre correctly.

### ***Please note:***

- ◆ You may use a previously memorized monologue.
- ◆ You may not use props or costumes in your performance; however, you may use chairs, tables, acting blocks, or benches.

*Getting the Part*

	4 Points	3 Points	2 Points	1 Point
Performing	<p>The student demonstrates a thorough understanding of character analysis by meeting all four of the following requirements:</p> <ul style="list-style-type: none"> <li>Identifies the play and playwright and summarizes the plot, using the vocabulary of theatre.</li> <li>Identifies any given circumstances in the monologue (using the vocabulary of theatre correctly).</li> <li>Identifies the character’s objectives, obstacles, and tactics within the monologue (using the vocabulary of theatre correctly).</li> <li>Evaluates movement work, vocal work, emotional work, and level of focus (concentration) in the performance (using the vocabulary of theatre correctly).</li> </ul>	<p>The student demonstrates an adequate understanding of character analysis by meeting three of the four requirements listed at left.</p>	<p>The student demonstrates a partial understanding of character analysis by meeting two of the four requirements listed at left.</p>	<p>The student demonstrates a minimal understanding of character analysis by meeting one of the four requirements listed at left.</p>
Responding	<p>The student demonstrates a thorough understanding of character in a memorized monologue by meeting all four of the following requirements:</p> <ul style="list-style-type: none"> <li>Uses a series of movements that enhance and bring to life a believable and sustainable character.</li> <li>Makes a series of vocal choices that enhance and bring to life a believable character.</li> <li>Selects appropriate emotions that demonstrate the character’s objectives, obstacles, and tactics.</li> <li>Maintains focus throughout the entire performance.</li> </ul>	<p>The student demonstrates an adequate understanding of character in a memorized monologue by meeting three of the four requirements listed at left.</p>	<p>The student demonstrates a partial understanding of character in a memorized monologue by meeting two of the four requirements listed at left.</p>	<p>The student demonstrates a minimal understanding of character in a memorized monologue by meeting one of the four requirements listed at left.</p>

**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:

Performing Score	4	3	2	1
Responding Score	4	3	2	1

## Responses

1. What is the title of this play and who is the playwright? Write a brief summary of the play.

2. Identify any given circumstances in the monologue. (What do you know about the character and environment from the text?)

3. What are your character's objectives, obstacles, and tactics within this monologue?

4. Evaluate your work and show how you used each of the following to portray your character in the performance:

movement

vocal work

emotional work

sustains character



## Glossary

***believability:*** theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

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

***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

***given circumstances:*** the underlying actions and events that have happened before the play, story, or devised piece begins  
also, in the text of a play, the information the playwright gives concerning character, setting, and relationships

***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

***obstacle:*** something that stands in the way of the character achieving objectives

***plot:*** a narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

***script analysis:*** the study of a script to understand the underlying structure and themes of the play’s story, and the motives and objectives of its characters

***tactic:*** the means by which a character seeks to achieve their objective, the selection of tactics are based on the obstacle presented; in acting and directing a tactic refers to a specific action verb

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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).