The Arts: Theatre

Auditioning with Pantomime

High School Proficient

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This work references the Washington State Learning Standards in The Arts (http://www.k12.wa.us/Arts/Standards/default.aspx).

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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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Auditioning with Pantomime

An OSPI-Developed Performance Assessment

Overview

This document contains information essential to the administration of *Auditioning with Pantomime*, 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
Auditioning with Pantomime

Each student creates a pantomime with clear dramatic structure, including a beginning (establishing character and setting), a central conflict that builds to a climax, and a resolution and ending. The student uses emotion and movement to portray the story. Before performing, the student briefly describes the storyline and conflict. Afterwards, the student responds to questions and prompts about the pantomime and the 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.

- ◆ Students must also respond to short-answer questions and prompts. Their answers may be written or oral. All written work must be completed on the response sheets provided. Oral responses may be recorded to facilitate scoring and to document each student's performance.

Learning Standards

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

Anchor 3 High School Proficient	TH:Cr3.1.I	a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions. b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
Anchor 4 High School Proficient	TH:Pr4.1.I	b. Shape character choices using given circumstances in a drama/theatre work.
Anchor 7 High School Proficient	TH:Re7.1.I	a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

Supporting Materials and Resources for Teachers

Preparation for Administering the Assessment

Tools & Materials

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

- copies of the task, including the glossary of terms (one set for each student)
- copies of the student-response sheets (one set for each student)
- a marked performance space
- one pencil per student
- 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.
- Students may NOT use props and costumes in this assessment; however, students may use chairs as "sitting devices."
- 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 levels into the recording device before they begin performing.
- Coach the students to face the audience while performing. (The performer's face must be seen so that facial expression can be assessed.)
- Each performer must include a three-second neutral pause at the beginning and at the ending of the performance to indicate a clear start and a clear ending. The student may end off stage or off camera.

- ◆ 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.

Scoring Notes

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

- ◆ For the creating rubric: The performance is considered a story only if the student establishes both character and setting. Unless the viewer can ascertain who the character is (for example, a student or someone taking a walk or a gardener) and where the character is, no credit will be given.

- ◆ For the creating rubric: The main event in a pantomime is not necessarily a conflict; every insignificant event will not automatically be considered a conflict.

- ◆ For the performing rubric: Students will be scored only if they follow the rules of pantomime. In other words, if a student incorporates a prop into the pantomime as a part of the central conflict, the performance is no longer pantomime and no points will be earned for this rubric. If a prop is only superficially used, however, that will be ignored and the student will be scored normally based on the merits of gestures, body movements, facial expressions, and blocking.

- ◆ For the responding rubric: When describing the creative process used to develop the pantomime, the student does not need to describe the use of all seven steps to earn credit. Credit is earned for discussing whichever steps the student may have used.

- ◆ For the responding rubric: To receive credit when giving evidence from the performance to support the student's plan for improvement, the student needs to give evidence for only one of the ideas for improving the pantomime/performance; it isn't necessary to give evidence for both. Also, the evidence has to get at "how" the performance would be improved, not just when or where it would be.

Recommendations for Time Management

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

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

Day 1

10 minutes:	The teacher provides the class with the task and reads it aloud. The students may ask questions. The teacher answers questions.
20 minutes:	Each student creates a storyline and rehearses a pantomime with a clear beginning, conflict, and resolution.
15 minutes:	Each student performs the pantomime for another student who provides feedback about the student's performance.

Day 2

10 minutes:	The students use the feedback that they've received to refine their pantomimes and rehearse.
35 minutes:	Students take turns performing their pantomimes for the teacher.

Day 3

20 minutes:	The students prepare their oral or written responses.
25 minutes:	The teacher records those students who wish to respond orally.

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 *Auditioning with Pantomime*."

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: *Auditioning with Pantomime* (High School Proficient)

☑ Assessment rubric

☑ Response sheets (optional)

■ Auditioning with Pantomime

Your school is holding auditions for the play *Our Town*, which requires all of the actors to use pantomime in their performances. As part of your audition, the director requires you to complete the following task. The results of this task will be used to determine whether you will be cast in the play.

The director reminds you that pantomime is the art of non-verbal communication, or using your body to communicate a story. You will use the creative process to develop a pantomime. You will create a story with clear dramatic structure: The story should have a clear beginning, which includes character and setting, a central conflict (obstacle) that builds to a climax, a clear resolution of the conflict, and a clear ending. Do not base your pantomime upon any character or event in the play.

You should be able to perform your pantomime in less than two minutes. The director will evaluate your ability to use emotion and movement to portray the storyline that you chose.

Before you perform your pantomime, you must describe orally (in one minute or less) the storyline and central conflict that you developed. After your performance, you will reflect on your performance and respond to questions and prompts about how you used the creative process to develop your pantomime.

Your Task

First, create your pantomime—

The director wants to see your ability to create an interesting pantomime. In order to be considered for a role in the school play, you must meet the following requirements:

- ☐ Apply the creative process:
    - o Identify the audience and purpose of your pantomime.
    - o Explore, gather, and interpret information from diverse sources that will help you create your pantomime.
    - o Use ideas, skills, foundations, and techniques to develop the pantomime.
    - o Implement choices of gestures, body movement, facial expression, and blocking.
    - o Reflect for the purpose of self-evaluation and improvement of your performance of the pantomime.

- o Refine your work based on feedback (perform for others, get their feedback, and use it to revise).
- o Present your work to others (your finished performance).

☐ Use all of the following movements:

- o gestures
- o body movements
- o facial expressions
- o blocking (movement in space)

☐ Create a story with the following elements of dramatic literature:

- o a clear beginning, which includes character and setting
- o a central conflict (obstacle) that builds to a climax
- o a clear resolution of the conflict
- o a clear ending

Second, rehearse and refine your pantomime; then perform it—

Before your audition, you will create and develop your pantomime. Once you have created your pantomime:

☐ Share your performance with another person and receive feedback. After receiving feedback, refine and rehearse your pantomime.

☐ Before you begin your final performance in front of the director and panel of judges, orally describe (in one minute or less) the story that you've chosen.

Please note: You may not use props or costumes in your performance; however, you may use a chair as a "sitting device."

Third, complete your response sheets—

Respond to questions and prompts to describe in detail how you used the creative process to develop the pantomime. Be sure to use the vocabulary of theatre correctly.

Auditioning with Pantomime

	4 Points	3 Points	2 Points	1 Point
Creating	The student demonstrates a thorough understanding of dramatic structure in the pantomime by meeting all **four** of the following requirements: ◆ Creates a clear beginning to the story, which includes character and setting. ◆ Creates a central conflict (obstacle) that builds to a climax. ◆ Creates a clear resolution of the conflict. ◆ Creates a clear ending to the story.	The student demonstrates an adequate understanding of dramatic structure in the pantomime by meeting **three** of the four requirements listed at left.	The student demonstrates a partial understanding of dramatic structure in the pantomime by meeting **two** of the four requirements listed at left.	The student demonstrates a minimal understanding of dramatic structure in the pantomime by meeting **one** of the four requirements listed at left.
Performing	The student meets all **four** of the following requirements, thereby demonstrating a thorough understanding of movement that portrays character, emotion, and meaning. ◆ Chooses effective and clear facial expressions. ◆ Chooses effective hand gestures. ◆ Chooses effective body movements. ◆ Chooses effective blocking.	The student meets **three** of the requirements listed at left, demonstrating an adequate understanding of movement.	The student meets **two** of the requirements listed at left, demonstrating a partial understanding of movement.	The student meets **one** of the requirements listed at left, demonstrating a minimal understanding of movement.
Responding	The student demonstrates a thorough understanding of the creative process by meeting all **four** of the following requirements: ◆ Describes the process used to create the pantomime. ◆ States two goals for the improvement of the performance. ◆ Gives evidence from the performance to show how one would improve it. ◆ Uses the vocabulary of theatre correctly.	The student demonstrates an adequate understanding of the creative process by meeting **three** of the four requirements listed at left.	The student demonstrates a partial understanding of the creative process by meeting **two** of the four requirements listed at left.	The student demonstrates a minimal understanding of the creative process by meeting **one** of the four requirements listed at left.

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

Student's Name/ID#_____ **Grade Level**_____

Circle number:

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

Responses

As you respond to the following instructions, convince the director that you understand and can use the creative process to develop a pantomime. You may choose to respond orally or in writing. You must use the vocabulary of theatre appropriately in your response.

1. How did you apply the creative process in this pantomime project? Explain how you applied each of the following steps:

   a. Identify the audience and purpose of your pantomime. (Why are you performing and for whom?)

   b. Explore, gather, and interpret information from diverse sources that will help you create your pantomime. (What experiences and other resources did you draw upon for this performance?)

c. Use ideas, skills, foundations, and techniques to develop the pantomime. (What skills did you use to create your pantomime?)

d. Implement choices of gestures, body movement, facial expression, and blocking. (What movements did you choose in order to create the pantomime and convey the storyline?)

e. Reflect for the purpose of self-evaluation and improvement of the pantomime performance. (How did you change your performance based on self-reflection?)

f. Refine work based on feedback. (How did you revise your performance based on feedback?)

g. Present work to others. (How do you feel about your performance?)

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2. If you were to present your pantomime again, identify two ways that you would improve your performance. Use specific details from your performance to demonstrate the revisions that you would make to your future performances.

    first way:

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    second way:

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Glossary

audition: a tryout for a theatrical role

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

character arc: the status of the character as it unfolds throughout the story, the storyline, or a series of episodes. The characters begin the story with a certain viewpoint; in response to events in the story, their viewpoints change

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

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

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

Identifying the audience and purpose of a theatrical performance

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

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

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

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

Reflecting for the purposes of self-evaluation and improvement

Refining a work of theatre through feedback and self-reflection

Performing a work of theatre in front of others

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

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

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

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

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

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

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

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

pantomime: conveying a story by using expressive body and facial movements, but without using speech, props, costumes, or sounds (instrumental music can be used as background)

performance process: the process by means of which an artist prepares for, presents, and learns from a performance; the steps include:

Identifying the audience and purpose of the work and/or performance

Selecting artistic resources, materials, and/or repertoire to create, perform, and present

Analyzing the structure, context, and/or aesthetics of the work

Interpreting meaning through personal understanding of the work and/or performance

Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving

Presenting and producing a work of theatre and/or performance for others

Reflecting upon a work of theatre and/or performance and self-evaluating to set goals

responding process: the approach that an artist or artistically literate person uses to respond to a work of theatre, including:

Engaging the senses actively and purposefully while experiencing a theatrical performance

Describing what is seen, felt, and/or heard (perceived/experienced) in a performance

Analyzing the use and organization of the elements, foundations, skills, and/or techniques of theatre in a performance

Interpreting the meaning of a theatrical performance based upon personal experience and knowledge

Evaluating and justifying, using supportive evidence and aesthetic criteria

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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).