



## Assessment Administration and Scoring Guidelines: High School Theatre Survey

### Assessment Description:

This assessment is intended for students taking a survey course in theatre. This assessment should be part of a course that gives students a broad overview of dramatic works throughout the ages from Greek to modern day. The pre- and post-assessments test students' understanding of how playwrights were influenced by the world they lived in and how they reflected that in their choice of characters and plots in their writing. This assessment is 10% selected response and 90% constructed response.

### Standards Assessed (Learning Priorities):

HS Level 1 1CE (HS1.1CE): Explain how theatrical artists create meaning to convey playwright's intent.

HS Level 1 2CE (HS1.2CE): Compare and contrast dramatic and theatrical works as products and reflections of the time and culture in which they were created.

HS Level 1 3CE (HS1.3CE): Examine and explain the impact of the culture, social, political, and technological influences on key theatre figures, work and trends in various cultures.

HS Level 1 6PR (HS1.6PR): Apply accurate terminology in dramatic and theatrical activities.

HS Level 1 2RE (HS1.2RE): Evaluate variations of universal themes and characters across different time periods and cultures and explain how they were used in dramatic works.

### Purpose of Assessment:

This assessment shows the growth of students' knowledge and skills related to the standards listed above.

### Administration Considerations:

- **Student Assessment Readability:** Student Pre-Assessment: Flesch-Kincaid, Grade 8; Student Post-Assessment: Flesch-Kincaid, Grade 8
- **Modality:** Written test consisting of one selected response, two constructed responses and two essay questions.
- **Time:** At least 60 minutes; assessment may be divided into two parts for shorter class periods.
- **Materials Needed:** Copy of assessment, paper and pencil.
- **Physical Space:** Students should be seated in their regular seating arrangements for written work.
- **Accommodations:** Teachers should follow their district's policies and guidelines to accommodate students with disabilities, English Language Learners, and those with gifted identification. Find additional resources [here](#).

**Assessment Procedures:**

**Pre-Assessment Administration Script:**

- *Today you're going to take a pre-assessment that will help me to understand what you may already know about this course.*
- *For this assessment, you will identify theatre terminology and show how theatre through the years was influenced by the current events of the time.*
- *You will have 60 minutes to complete this assessment.*
- Distribute copies of the student pre-assessment.

**Post-Assessment Administration Script:**

- *Today you're going to take an assessment. For this assessment, you will identify theatre terminology and show your understanding of how theatre throughout the years was influenced by the current events of the time.*
- *Be sure to give specific examples to support your responses.*
- *You will have 60 minutes to complete this assessment.*
- Distribute copies of the student post-assessment. For the post-assessment, you may refer to specific works they have read during the course for Question 4.



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### Pre- and Post-Assessment: 100 points total

1. Match the following terms with their appropriate definition. (HS1.6PR)  
(1 point each; 10 points total) Question 1 is 10% of total assessment.

- |                          |  |
|--------------------------|--|
| __E__ actor              |  |
| __K__ antagonist         | a. person in charge of all financial aspects of a production             |
| __B__ choreographer      | b. person who designs dance steps for a musical                          |
| __F__ conflict           | c. person attending a performance  |
| __D__ director           | d. person who molds all aspects of a production into a whole             |
| __L__ exposition         | e. person who brings to life the author's work                           |
| __H__ playwright         | f. part of the plot resolved at the climax                               |
| __A__ producer           | g. main character who must overcome some struggle                        |
| __G__ protagonist        | h. author of a performance piece   |
| __J__ scenic<br>designer | i. person in charge of all music performed in a musical                  |
|                          | j. person who designs all visual aspects of a performance                |
|                          | k. person opposing the main character in a story                         |
|                          | l. telling background information which occurred before the story begins |

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2. Identify five people in technical positions who are involved in bringing the playwright's intent to the stage and give a brief job description for each. (HS1.1CE)

Question 2 is worth 10 points and 10% of the total assessment.

Award two points for each technical position: one point for identifying a technical position (lighting designer, costumer designer, scenic designer, make up artist, costumer, stage manager, property designer, sound designer, sound engineer, running crew), and one point for accurately describing their contribution to the production.

Repeat scoring for all five technical positions.

3. Consider the historic periods listed and identify a cultural trend or historic event that could have had a big influence on writers of that time period. Consider wars, rulers in power, predominant religious beliefs, common occupations of the citizens, the status of those who would attend, etc., and explain how they might have impacted a playwright or theatre technician. (HS1.3CE)

Greek

Roman

Commedia dell'arte

Elizabethan

1700s and 1800s

Question 3 is worth 20 points and 20% of the total assessment. Each period is worth four points: two points for identifying an influence, and two points for how that event/person/occupations/belief might have influenced the theatre of the period or a specific work.

Example:

Greeks were often at war (or believed many gods controlled their lives,) and many of their plays dealt with warring factions (or intervention of a god). This would be a four-point answer.

Greeks were often at war (or believed in many gods). This would only get two points.

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4. Imagine that you are giving a dinner party and you are inviting one character from each of the time periods listed in Question 3. Draw a table with seating for six. You'll sit at the head of the table. Choose a character from each of the periods. Write the name of each character where you would like them to sit at the table and explain why you want them to sit between the people on either side of them. Consider what similarities and differences they have, what meant the most to them and speculate on what they might talk about with the characters on either side of them including you. (HS1.2CE; HS1.2RE)

Question 4 is worth a total of 60 points and 60% of the total assessment, 12 points for each guest from the periods. Repeat for all five characters included.

No evidence 0	Novice 4	Proficient 8	Advanced 12
	Identifies a character by name or role. Reasoning behind seating arrangement is unclear or not stated. Justification for the seating arrangement is not clear.	Identifies a character by role or name. Identifies a common trait or opposite trait with a character seated on one or both sides of them, but does not justify the placement by describing cultural similarities or differences.	Identifies a character by role or name and identifies a common trait or opposite trait with characters on both sides and describes the differences as related to the culture they were written in.

Example of Novice: I seated Ophelia, Jocaste, and Nora together. (12 points of 60. 4 points each for identifying characters.)

Example of Proficient: I seated Ophelia between Jocaste and Nora because they all have different ideas about relationships with men. (24 of 60 points. 8 points for each character that includes a relationship to other characters.)

Example of Advanced: I seated Ophelia in between Jocaste and Nora since they all had different ideas about relationships with men. Jocaste came from time when her fate was controlled by the gods, Ophelia was in love with someone when women were not really equal to men or noticed by them and Nora was a wife in a society which didn't see divorce as an out to an unhappy marriage but she took charge of her own destiny. (36 of 60 points. 12 points each for identification of characters with identified relationship and a justification based on the culture to which they were written.)